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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES
OF
THE BRITISH
BROADCASTING
COMPANY.

For the Week Commencing
SUNDAY, MAY 11th.

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

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By P. P. Eckersley.

JAZZ AS A STEP TO PROGRESS.

OFFICIAL NEWS AND VIEWS.

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

Shakespeare for Sixpence.

I HEARD a few weeks ago of a visitor to Stratford-on-Avon who, on issuing from the Railway Station, presumably wearing the peculiar expression of countenance which advertises the tourist, was accosted by an enterprising urchin politely volunteering to "Tell you all about Shakespeare for sixpence, sir."

All about Shakespeare for sixpence! It rather takes the breath away, especially if fulfilment came to a sizable fraction of that which the offer purported. Though Shakespeare's works are not voluminous, they are certainly profound, and they are unexcelled in the literature of the world. I believe the number of editions of his works runs to about six hundred, and that nearly three times that number of books have been written about them and their author.

No books in English, except the Bible, can show anything even approaching such a record, and no English author, except John Bunyan, has been so widely translated into the languages of other lands. Shakespeare's works have taxed the brains of the greatest thinkers in succeeding ages, and he has set problems which, after three hundred years, await solution still.

Then there are the mysteries in which the person of the immortal dramatist is enshrouded, culminating in the most intriguing question of all, as to whether the Shakespeare plays were really written by Shakespeare himself. Was all this, and a vast amount more of priceless information, to be included, like a roll of butter in a *table d'hôte* dinner, in the amazing offer of the youthful guide?

Perhaps my informant, when declining, reasoned with the lad. Perhaps he pointed out that the least interesting problems connected with Shakespeare, and those quickest and most accurate of solution, were concerned with tables and chairs and cottages and gardens, and that these were of small moment compared with the

other things "all about Shakespeare." If so, the boy by now may have amended the phraseology of his invitation.

There is a moral here. I daresay we are nowadays, most of us, too cynical or at least too suspicious to be taken in readily by the "all about something or somebody for next to nothing" stunts which periodically boom themselves upon our notice. We usually act ourselves, and expect others to act as well, on the assumption that nothing can be had for nothing.

And yet one does meet in odd corners with people who seem to expect everything for next to nothing. In this business of broadcasting we occasionally find it cropping up. Sometimes letters come to us from which it appears that the writers, at next to no cost per day or per week, expect, uniformly and without fail, and without the least regard to the opinions and tastes and likes and dislikes of anybody else, to be entertained or instructed, informed or disillusioned, transported with delight or lulled to sleep, exactly when and where they choose and decide.

It is, of course, flattering in a way that even a few should evidently be under the impression that the B.B.C. can, by a wave of some kind of gigantic magician's wand over the whole of the British Isles, call out of the ether at a moment's notice, just those very vibrations which shall suit the particular fancy of their individual souls at that moment. One may take it as a compliment even if it were not intended as such. I should like to think that it was not altogether beside the mark, for we do try to suit all moods and all tastes as far as we may be reasonably expected to do so. But, like the Shakespeare offer, it cannot be done all the time and to the maximum extent that a few correspondents would seem to require. I have said before that some people expect too much. I have made some remarks about seventy-five per cent. of the listeners, and seventy-five per cent. of the time

(Continued overleaf in column 3)

The Wave-Length of Your Soul.

Is Everyone a Potential Broadcasting Station?

WHAT is your wave-length?

If the theory of a French scientist is sound, you received at the moment of birth, some days before you were assigned a Christian name or "call letters," a definite wave-length which, operated by the mind in later years, would enable you to establish wireless communication with others tuned in sympathy.

It is widely recognized to-day that there really is such a thing as thought transference: that some persons have the power at times of conveying their thoughts to others out of sight. Whether they are able to use this power systematically or at prearranged times is another question.

A Famous Illusionist's Views.

About twelve years ago I had a discussion on this subject with the late Mr. Neville Maskelyne, the world-famous illusionist, and one of the closest followers of psychic affairs. He told me that in the course of his wide experience he had met many persons possessing the power of thought transference, but in none was it so highly developed as to justify regular public exhibitions.

This power, we are told, is nothing more than human wireless transmission, and is conducted, like broadcasting, on definite wave-lengths.

What are these wave-lengths, and how does one "tune in"?

Fortunately, no answer is yet forthcoming. We do know with a fair degree of certainty that light (and the several colours which combined form white light), heat, electricity, and sound are all mere effects of wave motion on our several senses. We have also discovered that there are wave-motions even more rapid than the above, which throw an entirely different outlook on matter than do our senses—the X-rays, for instance, before which wood and flesh become transparent, and the several rays which are perpetually shooting out, like meteors, from the mystic element radium.

Bewildering Possibilities.

Some great minds believe that well beyond the X-rays and the other radium rays in the scale of wave-lengths, there are to be found the rapid oscillations along which travels human thought. Others tell us that these thought-waves lie much nearer to the waves producing light than to the X-rays.

We can only leave these schools of thought to fight their own battles, and content ourselves with the hope that whilst fighting over the theory, they will forget the bewildering possibilities which surround a wider knowledge of the subject.

A Weird Vision of the Future.

Just imagine what might happen to-morrow were some misguided professor to discover the wave-length of my thought and to tune in upon it! When he had recovered from the shock there would be nothing, I suppose, to prevent him causing me to fetch and carry and to perform all the labours of life which to him are uncongenial. I, on the other hand, might reverse the process and give the professor a few hectic hours as Director of Programmes to a broadcasting company. (This, by the way, is the trick I really intend to play on all who happen to discover my wave-length!)

But there is nothing new under the sun. Has not the romantic novelist from the earliest days written freely and convincingly about the two minds with but a single thought; the two hearts that oscillate as one? Why, therefore, should we scoff when someone volunteers to

translate into mathematical formulæ and terms the whole gamut of the passions from love to hate?

Personally I am not very worried about this human wireless theory. Several of my friends have been experimenting in high-frequency or short-wave work, and have struck enough trouble to keep them employed for the rest of their existence. It is likely to be a long time before the wave-length of the mind is registered at Somerset House. Furthermore, I imagine that these wave-lengths will prove to be almost as numerous as individuals.

In the melodramas of the future we shall hear of broadcasts between hero and heroine being jammed by the villain or ruined either by oscillations on the part of her younger brother or a mush of harmonics from the clumsily constructed transmitter of the mother-in-law.

A young friend of mine, who has the ability of expressing tersely his opinion of those whose behaviour he resents, remarked a few days ago that someone of our mutual acquaintance who was apt to behave rather foolishly "had a false idea of his wave-length."

What is your wave-length? If you know it, share the secret with one other, and keep the tuning sharp.

A. R. BURROWS.

LISTENING is considered by some doctors to be a rest-cure for those who are slightly run down in health. Some specialists say that any amusement which requires concentration is always a rest cure to those who suffer from "nerves."

Shakespeare for Sixpence.

(Continued from the previous page.)

being the present aim till the high-powered station comes along, giving alternatives simultaneously. Even that is by no manner of means easy of attainment. Ideals never can be attainable. If they were they would cease to be ideals.

Our people are immensely grateful for appreciative communications. Those who compile the programmes would not be human if it were otherwise. But I wish to emphasise again that they are every whit as grateful for criticisms and suggestions. After all, they are not children; neither are they idiots. They can be gratified by approval when it comes without its engendering either capital enlargement or fatty degeneration. And they can be damned sky-high without becoming discouraged or depressed. In the early days they often found the mass of correspondence bewildering and contradictory. They have learned now to assess relative values in both appreciations and criticisms, to make clearer judgments, and to act accordingly with no diminution of energy for the greater satisfaction of all who listen.

J. C. W. REITH.

A LOUD-SPEAKER on the lawn, a lamp, and the score of *Parsifal*, such is the wireless way of studying opera as practised by those popular stage folk Mr. and Mrs. Derek Oldham, the actor and actress, at their cottage at Sunningdale.

In Mr. Oldham's dressing-room at Daly's Theatre is another.

Miss Evelyn Laye also has a set in her dressing-room. The Daly's stage-door keeper, "Jimmy," has a set in his little office.

Marching Song of the Navy.

The Story of "Heart of Oak."

"HEART OF OAK" is the marching song of the British Bluejacket, and though the ships they man are no longer "the wooden walls of England"—and that wood was English oak—the men who man our steel-clad Dreadnoughts are unchanged. That is why this song is so often called "Hearts of Oak," although the "s" was never really there, because it sounds so descriptive of the quality of British courage, which is not only sound, but lasting.

The man who wrote this great patriotic song, the popularity of which has never waned since it was first publicly sung by Mr. Champnes at Drury Lane in December, 1759, rests in Westminster Abbey at the foot of Shakespeare's statue, where, on October 16th, 1822, his wife, whom he called "the best of women and wives," joined him more than fifty years later, at the great age of ninety-eight.

The pall-bearers of the author of "Heart of Oak" were the Duke of Devonshire, Lords Camden, Ossory, Spencer, Palmerston, and Sir Watkin Wynne, and Burke, Dr. Johnson, and Charles James Fox were among the chief mourners.

Starting Life With Three-Halfpence.

Johnson said that his death had "eclipsed the gaiety of nations," words which are inscribed upon his monument in Lichfield Cathedral, for, although the author of "Heart of Oak" was born at Hereford, he was reared in Lichfield, from which place he went to London with his friend and schoolmaster, Johnson. The latter said later that he set off "with twopenny halfpenny in his pocket" and Garrick "with three-halfpence in his."

So now the cat is out of the bag! David Garrick wrote "Heart of Oak," and Dr. Boyce

its splendid marching tune, and the reason why so few think of him in this connection is easily explained by the fact that Garrick had so many other, and more obvious, claims upon fame. He was the greatest actor of his time, and there are those who consider him as indubitably the first of actors, as Shakespeare is the first of dramatists.

His friendships were as remarkable as his abilities, chief among them being Johnson himself, Oliver Goldsmith, Reynolds, the great portrait painter, and Edmund Burke, the prince of orators.

"Th's Wonderful Year."

The second line of "Heart of Oak" speaks of "this wonderful year." Why? The year referred to, and in which the song was written and sung, was 1759, and of it the historian, John Richard Green, says: "England had never played so great a part in the history of mankind as now. The year 1759 was a year of triumphs in every quarter of the world. In September came the news of Minden, and of a victory off Lagos. In October came tidings of the capture of Quebec. November brought word of the French defeat at Quiberon. 'We are forced every morning to ask what victory there is,' laughed Horace Walpole, 'for fear of missing one.'"

Then Green adds a significant fact, not always recognized in these days: "With the triumph of Wolfe on the Heights of Abraham began the history of the United States of America."

It is, then, the great Pitt's greatest year, a year made glorious by Wolfe and Hawke, the *annus mirabilis*, 1759, which Garrick's song commemorates, and which is its most lasting memorial.

A. B. COOPER.

Official News and Views. GOSSIP ABOUT BROADCASTING.

Summer Alterations.

COMMENCING with the 1st June there will be an alteration in the hours of transmission for the succeeding summer months. The existing dinner-hour transmissions on three days a week will remain the same, but the afternoon programme which at present is sometimes half an hour, and sometimes an hour, will be one hour, from 3.30 to 4.30 on Monday, Tuesday, Wednesday, Thursday, and Friday.

The Children's Hour will be moved on to commence at 6 p.m., and finish at 6.45 p.m.

Light Music on Saturdays.

There will be an additional two-hour concert every Saturday afternoon, composed chiefly of light music. This concert will be from 4.0 to 6.0 p.m., the last half-hour being chiefly for children, with a couple of children's talks. The regular evening programme will be divided as follows:—

7.0 p.m.—News and first Talk.

7.30–8.0 p.m.—Interval.

8.0 p.m.—Concert begins, and continues to 11.0 p.m. on normal nights when no Savoy Band partakes. On each Monday and Wednesday the Savoy Bands will broadcast from 10.30 to 11.30 p.m., but on Saturdays they will broadcast from 10.30 until midnight.

The Second News Bulletin will be read at 10 p.m. instead of 9.30 p.m., and will be followed by the Second Talk.

Longer Afternoon Programmes.

In effect, this means that the length of the evening programme is unchanged, but it commences and ceases half an hour later than at present. There is, however, an added half-hour on the three days of the week to the afternoon programme, and an additional one and a half hours on Saturdays.

Sunday arrangements are unchanged.

"Can Women Ever be Free?"

On Tuesday, May 20th, at 4 p.m., during the Women's Hour at "2LO," there will be a debate between two distinguished women on a subject which is likely to arouse considerable interest. Miss Marjorie Bowen and Miss Edith Shackleton will debate the question "Can Women Ever be Free?" Each will have five minutes in which to state her case, and a few

minutes each will be allowed in order to reply to the points raised in the debate. The whole discussion will take some twenty minutes, and will appeal to a great number of women listeners.

Impressing the Indians.

A recent letter from Birch Island, off the British Columbia coast, tells of the constituting of their Radio Club into an auxiliary of Grace Church, Calgary, with officials appointed to arrange for the regular reception of services. From mining and lumber camps, from prairie villages, and fishing settlements, from settlers many miles removed from any place of worship; from lonely island's, and from ships at sea, come letters of appreciation.

Not the least interesting of these was a letter from the commander of a Government patrol boat, on the Pacific Coast. Not only is the crew of this ship interested in the services, but residents in camps on the islands where the boat anchors are invited to attend the radio services. On one occasion an Indian chief had been invited to listen to the new marvel. He was himself impressed, and the next morning the ship was surrounded with the canoes of the tribe, and the occupants, looking up with wonder at the aerial, asked eagerly, "When will God speak again, and when will the angels sing?"

The Rev. Dr. Johnston of Grace Church, who sends this information, adds: "I feel no greater privilege has come to me in my ministry than this, of coming into intimate touch with pioneer communities and homes in this great new land, and of speaking of the wonderful works of God and of His measureless grace to a community scattered everywhere, from Peace River district to Southern California, in practically every State of the Union west of the Mississippi, and over our own broad territory, from the Great Lakes to the Pacific."

Welsh Music at Wembley.

An interesting new feature of the Cardiff Station programme is a regular series of illustrations of the Welsh music to be performed at Wembley during the Welsh week. These illustrations, which will be broadcast fortnightly on Monday evenings, beginning on May 12th, will give listeners a valuable summary of, and introduction to, Welsh music.

Sir Walford Davies is arranging each of the programmes, and will personally conduct and describe the majority of them.

A Unique Concert.

A concert of modern Australian Chamber Music, arranged by Mr. Philip Wilson, will be performed at "2LO" on May 12th.

The programme will include the Sonata for Violin and Piano, by F. Bennecke Hart, the Director of the Albert Street Conservatorium, Melbourne. Mr. Bennecke Hart has written several operas, which have been performed in the Commonwealth, and also several orchestral compositions, particularly the "Blue Bird" Suite. The Sonata will be performed by Mr. Harold Elvins, pianist, and Mr. Montagu S. Brearley, violinist, both of Melbourne. Another item will be the Piano Sonata No. 3 in one movement, by Roy Agnew. The composer recently came to London from Sydney, and on this occasion will play the Sonata himself.

The final work which will be performed is the String Quartette, by Arthur Benjamin. It is interesting to note that this Quartette has recently been given an Award by the Carnegie Trust. This is the first time such an honour has befallen an Australian composer.

The above works of Mr. Agnew and Mr. Benjamin will be performed at this concert for the first time in England. Mr. Philip Wilson will make a few remarks on "Music in Australia" prior to the commencement of the concert, and the Rt. Hon. Sir Joseph Cook, G.C.M.G., High Commissioner for Australia, has kindly consented to give a short address at the close on "Modern Australian Art."

First Sullivan Evening.

On Saturday evening, the 17th May, we shall be giving our first Sullivan evening from "2LO," and the programme will include some of the most popular Gilbert and Sullivan pieces. Mr. Percy Pitt will conduct the augmented Wireless Orchestra, and Mr. Joseph Farrington (bass-baritone), of the B.N.O.C., and Miss Doris Vano (soprano) will be the vocalists. Among the items in the programme will be the Overtures of *The Yeomen of the Guard* and of the *Mikado*, as well as items from *Ivanhoe*. There will also be three Shakespearean songs of Sullivan.

An Important Appointment.

Mr. Dan Godfrey, Junr., has been transferred from the Manchester Station, where he was Director, to the London Station, where he will be Musical Director and Conductor of the "2LO" Wireless Orchestra. The work of Mr. L. Stanton-Jefferies as Musical Director of the Company has necessarily grown with the development of our programmes, and the appointment of Mr. Godfrey, which is similar to that held by Mr. Joseph Lewis at Birmingham, will relieve him of the work he previously had in connection with the London Station.

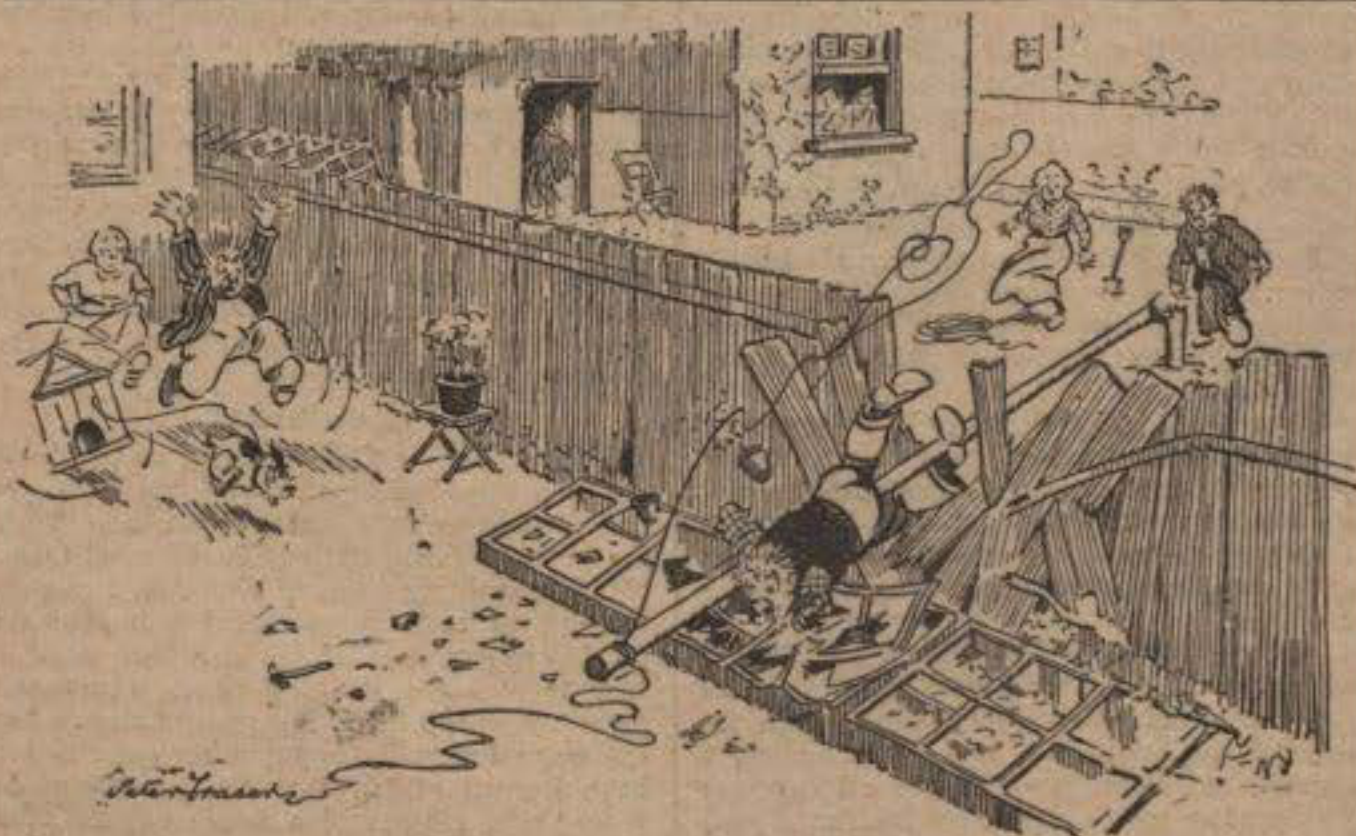
Manchester's New Director.

Mr. B. E. Nicholls, M.A., has been appointed to succeed Mr. Godfrey at "2ZY." He is a graduate of Oxford, and has occupied administrative appointments in India. Since his return to this country he has been connected with the Carnegie Trust.

Mr. T. H. Morrison has been appointed Musical Director of "2ZY," a position similar to that which Mr. Godfrey now holds in London. He has had a distinguished musical career, and was for some ten years leader of the Royal Opera House Orchestra, Covent Garden, London, prior to which he was leader of the Queen's Hall Orchestra.



Photo: Russell.
SIR JOSEPH COOK.



AERIAL WARFARE.

Wireless Wizardry at Wembley.

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

SOMEONE has written to me to ask me to describe Wembley and the part the Broadcasting Company played in making the participators in the ceremony, if not Empire wide, at least, far wider than the confines of the Stadium. Although the event is long past, and you who read this will have forgotten much of what happened, these few words may help to preserve a milestone in the history of British broadcasting.

I saw the Stadium, and learnt something of its extraordinary acoustics, and heard something of the proposed opening ceremony as long ago as March, 1923. It was a windy evening, cold as only spring can be; a small loud speaker, perched on the lip of saucer-like surrounds, was poring out 2LO's programme.

The King's Permission.

We first arranged to broadcast the opening ceremony early this year, but only finally got permission from His Majesty to broadcast the actual speeches a few weeks before the ceremony. All along we have been haunted by a muddle that seems likely to persist. The Western Electric Company long ago had been given the job of letting everyone in the Stadium hear the speeches, and this was done by arranging a microphone into which the words were spoken, connected through amplifiers to a nest of giant loud speakers situated above the dais, and flinging out their sound to *all in the Stadium*. This was the Western Electric Company's job.

As one who was present at the ceremony, I should like to record how magnificently the show was carried through. I personally did not miss a word, and yet the King spoke 300 yards from me.

On The Dais.

We had the job of collecting the sounds of the speeches, the bands and the choirs, and—last, but not least—the King, the Prince of Wales, and the Bishop of London, and distributing them by wire and wireless throughout the length and breadth of the British Isles.

My primary thought was, of course, duplication; we could not fail, it would be unthinkable. I was not so worried about the bands or the choirs, because skilled attendance was possible throughout at the microphone; but it was a different story on the dais.

Thus we set out with the idea of two microphones on the dais, two lines from the microphones, two amplifiers, and two lines to the kiosk, or distributing point, where stood "the Master mind." Further, the Western Electric Company kindly consented to allow us to tap from their system, if need be, so that a third line amplifier and microphone were available with, no doubt, duplication for their needs. Thus, as far as apparatus went, we had got fair duplication up to the kiosk.

"The Master Mind."

Confronting "the Master mind" (Mr. H. Bishop, Assistant Chief Engineer, took on this job, and great credit he deserves) were a row of innocent-looking holes into which fitted a jack. These holes were labelled K1, K2, K3 (the dais); B (Band); C (Choir). Above each line were other lines for ordinary telephone communication with ringing indicators like one finds on an ordinary switchboard.

Fitting into these holes or lines were the male jacks, which connected the input of the amplifier in the kiosk to any line, dais, band, or choir. The output of this amplifier was put to London, where the broadcast was handled in the usual way. There were two kiosk amplifiers, each entirely separate; there

were six available lines to London; there were two immediately available amplifiers in London. The only place without duplication was the London transmitter—obviously, it was impossible to duplicate this.

The Exhibition opened on a Wednesday. All through the sweltering Easter men padded over the Stadium; wires here; a fault there; now a workman had put a pick through all the underground wires (air lines were arranged spare); and so at last to practical completion by Tuesday midday.

A Chapter of Accidents.

Then began the fun. The Royal dais was a seething mass of workmen; our van with the amplifiers was two miles from Wembley behind a stationary parade of all the motor transport of London (no vehicles were allowed in the Exhibition); the wireless link was ready, except that the London receiver had gone diss; one of the engineers had malaria, another had eaten too much steak and kidney pudding for lunch.

I stood by the dais in a dazed condition, trying to find out the details of the opening ceremony, and when I gently suggested a cubic foot of microphone on the royal steps, someone called for water and a policeman. No one really knew anything; someone had lost an amplifier; my friend, Mr. Bulloch, of the Western Electric Company, told leading officials that he was me, and that his microphone was really important (he is no longer my friend). I retorted by suggesting that without broadcasting the Stadium loud speakers would fail, and then someone told me that our microphones were last seen being buried at the foot of the Royal Standard in mistake for concrete blocks.

Our Only Test.

Then someone, more blessed than the rest, suddenly without warning drew two chalk marks on the floor, indicating the speakers' positions, and such is the triumph of decisive actions in crises. The distinguished crowd melted away; Mr. Litt stole an auger, drilled a few surreptitious holes, and behold, in a moment two microphones were installed. The inky blackness below the dais was lighted by the fitful glow of dull emitters. Mr. Dryland looked something between a coal miner and Guy Fawkes, and the system was complete.

At half-past six o'clock, a cold, chill wind and grey clouds to add to one's depression, I spoke from the dais, and amid the sawing of wood, the crashing of hammers, the slip-slop of quick painting, and the vivid smell of colloid, confused noises were distributed from all the stations of the B.B.C. That was our only test.

All will remember the great day, but few will realise, perhaps, the uneasy night we all spent.

The Heart of Empire.

I watched the ceremony gripping the handle of my umbrella, my heart beating twice to once of the drums. How loud those choirs must be—ah! here is the Prince. Will the cheering come out?

Then the King, and suddenly I forgot my worries, and the spectacle burst on me. Bands playing, rigid troops, Life Guards prancing, and the cheering, enthusiastic crowds. What mattered microphones? Here was the very heart of Empire, the quintessence of the greatest thing in history.

After the speech I woke up, and fear gripped me again. It must have been right, but *was* it? Out of the Stadium, and push through the crowds, my mouth dry, my heart beating, I climb to the kiosk. The first thing I saw was Bishop's face with a grin across it about a yard long, and I knew that all was well.

In My Garden.

A Talk from London, by Marion Cran, F.R.H.S.

I'll tell you what I have been doing, this brisk weather, upon a wide border, which has a gentle slope to the south, with good natural drainage, and you can guess what it was for. That description would suit many flowers, you say—dozens, hundreds! Well, I'll tell you more: the soil is kind stuff, a fibrous loam which was deeply dug for certain structural alterations before the frost came along to pulverize and clean it all up.

The action of frost on that roughly turned border has been purely beneficial; and now that I have tidied and tilled it all to a fine surface, the crumbly behaviour of the soil is very pleasant. My land is innocent of lime and this flower needs lime, and so some barrow-loads of lime and mortar rubble, sharp and gritty with sand, have been wheeled along and put into the border, which I then trod firmly.

Traps for Wireworms.

Then I marked out the planting places a foot apart, and brought along a tray full of bits of carrot. Yes! quite right. Those are to trap wireworm. Now—have you guessed the flower for that place?—a border of deeply dug fibrous loam, with no manure but lime, mortar rubble, and gritty sand worked into the bed—a border, sunny and well drained, where the soil is made very firm before planting—hundreds of you have guessed right, I know! Carnations!

Well, naturally, I thought of hardy outdoor carnations when I saw that good fibrous loam being dug down so deeply while the workmen were busy altering the house, and the convenient heaps of sand and mortar rubble which the builder left behind him really asked for a carnation bed in which to end their days. This stuff was far better to work into my carnation bed than any manure could have been.

Firm Planting Necessary.

All very young carnations are turned out of their little pots and planted in the border I have described with some bits of carrot just under the earth, only just under the surface, by each plant, to catch any wireworm which may have been overlooked.

As the little plants go into the ground of your border, be sure that you plant them firmly. They seem to need more firm planting and surroundings than many other of our flower friends. And soon you will see the pretty grey-green spike of leaves coming along and the little plants growing bushy and sturdy to bear the glorious scented blooms we all love.

The clever hybridizers have improved the forms of size and colour of hardy border carnations so much that we can have them now in our gardens in variety that used to be possible only for gardeners with greenhouses. In great white blooms, in yellow, striped in rich red, in velvet black, and purple pink and mauve and salmon they grow strongly and bloom well, and they carry that rich clove scent which is the crowning glory of the flower.

Delicate Feeders.

Besides planting them firmly in well-drained soil you should remember that these flowers have a temperamental dislike to manure. They need manure-foods, but not in the usual form. Not in messy spadefuls of ordinary farmyard manure, as most things do, but in delicate pinches of grey powder out of a little bag. I used to be rather doubtful about these small doses of plant-food in powder form. But obstinacy brings its own punishments, and I have learned at last that the carnations do better with pinches of a magic powder than large meals of the usual garden fare.

Among My Bees.

A Talk from Glasgow by Robert J. Howie.

MY neighbour had just got his first sting from one of my bees. "Shall I die?" was his immediate and solemn question. On my assurance that nothing untoward would happen, the terror-stricken look vanished; he became cheery forthwith, and has not worried about their attentions since.

The above is a sample of the many strange questions put to beekeepers.

Everybody has heard of the honey bee; a few have a hazy knowledge of its life history; not one in a thousand could point it out amongst the specimens in a museum.

Queens Sent by Post.

I often require queen bees, and I send to Italy for them. Can you imagine how they come? They are put into a tiny wooden box, only a trifle larger than a match-box, with some food and a few attendant bees; dropped into a pillar box at an Italian post office and four or five days later are delivered perfectly safe at my home. Were the distance much greater, the procedure would be just the same. Very rarely does the queen die.

I have mentioned attendants. These are just ordinary worker bees. All the bees in any one community live in harmony with one another; but if two queens were packed in one box, they would most assuredly fight.

Fighting for Honey.

When worker bees fight, they resemble humans in that the quarrel generally starts with money. Honey is the bees' wealth. Expose some honey at certain periods of the year and the peace of the hive is gone for the day. The apiary is in an uproar. Bees fight with one another; hive fights with hive. Ten thousand corpses will cover the grass. Only nightfall brings cessation.

Thieving is seldom carried out by night. At other times the combatants are few in number. Robbers singly or in small numbers try to effect an entrance to other hives in broad daylight.

You can tell the criminals if you stand aside and watch. They make a careful inspection of the exterior, approach the entrance with caution, making many a feint and finally adopting a swaggering air, run boldly in behind a returning rightful inhabitant.

Challenged by the "Police."

For a few seconds all is peace; but after a short interval, you will probably witness the intruder being bundled off the premises, tossed out head over heels, pulled and jerked and pinched and bitten by two or three other bees. What had happened? Simply this: the thief had not the password. On being challenged by the "police" on guard inside the gates, and before reaching the courtyard, it could not satisfy them and straightway was thrown out, maimed and bruised.

Every bee knows its own hive and the "police" know every occupant.

Again, if you were to set one lot of bees above another lot, they would fight until few were left. But if you place a sheet of newspaper between them, they will eat holes in it within forty-eight hours, and then shake one another's feet in amity. Or if you scorn the paper method as being too slow, and dust both lots with flour, they will be so busy brushing their persons, combing their hair, and sweeping out their house that they will forget to fight and will settle down to work within the hour. For bees are methodical, tidy and scrupulously clean, and their homes are soiled no more than are those other homes in which well-trained dogs are kept.

PEOPLE IN THE PROGRAMMES.

Lord Parmoor's "Talk."



Photo: Elliott and Fry, Ltd.
LORD PARMOOR.

ONE of the most active workers for the League of Nations is Lord Parmoor, Lord President of the Council, who is to broadcast a Talk on the League from London on Wednesday, May 14th. Formerly Sir Alfred Cripps, K.C., Lord Parmoor acquired a large practice at the Parliamentary Bar, and he was for long a member of Parliament. In 1895

he was Attorney-General to the then Prince of Wales. He is probably the greatest living authority on ecclesiastical law, and when he received his peerage he was Vicar-General of Canterbury and of York.

Lord Parmoor has made a special study of international relationships.

A Famous Woman Preacher.

ONE of our most remarkable women speakers is undoubtedly Miss Maude Royden, who on Tuesday, May 20th, will debate the question, "Can Women Ever be Free?" with Miss Edith Shrelton at London Station. Not only is she eloquent, but she has a voice of rare power and charm.

As a preacher Miss Royden is well known to large congregations; but she has many activities outside the church, for she has written a good deal and takes a keen interest in social welfare work.

Shakespeare by Wireless.

MR. PERCY EDGAR'S choice of a play for the celebration of Shakespeare's birthday at Birmingham was *Othello*. That his selection was a wise one was proved by the chorus of praise received from listeners.

The production of the play was in the hands of Mr. William Macready, who has, both as actor and lecturer, devoted the greater part of a long theatrical career to the interpretation of Shakespeare's plays. Mr. Macready, after a lapse of several years, resumed his performance of the Moor. It is one of his favourite parts, and he had the support of Miss Edna Godfrey-Turner as Desdemona. Mr. William Macready, by the way, is grandson of the late famous actor of the same name.

Masefield to Broadcast.



Photo: Foxham & Banfield, Ltd.
MR. JOHN MASEFIELD.

ALTHOUGH we do not live in a poetical age, there can be no doubt that wireless has done much to popularize the best poetical works. Already many poets have broadcast their own poems, and on Monday, May 12th, at London Station, Mr. John Masefield is to add to their number. Mr. Masefield has had a most interesting career. Born in Shropshire, he was sent away

to sea at the early age of fourteen, "to get the nonsense knocked out of him." He soon gave up a sailor's life, however, and landed in the United States.

Poet as "Handy Man."

AMONG other experiences he recalls how on one occasion he joined two tramps in an attempt to earn a little money by singing at street corners. He then obtained a job in a New York hotel as an all-round "handy man." He had to work sixteen hours a day, cleaning bar taps, polishing the brass, washing the glasses, and so on, for a wage of only ten dollars a month.

A Singer's Distinction.



Photo: Vaughan and Freeman.
MISS GERTRUDE JOHNSON.

TO have been in the first opera broadcast in Great Britain is a distinction that can be claimed by Miss Gertrude Johnson, who often sings from London. This opera was *The Magic Flute*, and Miss Johnson took the part of the Queen of Night.

A native of Australia, Miss Johnson sang before her famous compatriot, Mme. Melba, when she was only seventeen, and

Melba was so impressed that she supervised her training for some time.

Miss Johnson has sung leading operatic roles in Australia and New Zealand, and in the latter country she toured with her own concert company. Latterly she has been a member of the British National Opera Company, having joined when the company first started.

Lectures on Music.



MR. MOSES BARITZ.

LANCASHIRE listeners being among the most critical in England where music is concerned, it is a good idea of the Manchester Station to broadcast detailed notes on all the important items of the Symphony Concerts performed by the "2ZY" Orchestra. The writer of these notes, Mr. Moses Baritz, is well known in musical circles in the

North, for he lectures on music all round the Lancashire district, illustrating his remarks by gramophone records. He has specialized for years in operatic lectures with records, not only in England, but also in Australia and America.

Romances in Natural History.

IT is remarkable how popular Talks on Natural History are among listeners. One of the favourite speakers on this subject is Dr. James J. Simpson, M.A., who broadcasts from Cardiff. Dr. Simpson is Keeper of Zoology in the National Museum of Wales, and he has travelled extensively in India, Burma, and East and West Africa.

Dr. Simpson has begun a new series of chats entitled "Romances in Natural History." He has already dealt with the honey bee, and will later deal with malaria, the sponge, the pearl, and so on—a most fascinating and original series.

Aims of the "B.B.I."



MR. A. J. ALAN.

ON the evening of the day that this issue of *The Radio Times* is published, Mr. A. J. Alan, whose interesting experience in the Forbidden City was mentioned last week, will be discoursing on the founding, the aims and the manifold advantages attending the membership of the "B.B.I."—a name that will be explained later.

Listeners will remember the story of Mr. Alan's exciting adventure in Jermy Street, which provided a topic for conversation in clubs, restaurants and even for the casual meeting of friends.

WIRELESS PROGRAMME—SUNDAY (May 11th.)

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

LONDON.

3.0.—Time Signal from Big Ben.

Miscellaneous Musical Programme.

THE LONDON MALE VOICE OCTETTE.

"Hail! Smiling Morn" . . . *R. Spofforth* (2)
 "Loch Lomond" (Scotch Air)
 Vaughan Williams (14)
 "The Gentle Dove" (Welsh Air)
 E. T. Davies (2)

GWLADYS NAISH (Soprano).

"God's Garden" *Lambert*
 "The Lord is My Light" *Allison* (1)
 ELSA DILLON (Solo Harp).

"Autumn" (By Request) . . . *John Thomas*
 "Berceuse" *Ilynsky*
 DENNIS NOBLE (Baritone).

"Vision Fugitive" ("Herodiade") *Massenet*
 "Serenade" ("Don Giovanni") . . . *Mozart*
 LEON GOOSSENS (Solo Oboe).

Sonata for Oboe and Pianoforte *Saint-Saens*
 Male Voice Octette.

"The Willow Song" } *Vaughan Williams*
 "O Mistress Mine" } (15)

"Johnny Comes Down to Hilo" } *arr. Sir. Richard R. Terry* (2)
 "Rio Grande" }
 "Phyllis Dyes Her Tresses Black" *Prendergast* (11)

Gwladys Naish.

"A Soft Day" *Stanford* (14)
 "Spring Had Come" *Coleridge-Taylor* (11)
 Elsa Dillon.

"The Bells of Aberdovey" *arr. John Thomas*

"Cradle Song" *John Chesire*
 Dennis Noble.

"Sea Fever" *John Ireland*
 "The Moat" *Crampton*
 "O Star of Eve" ("Tannhäuser") *Wagner*
 (All by Request.)
 LEON GOOSSENS.

Concertino for Oboe *Colin*
 Male Voice Octette.

"Now is the Month of Maying" *Morley—1595* (11)
 "Come, Lovers, Follow Me" *Morley—1595* (14)
 "Now, O Now We Needs Must Part" *J. Dowland—1595* (11)

Announcer: C. H. King.

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

8.0.—The Bells of St. Martin's.

8.15-9.0. A SIMPLE EVENING SERVICE
 in which all Christian people can take part,
 with an address by the
 Rev. H. R. L. SHEPPARD.
 Relayed from
 ST. MARTIN-IN-THE-FIELDS.

9.0. DE GROOT
 and
 THE PICCADILLY ORCHESTRA.
 Relayed from the Piccadilly Hotel.

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

10.15.—De Groot and the Piccadilly Orchestra
 (Continued.)

10.30.—Close down.
 Announcer: C. A. Lewis.

BIRMINGHAM.

3.0. THE STATION MILITARY BAND.
 March, "Belphegor" *Brepsant*
 Overture, "Zampa" *Herold*
 Selection from "Faust" *Gounod arr. Godfrey*
 AMY CARTER (Contralto).

"The Promise of Life" *Cowen* (1)
 "Rest Thee, Sad Heart" *del Riego*
 Military Band.

Idyl, "Blumengeflüster" *Von Blon*
 Suite from "Carmen" *Bizet arr. Godfrey*

Amy Carter.
 "Love is a Slave" *Squire* (1)
 "O! Divine Redeemer" *Gounod*
 Military Band.

Morceau, "El Clavel" . . . *Zalueta arr. Godfrey*
 Selection from "La Bohème" *Puccini arr. Godfrey*

Patrol, "Wee Macgregor" *Amers*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. to all Stations.*

Announcer: Percy Edgar.

8.30. THE STATION REPERTORY CHOIR.
 Hymn, "Hail, Gladdening Light" (A. and M. 18)

The Rev. D. COOKE (Birmingham):
 Religious Address.

Male Quartette
 from St. Anne's Church, Moseley.
 Hymn, "Jesu Lover of My Soul" . . . *Hiffe*
 "Pilgrim's Song" *Schubert* (2)

Part Songs { "As Torrents in Summer" *Elgar* (11)

THE STATION ORCHESTRA.
 Under the Direction of JOSEPH LEWIS.

Overture, "Semiramide" *Rossini* (1)
 Symphony No. 4 in B Flat *Haydn*
 Ballet Music from "Faust" *Gounod*
 "Invitation to the Waltz" *Weber-Weingartner*

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

10.15.—Close down.
 Announcer: Percy Edgar.

BOURNEMOUTH.

3.0. Organ Recital.
 Relayed from Boscombe Arcade.
 ARTHUR MARSTON (Solo Organ).
 Second Organ Concerto in B Flat *Handel* (11)

3.15. PHYLLIS MONTGOMERY (Mezzo-Soprano).
 "I Want Your Sympathy" *Teschemacher* (1)
 "A Song of Quietness" *Haydn Wood*
 "Night" *E. J. H. Quarrier*
 (With Violin Obligato by Joseph Swaep.)

3.25. Organ Sonata No. 6 *Mendelssohn* (11)
 (a) Choral with Variations; (b) Fugue; (c) Andante.

3.40. JOSEPH SWAEP (Solo Violin).
 Andante from "Symphonie Espagnole,"
 Op. 21 *Lalo*

3.50. Phyllis Montgomery.
 "Angels Guard Thee" *Godard*
 "A Far-off Tide" *Easthope Martin* (5)

3.55. Organ.
 "Grande Pièce Symphonique" *César Franck*

4.20. Joseph Swaep.
 Allegro non Troppo from "Symphonie
 Espagnole" *Lalo*

4.30. Phyllis Montgomery.
 "Autumn Song" *Mendelssohn* (11)
 "Crown of Love" *E. J. H. Quarrier*
 (With Violin Obligato by Joseph Swaep.)

4.35. Organ.
 Prelude and Fugue in A Minor *Bach*

4.50. Joseph Swaep.
 "Ave Maria" *Bach-Gounod* (15)
 "Serenade" *Pierné* (15)

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

8.30. MADAME SEYMOUR BURTON'S
 SEXTETTE.

AGATHA SEYMOUR BURTON . . Leader
 ELSIE PROCTOR Violin
 MAUD VENUS Violin
 SEYMOUR BURTON Cello
 VERNON POULTON Viola
 MAUDE GREEN Piano
 Berceuse *Meyer Helmund*
 Serenade *Haydn Wood*

8.40. CHOIR OF THE CHURCH OF THE
 ANNUNCIATION,
 Richmond Park.
 Choirmaster, SIDNEY J. BINT.
 Motet, "Ave Verum" *Crookall*

Hymn, "Jesus, ever loving Saviour"
 (Westminster Hymnal 218)

8.45.—The Rev. Father TRIGGS, Roman
 Catholic Church: Religious Address.

8.55. Choir.
 Hymn, "Just for To-day"
 (Westminster Hymnal 219)

Motet, "O Sacrum Convivium" . . . *Palestrina*
 One Minute's Interval.

9.5. Sextette.
 "Première Petite Suite" . . . *G. Saint-George*

9.25. EVELYN FRYER (Contralto).
 "Praise of God" *Beethoven* (1)

9.30. Trio.
 Agatha Seymour Burton.
 Maude Green.
 Seymour Burton.

Andantino *Gustave Lind*
 Allegro *Coleridge-Taylor*

9.40. Evelyn Fryer.
 "Linden Lea" *Vaughan Williams* (1)
 "Silver Ring" *Chaminade* (5)

9.45. Sextette.
 Incidental Music to "The Merchant of
 Venice" *Rosse*

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

10.15.—Major STANLEY HOW: Reading
 from the Works of Robert Louis Steven-
 son.

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

CARDIFF.

3.30-4.30. EVENSONG
 relayed from
 LLANDAFF CATHEDRAL.

Sermon by
 The Rev.
 CHANCELLOR E. W. WORSLEY, D.D.

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

8.10. CHOIR OF
 ST. JOHN'S PARISH CHURCH.
 Conductor, C. K. COLE.

Hymn, "The King of Love My Shepherd
 Is" (English Hymn 490)

Anthem, "Worthy is the Lamb" . . . *Handel*
 The Rev. Canon N. J. POWELL, D.D.,
 Vicar of Cardiff: Religious Address.

Hymn, "Hallelujah, Sing to Jesus"
 (English Hymn 301).

8.40. Symphony Concert.
 THE
 STATION SYMPHONY ORCHESTRA.
 Conductor, PERCY PITT.

Vocalist,
 GERTRUDE JOHNSON (Soprano).
 Solo Pianoforte, MAURICE COLE.

I. Overture in D *Haydn*
 II. Aria, "Thou May'st Learn to Hate Me,"
 from last act, "Il Seraglio" . . . *Mozart*

III. Concerto in D Minor for Piano and
 Orchestra *Mozart*
 IV. Suite (Ballet Music), "Les Petits
 Riens" *Mozart*

V. Songs.
 "The Violet" } *Mozart*
 "Lullaby" }

VI. Serenade, "Eine Kleine Nachtmusik"
Mozart

VII. Pianoforte Solo.
 Fantasia in C Minor *Mozart*

VIII. Overture, "Il Seraglio" . . *Mozart*
 The National Anthem.

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

10.15.—Close down.
 Announcer: E. R. Appleton.

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 of its publisher. A key list of publishers will be found
 on page 271.

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

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

MANCHESTER.

- 2.15. Performance of Mendelssohn's "ELIJAH."
Relayed from The Royal Hall, Harrogate.
- 5.0-5.30.—CHILDREN'S CORNER, *S.B.*
from Birmingham.
- 8.0.—SIDNEY G. HONEY: Talk to Young People.

Symphony Concert.

- THE "2ZY" ORCHESTRA.
Conducted by DAN GODFREY, Junr.
Good Friday Music, "Parsifal" .. Wagner
Symphony No. 6 in C Minor Glazunov
- 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.
- 10.15. Orchestra.
Four Dances, "Prince Igor" ... Borodin
Shepherds Hey Percy Grainger
- 10.30.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

- 3.0. MIDDLESBROUGH STRING QUARTETTE.
String Quartette in C, Op. 74, No. 1 Haydn
(a) Allegro Moderato; (b) Andantino
Grazioso; (c) Menuetto Allegretto; (d)
Finale Vivace.
- ERNEST J. POTTS (Baritone).
"The Roadside Fire" Farrar (14)
"When Childher Plays" Davies (1)
"The Laird of Cockpen" Parry (11)
- BEATRICE EVELINE (Solo Cello).
Sonata Eccles-Salmon
Quartette.
Polka, "Les Vendredis"
Sokolow-Glazounov-Liadov
- "Cherry Ripe"
"Sally in Our Alley" } Bridge
Ernest J. Potts.
- "Eva Toole" Old Irish (1)
"My Love's An Arbutus" } Melodies, (1)
arr. Stanford (14)
- "The Grand Match" Beatrice Eveline.
"Drink to Me Only with Thine Eyes"
arr. Squire (1)
- "Gavotte" Mèhel
"Serenade" Blockz
"Vito" Popper
Quartette.
- "Lady Audrey's Suite" Howells (14)
(a) "The Dance of the Four Lazy Golliwogs"; (b) "The Little Girl and the Old Shepherd"; (c) "The Old Shepherd's Story."
- 4.30.—Close down.
- 5.0-5.30.—CHILDREN'S CORNER, *S.B.* from Birmingham.

- 6.30. RELIGIOUS SERVICE.
relayed from
ST. JAMES'
CONGREGATIONAL CHURCH,
Northumberland Road.

- 9.0. ARCHIBALD ARMSTRONG (Baritone).
"The Vagabond" Songs of Travel
"Bright is the Ring of Words" Vaughan
Williams (1)
"The Roadside Fire"
- MIDDLESBROUGH STRING QUARTETTE and W. G. WHITTAKER.
Piano Quintette, "Among the Northumbrian Hills" (Three Variations on an Original Theme—Carnegie Prize Award). 1. Theme. 2. A Fantastic Garden in Spring. 3. Early Morning. 4. Children at Play. 5. Reflections. 6. Gloom. 7. Swallows. 8. Mid-Summer. 9. Hay-making. 10. Mid-Winter. 11. By the Fireside. 12. Farewell.

- Archibald Armstrong.
"The Bells of San Marie" Ireland
"Dream Land" Walker (15)
"I Love God and He Loves Me" Bullock (2)
- 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.
- 10.15.—Close down.
Announcer: E. L. Odhams.

ABERDEEN.

- 3.0. ALEC C. SIMPSON (Solo Pianoforte).
"Keltic Sonata" MacDowell (4)
- 3.15. WILLIAM FLETT (Tenor).
"Beyond the Dawn" Sanderson (1)
"Where'er You Walk" Handel
- 3.25. J. G. BURNET (Solo Violin).
Adagio from Violin Concerto in G Minor
Bruch
- 3.35. QUEENIE ARTHUR (Soprano).
"My Heart Ever Faithful" Bach
"He Shall Feed His Flock" ("The Messiah") Handel (11)
- 3.45. Alec C. Simpson.
"Coronach" Barratt (4)
"Ballade" Brahms
- 4.0. William Flett.
"Light in Darkness" Cowen
"Angels Guard Thee" Godard
- 4.10. J. G. Burnet.
Allegro and Adagio from F Major Sonata
Beethoven
- 4.20. Alex C. Simpson.
"Arabesque in E" Debussy
"Minstrels" Ireland
"Ragamuffin" Ireland
- 4.35. Queenie Arthur.
"I Know That My Redeemer Liveth" ("The Messiah") Handel
"With Verdure Clad" ("Creation") Haydn
- 4.45. J. G. Burnet.
Scherzo and Rondo from F Major Sonata
Beethoven
- 5.0-5.30.—CHILDREN'S CORNER, *S.B.*
from Birmingham.
- 8.30. THE AUGMENTED SYMPHONY ORCHESTRA.
"Symphonic Variations" Dvorak
- 9.0. CHOIR OF ST. CLEMENT'S EPISCOPAL CHURCH.
"Glory to Thee, My God, This Night"
(English Hymnal 267).
The Rev. R. E. BUTCHART, St. Clement's
Episcopal Church: Religious Address.
"All People That on Earth Do Dwell"
(English Hymnal 365).
- 9.15. Symphony Orchestra.
Symphony, Op. 107, "The Reformation"
Mendelssohn (11)
- 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.
- 10.15. Symphony Orchestra.
Overture, "Judas Maccabæus" Handel (11)
- 10.30.—Close down.
Announcer: W. D. Simpson.

GLASGOW.

- "Sunday clears away the rust of the whole week."—Addison.
- 3.0. Organ Recital.
Relayed from
Springburn Public Hall.
JOHN PULLEIN (Solo Organ).
Organist of St. Mary's Cathedral, Glasgow.
Sonata in B Flat, No. 4 Mendelssohn
(1) Allegro con brio; (2) Andante
religioso; (3) Allegretto; (4) Allegro
maestoso e vivace.
- Prelude }
Air } Samuel Wesley (11)
Gavotte }

- Largo from "New World Symphony"
Dvorak
- 3.25. HERBERT HEYNER (Baritone).
"The Birds of Bethlehem" Walford Davies
"An Old French Carol" ... arr. Liddle (1)
- 3.37. Organ.
Pastorale }
Musette } J. S. Bach
Fantasia and Fugue in C Minor }
- 3.58.—Prelude Debussy
Cortège }
Rhapsodie in A Minor, No. 3 ... Saint-Saëns
Angelus from "Scènes Pittoresques"
Massenet (15)
- 4.18. Herbert Heyner.
"Brittany" Farrar (11)
"In Summer-time on Bredon" Peel
- 4.28. Organ.
Poco Allegro } H. Purcell—
Trumpet Tune and Air: : : } 1658-1695
Ronde Française Boellmann
Evening Song Baird
March, "Pomp and Circumstance" Elgar (1)
- 5.0-5.30.—CHILDREN'S CORNER, *S.B.* from Birmingham.
- 8.30.—Psalm No. 90 (13-17). (Tune, "Kilmarnock")
- 8.35.—The Rev. DAVID WATSON, D.D., St. Clement's Parish Church: Religious Address.
- 8.45.—Psalm No. 24. (Tune, "St. George's, Edinburgh")
- 8.55. ANDREW TEMPLETON (Solo Cello).
Romance }
Mazurka } Popper
Recital of
A CAPELLA CHURCH MUSIC
from 16th Century onwards.
By the
WESTBOURNE CHURCH CHOIR.
Conductor, A. M. HENDERSON
(Organist to the University of Glasgow).
- 9.5. 16th Century Group.
TALLIS (1510-1585).
"All People That on Earth Do Dwell"
VITTORIA (1540-1603).
"Jesu dulcis memoria" (Jesus, the Very Thought of Thee).
PALESTRINA (1515-1594).
"O Bone Jesu"
"Come, Holy Ghost"
ECCARD (1553-1611).
"The Presentation of Christ in the Temple."
Modern Group.
GOUNOD (1818-1893).
"Come Unto Him" (in 6 Parts).
WALFORD DAVIES (1869-).
"God be in My Head."
HENSCHEL (1850-).
"Kyrie Eleison" (Lord, Have Mercy Upon Us) (in 8 Parts).
Examples of Russian Church Music.
TCHAIKOVSKY (1840-1893).
"Hear, Lord Our God, Have Mercy"
(from the Liturgy of St. John Chrysostom) (in 8 Parts).
IPPOLITOV-IVANOV (1873-).
"Incline Thine Ear."
RACHMANINOFF (1873-).
"Hymn of the Cherubim" (in 10 Parts).
- 9.40. Andrew Templeton.
Cantilena Goltermann
Serenade Faure
- 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.
- 10.15.—Close down.
Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 271.

WIRELESS PROGRAMME—MONDAY (May 12th)

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

LONDON.

- 3.30.—Time Signal from Greenwich. "Crazes and Phases of a Century of Jewellery," by Iris Howard. Organ and Orchestral Music relayed from the Pavilion, Shepherd's Bush. "A Summer Holiday," by Yvonne Cloud.
- 5.30.—Children's Letters.
- 5.45.—CHILDREN'S STORIES: Sabo Story—"The Fish Who Kept the Bay," by E. W. Lewis. Auntie Marie's Stories of France (6). "Treasure Island," Chap. 13, Part 1, by Robert Louis Stevenson.
- 6.15.—The Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.
- 7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*
JOHN STRACHEY, the B.B.C. Literary Critic. *S.B. to all Stations.*
Local News.
- 7.30.—WILL VAN ALLEN, the Original Tramp Musical Comedian and OLLY OAKLEY, Premier Banjoist, in Music and Mirth.
- 7.50.—JOHN MASEFIELD, the well-known Poet, in Readings from his own Works. *S.B. to all Stations.*
- 8.10. **A Programme of Modern Australian Chamber Music.**
Arranged by PHILIP WILSON.
HAROLD ELVINS Pianoforte
MONTAGU S. BREARLEY .. Violin
ROY AGNEW Pianoforte
THE SPENCER DYKE STRING QUARTETTE.
(Spencer Dyke, Edwin Quaife, Ernest Tomlinson, B. Patterson Parker.)
Montagu Brearley and Harold Elvins.
Sonata for Violin and Piano
F. Hennecke Hart
(a) Allegro Moderato; (b) Moderato;
(c) Adagio, Allegro Moderato.
Roy Agnew.
Piano Sonata, No. 3 *Roy Agnew*
(First Performance in England.)
String Quartette *Arthur Benjamin*
(Recently Given an Award by the Carnegie Trust.)
(First Performance in England.)
- 9.15.—The Rt. Hon. SIR JOSEPH COOK, G.C.M.G., High Commissioner for Australia: "A Chat on Modern Australian Art."
- 9.24.—"From My Window," by Philemon.
- 9.30.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*
Local News.
- 9.45.—Mr. N. HARDY WALLIS, M.A., on "Chaucer."
- 10.0.—THE SAVOY ORPHEANS and SAVOY HAVANA BANDS relayed from the Savoy Hotel. *S.B. to all Stations.*
- 12.0.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra, under the Direction of Paul Rimmer.
- 5.0.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., "Topical Horticultural Hints."
- 5.30.—Agricultural Weather Forecast.
KIDDIES' CORNER.
- 6.15.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.
- 6.30.—Teens' Corner: Uncle Pip on "Naval History."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
JOHN STRACHEY. *S.B. from London.*
Local News.
- 7.30-7.40.—Interval.

Popular Night.

- 7.40.—JOHN HENRY (Entertainer), on "Helping the Engineers."
- 7.50.—JOHN MASEFIELD. *S.B. from London.*
8.10-8.45.—Interval.
- 8.45. NORA DELMARR (Soprano).
"Deh Vieni"
"Voi che sapete"
"Dove Sono" } *Mozart (11)*
- 9.0.—John Henry in a further humorous item, "Influenza."
- 9.15. Nora Delmarr.
"Kishmul's Galley" *Kennedy-Fraser (1)*
"Sea Wrack" *Stanford (14)*
"By the Sea" *Quilter (24)*
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 9.45.—Lieut. A. E. SPRY (of the British and Foreign Sailors' Society), on "Sea Training."
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—The "6BM" Trio: Reginald S. Moutat (Violinist), Thomas E. Illingworth (Cellist), Arthur Marston (Pianist), Eleanor Ruby Hayne (Contralto).
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.0.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.
- 6.15.—Scholars' Half-Hour: F. W. Lawrence, A.C.P., on "Ancient Peoples—Phoenicians."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
JOHN STRACHEY. *S.B. from London.*
Local News.
- 7.30-7.50.—Interval.
- 7.50.—JOHN MASEFIELD. *S.B. from London.*

8.15. The Bournemouth Municipal Orchestra.

- Conductor, Sir DAN GODFREY.
Relayed from the Winter Gardens.
- Overture, "Oberon" *Weber*
Aria on G String *Bach*
Entr'acte, "Rosamunde" *Schubert*
Entr'acte from Symphony No. 5
Tchaikovsky
- 9.0. EDGAR DYSON (Bass-Baritone).
"Arise, Ye Subterranean Winds" *Purcell (1)*
"Vulcan's Song" *Gounod (1)*
- 9.10. GERTRUDE NEWSON (Soprano).
"Now Sleeps the Crimson Petal" *Quilter (1)*
"A Summer Night" *Goring Thomas*
"My Dearest Heart" *Sullivan (1)*
- 9.20. JOHN DELANEY (Tenor)
"Hindu Song" ("Sadko")
Rimsky-Korsakov
"Serenade" *Gounod*
"Serenade" ("I Pagliacci") *Leoncavallo*
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 9.45. Gertrude Newson.
"Coolan Dhu" *Franco Leoni*
Edgar Dyson.
"The Two Grenadiers" *Schumann (1)*
John Delaney.
"O Lovely Night" *Landon Ronald (5)*
- 10.0. Municipal Orchestra.
Suite (No. 2), "The Wand of Youth"
Elgar (11)
- 10.15.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra relayed from The Capitol Cinema.
- 5.0.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artistes. Kenneth Ellis (Baritone). Talks to Women. Weather Forecast.
- 5.45.—THE HOUR OF THE "KIDDIE WINKS."

- 6.45.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
JOHN STRACHEY. *S.B. from London.*
Local News.

Welsh Music for Wembley and Some Songs.

- 7.30. JOSEPH FARRINGTON (Bass).
"Captain Stratton's Fancy" *Peter Warlock*
"The Old Bard's Song" ("The Immortal Hour") *Boughton (14)*
"Ethiopia Saluting the Colours"
Chas. Wood (1)
"Clear the Track, Let the Bulgine Run"
(Sea Shanty) *Terry (2)*
"The Cavalier's Escape" *Martin Shaw (2)*
- 7.50.—JOHN MASEFIELD. *S.B. from London.*
- 8.10.—Address upon and Illustrations of the Music to be Performed in the "All Wales Week" at Wembley Exhibition.
Conducted and Directed by Sir HENRY WALFORD DAVIES, Mus.Doc., LL.D., Director of Music and Chairman of the National Council of Music, University of Wales.
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 9.45. Joseph Farrington.
"Blackberry Time" *Stanford (14)*
"Sherwood" *Jas. Dear (14)*
"Fear no More the Heat of the Sun"
"Take, O Take Those Lips Away"
"Hey Ho! the Wind and the Rain" } *Quilter (1)*
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: W. N. Settle.

MANCHESTER.

- 3.30-4.30.—Concert by the "2ZY" Quartette.
- 5.0.—WOMEN'S HOUR.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 6.45.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
JOHN STRACHEY. *S.B. from London.*
Local News.
- Dance Night.**
- 7.30. THE ST. LOUIS DANCE BAND.
Fox-trot, "Rose Time and You"; Fox-trot, "Dirty Hands, Dirty Face"; One-step, "Not Here, Not There" (6); Fox-trot, "Passionetta" (6); Waltz, "Brazilian Bells."
- 7.50.—JOHN MASEFIELD. *S.B. from London.*
- 8.10. DENNIS TOWNS (Humorist).
"Cause to Complain" *Towns*
St. Louis Dance Band.
Fox-trot, "I'm Going South"; Fox-trot, "No, No, Nora" (7); One-step, "Sweet One" (7); Fox-trot, "When You and I Were Dancing"; Waltz, "Dreamy Melody" (7).
- 9.0. Dennis Towns.
"I Was so Awfully Shy" *Towns*
- 9.15.—EDGAR J. JOHNSON, F.C.S.I., on "A Hundred Years' Fight With Storms."
St. Louis Dance Band.
Waltz, "Indiana Moon" (3); One-Step, "The Oom-pah Trot"; Fox-Trot, "Nuthin' But" (3).
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 271.

WIRELESS PROGRAMME—TUESDAY (May 13th).

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

LONDON.

- 1.0-2.0.—Time Signal From Big Ben. Concert: The Wireless Trio and Marshall Hall (Baritone).
- 4.0-4.30.—Time Signal from Greenwich. "Books Worth Reading," by Jenny Wren. Edgar Benson (Tenor). "A Talk on Kew Gardens," by Cyril Harding.
- 4.30-5.30.—Interval.
- 5.30.—Children's Letters.
- 5.45.—CHILDREN'S STORIES: "Five Little Pitchers," Chap. 10, Part 1, by Madeline Hunt. Folk Songs by Esmond Bristol (Baritone). "Something about Coffee."
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*
- Local News.
- 7.15.—Major L. SHOETEN SACK on "The Civil Servant of To-day."
- 7.30. **Dramatic Evening.**
S.B. to other Stations.
"THE IMPORTANCE OF BEING EARNEST."
A Trivial Comedy for Serious People, by Oscar Wilde.
Performed by THE STATION REPERTORY COMPANY.
Act I. Algernon Moncrieff's Rooms in Half Moon Street, W.
Act II. The Garden at the Manor House, Woolton.
Act III. Morning-room at the Manor House, Woolton.
Entr'actes by THE "2LO" LIGHT ORCHESTRA.
- 9.30.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*
Capt. P. P. ECKERSLEY on "Technical Topics." *S.B. to all Stations.*
- Local News.
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to other Stations.*
- 11.0.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Station Piano Quintette under the Direction of Frank Cantell.
- 5.0.—WOMEN'S CORNER: Gladys Whitehill (Soprano) in a Song Recital.
- 5.30.—Agricultural Weather Forecast.
- KIDDIES' CORNER.
- 6.30.—"Teens' Corner: Cyril Midgley, B.Sc., F.R.G.S., on "How Sound Travels."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.
- Chamber Music Programme.**
- 7.15. HARRY FREEMAN (Violin), NIGEL DALLAWAY (Piano).
Andante and Variations { from "Kreutzer" } Beethoven
Finale..... { Sonata " }
THOMAS FREEMAN (Solo 'Cello).
"Romance" Goltermann
"Priere" Squire (15)

- Harry Freeman (Violin), Thomas Freeman ('Cello), Nigel Dallaway (Piano).
First Movement from Trio in C Minor Mendelssohn
- 8.0.—W. L. ROBINSON on "The Open Road."
- 8.15-8.45.—Interval.
- 8.45. Harry Freeman.
"Berceuse" Daube
"Sérénade Espagnole"
Chaminade-Kreisler (5)
Harry Freeman (Violin), Thomas Freeman ('Cello), Nigel Dallaway (Piano).
Theme Variations { from Trio in } Tchaikovsky
Finale..... { A Minor }
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Capt. P. P. ECKERSLEY. *S.B. from London.*
- Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Ethel Rowland (Solo Pianoforte).
THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director, DAVID S. LIFF.)
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholars' Half-Hour: Maxwell Arnfield on "Art in Town."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
F. C. OLIVER on "Humours of India."
- Local News.
- 7.30.—DRAMATIC EVENING. *S.B. from London.*
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Capt. P. P. ECKERSLEY. *S.B. from London.*
- Local News.
- 10.0. THE WIRELESS ORCHESTRA.
Conductor, THOMAS CONWAY BROWN.
"John and Sam".....Ansell
- 10.10. KENNETH ELLIS (Bass).
"A Banjo Song".....S. Homer
"Myself When Young".....Lehmann (1)
"The Lute Player".....Allitsen
- 10.20. Orchestra.
"Two Novelties".....Ancliffe
(a) Sérénade Miniature; (b) Love Lilt.
Selection, "Orphée aux Enfers" Offenbach
- 10.40. Kenneth Ellis.
"The Lover"..... { from "A } Easthope
"The Wedding of Sara Lee" { Gipsy } Martin (5)
"Jack of All Trades" { Trail }
"The Windmill".....H. Nelson

WAVE-LENGTHS AND CALL SIGNS.

Station	Call Sign	Wave-length	Metres
LONDON	(2LO)	365	Metres
ABERDEEN	(2BD)	495	"
BIRMINGHAM	(5IT)	475	"
BOURNEMOUTH	(6BM)	385	"
CARDIFF	(5WA)	351	"
GLASGOW	(5SC)	420	"
MANCHESTER	(2ZY)	375	"
NEWCASTLE	(5NO)	400	"
SHEFFIELD	(6FL)	303	"
PLYMOUTH	(5PY)	330	"
EDINBURGH	(2EH)	325	"

- 10.50. Orchestra.
Suite, "In Days of Romance".....Harding
- 11.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra relayed from The Capitol Cinema.
- 5.0.—"5WA'S" 'FIVE O'CLOCKS': Vocal and Instrumental Artistes. Talks to Women. Weather Forecast.
- 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.
- 7.15.—RICHARD TRESEDER, F.R.H.S., on "Gardening."
- Music in Shakespeare's Day.**
- 7.30.—A Talk by PHILIP WILSON, who will sing Songs composed by Shakespeare's Contemporaries and mentioned in his Plays
- Songs.
"Caleno Custiname".....Anon.
"Fortune My Foe".....Anon.
"Jog On".....Anon.
"Full Fathom Five".....Robert Johnson
"Take, O Take Those Lips Away".....John Wilson
"Where Gripping Grief".....Richard Edwards
"It Was a Lover and His Lass".....Thomas Morley
- 8.30. AN HOUR OF MUSICAL COMEDY.
THE ORCHESTRA will play:—
Select'ons from—
"The Maid of the Mountains".....Fraser-Simson
"The Chocolate Soldier".....Strauss
"The Arcadians".....Monckton and Talbot
"Oh! Joy".....Kern (7)
LILLIAN LEWIS (Soprano) will sing:—
"My Life is Love" ("The Maid of the Mountains").
"Love Will Find a Way" ("The Maid of the Mountains").
"My Hero" ("The Chocolate Soldier").
"The Pipes of Pan" ("The Arcadians").
"An Old-Fashioned Wife" ("Oh! Joy").
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Capt. P. P. ECKERSLEY. *S.B. from London.*
- Local News.

- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
Announcer: A. H. Goddard.

MANCHESTER.

- 3.30.—Violin and Pianoforte Recital by Helen Jackson and Dorothy Franklin.
- 5.0.—WOMEN'S HOUR: "Everybody's Business," by Miss Fitzgerald.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.
- 7.15.—Sir CHARLES MACARA on "The Royal National Lifeboat Institution."
- 7.30-7.45.—Interval.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 271.

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

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

Mainly French Night.

- 7.45. THE "ZY" ORCHESTRA.
Grand March, "La Reine de Saba" *Gounod*
Overture, "La Princesse Jaune".
Saint-Saëns
"Simple Aveu" *Thome*
Suite, "L'Arlésienne" *Bizet*
HERBERT RUDDOCK (Bass).
"The Toreador's Song" ("Carmen") *Bizet*
"O, Star of Eve" *Wagner* (11)
NORA DELMARR (Soprano).
"Traume" *Wagner*
"Elsa's Dream" ("Lohengrin") *Wagner*
8.45.—D. C. HENRY, M.A., on "The Wonders of Colour."
9.0. Nora Delmarr.
"The Tryst" *Sibelius*
"She Wandered Down the Mountain-Side"
Clay
Orchestra.
Suite, "Scènes Algériennes" *Saint-Saëns*
Herbert Ruddock.
"The Song of the Flea" *Moussorgsky*
"Youth" *Allitsen* (1)
9.30.—NEWS and WEATHER FORECAST.
S.B. from London.
Capt. P. P. ECKERSLEY. *S.B. from London.*
Local News.
10.0.—THE SAVOY BANDS. *S.B. from London.*
11.0.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Sid Pugh's Quartette.
4.45.—WOMEN'S HALF-HOUR: The Rev. Herbert Barnes on "Keats."
5.15.—CHILDREN'S CORNER.
6.0.—Scholars' Half-Hour: The Rev. A. H. Robins on "Ancient Stories of Egyptian Gods and Heroes," Part 2.
6.45.—Farmers' Corner.
7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.
7.15.—Mr. E. J. WILLIAMS on "Growth Without Life."
7.30.—DRAMATIC EVENING. *S.B. from London.*
9.30.—NEWS and WEATHER FORECAST.
S.B. from London.
Capt. P. P. ECKERSLEY. *S.B. from London.*
Local News.
10.0.—THE SAVOY BANDS. *S.B. from London.*
11.0.—Close down.
Announcer: E. L. Odhams.

ABERDEEN.

- 3.30.—Operatic Afternoon by the Wireless Quartette.
4.30.—Connie Soutar (Soprano), Popular Vocal Recital.
5.0.—WOMEN'S HOUR: "Hints about Furniture," by a Local Expert.
5.30.—SUNSHINE CORNER FOR YOUNG AND OLD KIDDIES: Margaret Milne (Soprano).

- 6.5.—Weather Forecast for Farmers.
William Brown, B.Sc., M.R.C.V.S., on "Domestic Animals in Health and Disease" (No. 5 of Series).
Weekly Agricultural Notes.
7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.
A Night With Sir Edward Elgar.
7.15. THE WIRELESS ORCHESTRA.
"The 1911 Coronation March" (11)
"Salut D'Amour" (11)
7.35. CATHERINE DUNCAN (Contralto).
"The Poet's Life."
"After" (1)
7.45. Orchestra.
2nd Suite, "Wand of Youth" (11)
1. March; 2. The Little Bells; 3. Moths and Butterflies; 4. Fountain Dance; 5. The Tame Bear; 6. The Wild Bears.
8.0.—ALBERT ADAMS, F.R.C.O., Weekly Musical Talk—"The Composer—Elgar."
8.15. Catherine Duncan.
"Pleading" (11)
"Queen Mary Song."
8.25. Orchestra.
"Three Bavarian Dances" (11)
8.40. Catherine Duncan.
"Oh, Soft was the Song" (11)
"The King's Way" (1)
8.50. Orchestra.
Intermezzo, "Dorabella" (from the Variations) (11)
"Canto Popolare" (from "In the South") (11)
9.5.—Station Director: Special Announcements (if any).
9.10—9.30.—Interval.
9.30.—NEWS and WEATHER FORECAST.
S.B. from London.
Capt. P. P. ECKERSLEY. *S.B. from London.*
Local News.

KEY LIST OF MUSIC PUBLISHERS.

1. Boosey and Co.
2. Curwen, J., and Sons, Ltd.
3. Herman Darewski Music Publishing Co.
4. Elkin and Co., Ltd.
5. Enoch and Sons.
6. Feldman, B., and Co.
7. Francis, Day and Hunter.
8. Larway, J. H.
9. Lawrence Wright Music Co.
10. Cecil Lennox and Co.
11. Novello and Co., Ltd.
12. Phillips and Page.
13. Reynolds and Co.
14. Stainer and Bell, Ltd.
15. Williams, Joseph, Ltd.
16. Cavendish Music Co.
17. The Anglo-French Music Company, Ltd.
18. Beal, Sturtard and Co., Ltd.
19. Dix, Ltd.
20. W. Paxton and Co., Ltd.
21. Warren and Phillips.
22. Reeder and Walsh.
23. West's, Ltd.
24. Forsyth Bros., Ltd.
25. The Stork Music Publishing Co.
26. Messrs. Lareing and Co., Ltd.
27. Duff, Stewart and Co., Ltd.
28. Wilford, Ltd.

- 10.0.—THE SAVOY BANDS. *S.B. from London.*
11.0.—Close down.
Announcer: H. J. McKee.

GLASGOW.

- 3.0—3.30.—Norman Austin's "Musical Moments" relayed from La Scala Picture House.
3.30—4.30.—Feature Afternoon by the Wireless Quartette and Edith Johnson (Soprano).
4.45.—TOPICS FOR WOMEN.
5.15.—THE CHILDREN'S CORNER: Our Weekly 45 Minutes with the Tiny Tots.
6.0.—Weather Forecast for Farmers.
7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.
7.15.—STUART PARK on "The Art of Painting."
"Instruments of Music and All Manner of Mirth."
THE STATION ORCHESTRA.
Conducted by HERBERT A. CARRUTHERS.
THE ROOSTERS CONCERT PARTY.
(Late 60th Division, Salonica, Egypt and Palestine, 1917 Non-stop.)
7.30.—"The Roosters Break their Shell"
Merriman and Western
Concerted, "My Old Kentucky Home" (The Roosters) *Old English Monologue*, "The Pigtail of Li-Fang-Fu" (Percy Merriman) *Rohmer* (13)
Humorous Song, "The Hussars" (William Mack) *Lee and Weston* (7)
Concerted, "Do You Want any Dirty Work Done?" (The Roosters) *Lee and Weston* (7)
Baritone Solo, Selected (Septimus Hunt).
Concerted, "Fancy v. Fact" (The Roosters) *Henry* (13)
8.0. Orchestra.
Selection, "Lilac Time" *Schubert-Cluteam*
Suite, "Three Dances Henry VIII." *German* (11)
Entr'acte, "Serenata" *Moszkowski*
8.30. The Roosters.
Concerted, "The Future Variety Show" (The Roosters) *Lee and Weston* (7)
A Grand Guignol (William Mack and Percy Merriman) *Percy Merriman*
Tenor Solo, Selected (Arthur Mackness)
A Venturesome Trio (Septimus Hunt, Arthur Mackness, Percy Merriman) *Newman and Cecil* (13)
Duet, "The Lovers" (Arthur Mackness and Septimus Hunt) *Lane Wilson*
George Western at the Piano.
Concerted, "The Glorious Days to be" (The Roosters) *George Western*
9.0.—Prof. R. S. RAIT, C.B.E., M.A., LL.D., on "Scottish History."
9.15—9.30.—Interval.
9.30.—NEWS and WEATHER FORECAST.
S.B. from London.
Capt. P. P. ECKERSLEY. *S.B. from London.*
Local News.
10.0.—THE SAVOY BANDS. *S.B. from London.*
11.0.—Close down.
Announcer: Mungo M. Dewar.

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WIRELESS PROGRAMME—WEDNESDAY (May 14th.)

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

LONDON.

3.30-4.30.—Time Signal from Greenwich. "The Temple of the Tooth at Kandy," by A. S. Elwell Sutton. Organ and Orchestral Music relayed from Shepherd's Bush Pavilion. Lady Cynthia Asquith on "Pets."

5.30.—Children's Letters.

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

6.15-7.0.—Interval.

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

Mr. C. M. KOHAN, O.B.E., on "Law and Lawyers." Local News.

Plantation Music Reminiscences.

7.30. "2LO" LIGHT ORCHESTRA.

Conducted by S. KNEALE KELLEY. Descriptive Fantasia, "By the Swanee River" Myddleton Selection of Plantation Melodies

Clutsam (1)
"The Watermelon Fête" Thurban
GEORGE STOCKWIN and FRED BECK in Darkie Duologue.

THE ENSEMBLE GLEE SINGERS.
"Pickaninny's Lullaby" Macey
"Nelly was a Lady" ... Specially arranged
"Dinah Doe" Specially arranged

"2LO" Light Orchestra.
Two Negro Spirituals—
"My Lord, What a Mourning."
"Nobody Knows de Trouble I've Seen."
George Stockwin and Fred Beck will round off the programme.

8.30. **Miscellaneous Programme.**

The Ensemble Glee Singers.
"Oh, Who Will o'er the Downs?"
De Pearsall
"All Souls' Day" Lassen-Hast
"This Pleasant Month" Beale
"Summer Eve" Hatton
LESLIE ROSS and NANCIE HANTON in a Comedy Interlude.
"2LO" Light Orchestra.

Entr'actes { "A Regret" Byford
"La Toupie" Gillet
"Zazra" York Bowen

9.15.—The Right Hon. Lord PARMOOR, P.C., K.C.V.O., K.C., Lord President of the Council, and British Delegate to the League of Nations Council, on "The League of Nations." *S.B. to other Stations.*

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

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

9.0. "2LO" Light Orchestra.
Selection from the Operas of Offenbach
arr. Ansell
Leslie Ross and Nancie Hanton.

10.15.—"THE VALKYRIE," Act III. (*Wagner*), relayed from The Royal Opera House, Covent Garden. *S.B. to all Stations.*

Announcer: R. F. Palmer.

BIRMINGHAM.

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

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

5.30.—Agricultural Weather Forecast. KIDDIES' CORNER.

6.30.—"Teens' Corner."

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

Classical Night.

7.15. THE STATION SYMPHONY ORCHESTRA.

Under the Direction of JOSEPH LEWIS.
Overture, "Figaro" Mozart
Motet for Soprano Voice and Orchestra,
"Exsultate, Jubilate" Mozart
(Soloist, EMILY BROUGHTON.)

Suite No. 1, "Carmen" Bizet
KENNETH ELLIS (Bass).

"Revenge, Timotheus Cries" ... Handel (1)
"The Last Leaf" Homer
"My Love's an Arbutus" ... Stanford (1)

8.15-8.45.—Interval.

8.45.—"Capriccio Brillante," Op. 22 in B Minor for Solo Piano and Orchestra Mendelssohn
(Soloist, NIGEL DALLAWAY.)
Orchestra.

Adagio and Finale from "New World Symphony," No. 5 in E Minor. Dvorak
Tone Poem, "Finlandia" Sibelius
Introduction to Act III, "Lohengrin"
Wagner

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

9.45.—WALTER POWELL (Chief Librarian, Birmingham Public Libraries), on "Some Beautiful Books."

10.0. Kenneth Ellis.

"Pilgrim's Song" Tchaikovsky
"The Lute Player" Allitsen
"Four by the Clock" Mallinson

10.15.—"THE VALKYRIE," Act III. *S.B. from London.*

Announcer: Percy Edgar.

BOURNEMOUTH.

3.45.—The "6BM" Trio: Reginald S. Mount (Violinist), Thomas E. Illingworth (Cellist), Arthur Marston (Pianist).
Stanley How: Dickens' Recitations.

4.45.—WOMEN'S HOUR.

5.15.—KIDDIES' HOUR.

6.15.—Scholars' Half-Hour: C. H. Woodward, A.M.L.E.E.: Wireless Talk.

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

F. C. OLIVER on "Humours of India."
Local News.

7.30-8.0.—Interval.

String Night.

8.0. THE WIRELESS STRING ORCHESTRA.

Conductor:
THOMAS CONWAY BROWN.

Suite, "The Seasons" Ames

8.15. DOROTHY STREET (Soprano).
"Not on Beds of Fading Flowers"
("Comus") Arne
"Fame's an Echo" (Comus) Arne
(With Orchestral Accompaniment.)

8.20. String Orchestra.
Excerpts from "The Faery Queen" Purcell

8.30. PHILIP WILSON (Tenor).
Chat on Music in Shakespeare's Day,
illustrated by Song.

"Caleno Custurame"
"Fortune, My Foe"
"Jog On" Anon (5)
"Willow Song"
"Full Fathom Five"
Robert Johnson (?-1634) (5)

CHAPPELL WEBER BROADWOOD

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

"Take, O Take Those Lips Away"
John Wilson (1595-1674) (5)

"Where Gripping Grief"
Richard Edwards (1523-1566) (5)

"It Was a Lover and His Lass"
Thomas Morley (1557-1603) (5)

9.0. String Orchestra.
Serenade in C Major Tchaikovsky

"Schlummerlied" Schumann

9.15.—The Right Hon. Lord PARMOOR. *S.B. from London.*

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

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

Local News.

9.50. Dorothy Street.

"Vengeance, Oh, Come Inspire Me"
("Alfred") Arne

"Arise, Sweet Messenger of Morn"
("Alfred") Arne

"Sleep, Gentle Cherub" ("Judith") Arne

"Oh Come, Oh Come, My Dearest" ("The Fall of Phaeton") Arne

10.0. String Orchestra.
"St. Paul's Suite" Holst (2)

10.15.—"THE VALKYRIE," Act III. *S.B. from London.*

Announcer: John H. Raymond.

CARDIFF.

3.0-5.0.—Falkman and his Orchestra relayed from the Capitol Cinema.

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

5.45.—THE HOUR OF THE "KIDDIE-WINKS."

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

Local News.

7.15.—MISS ELEANOR VACHELL, F.L.S., Member of the Botanical Exchange Club of the British Isles, on "Flowers of the Week."

The Magic Carpet.—X.

7.30. The Magic Carpet will make a Flight to

PORTUGAL.

Pilot: JOSEPH BURTT, F.R.G.S.

Comrades are invited to be ready for the journey at 7.30 precisely; the Carpet will finish its Flight at 9.0 p.m.

A Singer, ORMISTON CHANT (Mezzo-Soprano), and THE STATION ORCHESTRA will accompany the party.

Next Wednesday: A Flight to India.
Pilot: Lt.-Col. S. H. Hingley.

9.0. Orchestral Selection.

"A Little Dutch Girl" Kalman

9.15. Songs.
"Ninepenny Fiddle" Hughes
"Ye Cupid" H. V. White

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

Local News.

9.45.—Dance Music.

10.15.—"THE VALKYRIE," Act III. *S.B. from London.*

Announcer: W. N. Settle.

MANCHESTER.

3.30-4.30.—Concert by Doris Clegg (Soprano), Marie Boyd (Contralto), William Darbyshire (Tenor), James A. Burns (Bass-Baritone), Sydney Barton (Entertainer), C. Schofield (Banjoist).

5.0.—WOMEN'S HOUR.

5.25.—Farmers' Weather Forecast.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 271.

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

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

- 5.30.—CHILDREN'S HOUR.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 7.15-7.45.—Interval.
- Musical Comedy and Comic Opera Night.**
- 7.45. THE "ZY" ORCHESTRA.
Overture, "The Arcadians"
Monckton and Talbot
Four Dances from "The Rebel Maid"
Montague Phillips
NELLIE STEEPLE (Soprano).
"One Spring Morning" *Nevin*
"The Blackbird's Song" *Scott* (4)
Orchestra.
Selection, "The Cabaret Girl" *Kern*
BEATRICE EVELINE (Solo Violoncello).
Sonata (Grave, Courante, Adagio, Vivace)
Eccles arr. Salmon
- 8.45.—WILLIAM PORTHOUSE, F.R.A.S., on
"Saturn and Its Ring System."
- 9.0. Orchestra.
Selection, "The Last Waltz" ... *O. Straus*
Nellie Steeple.
"Happy Song" *del Riego*
"Sing, Joyous Bird" *Phillips*
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 9.45.—Sir WILLIAM MILLIGAN, M.D., J.P.,
on "The Lifeboat Services."
Beatrice Eveline.
"Melodie" *Frank Bridge*
"Butterflies" *Hamilton Harty*
"Cheerio": The Palace Girls' Dance
("The Passing Show" of 1915) ... *Finck*
- 10.15.—"THE VALKYRIE," Act III. *S.B. from London.*
Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: The Station Light Orchestra.
- 4.45.—WOMEN'S HALF-HOUR: Mrs. Mather
—Talk to Young Mothers: "Baby's
Common Ailments." Isabel Spence
(Soprano).
- 5.15.—CHILDREN'S CORNER.
- 6.0.—Scholars' Half-Hour: Mr. William Carr,
B.Sc., Topical Science Talk.
- 6.35.—Farmers' Corner: Prof. Gilchrist,
Seasonable Notes.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 7.15-7.30.—Interval.
- 7.30.—R. E. RICHARDSON. "Gardening."
- 7.45. **Music Gay and Serious.**
THE ROOSTERS CONCERT PARTY.
"The Roosters Break Their Shell"
Merriman and Western
Concerted, "Pierrot-Land" ... *Nickson* (13)
Monologue, "An Old Bachelor" (Percy
Merriman) *Chunlic* (13)
Humorous Song, "A Business Man"
(William Mack) *Whelan* (7)
Baritone Solo, Selected (Septimus Hunt).
Concerted, "Spring Punions" ... *Gideon* (7)
George Western at the Piano.
Tenor Solo, Selected (Arthur Mackness).
Original Sketch, "Telling the Tale" (The
Roosters) *Merriman*
Duet, "The Two Beggars" (Arthur Mack-
ness and Septimus Hunt) ... *Wilson* (22)

- Humorous Song, "The Man Without a
Past" (William Mack) *Grey* (13)
Concerted, "Down by the Wangaroo"
Pelissier (15)
Dickens' Character Studies (Percy
Merriman).
An Eastern Trio, "Hoodoo" (Septimus
Hunt, Arthur Mackness and Percy
Merriman) *Henry* (13)
Humorous Duet, "Muddled Riddles"
(William Mack and Percy Merriman)
Carlton (13)
Concerted, "New Songs for Old"
Henry (13)
- 9.0-9.15.—Interval.
- 9.15.—The Right Hon. Lord PARMOOR.
S.B. from London.
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Local News.
- 9.50. NORA DELMARR (Soprano).
"Scenes That Are Brightest" *Balfe*
"Just for a While" *Geiger*
"Fairy Pipers" *Brewer* (1)
ETHEL PAGE (Solo Pianoforte).
Rhapsody in G Minor *Brahms*
Polonaise in A Flat *Chopin*
Nora Delmarr.
"Beauty's Eyes" ... } *Tosti*
"Goodbye" }
Ethel Page.
"Cuban Dances" *Cervantes*
Hungarian Rhapsody, No. 12 *Liszt*
- 10.15.—"THE VALKYRIE," ACT III. *S.B. from London.*
Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-4.30.—Popular Afternoon by the Wireless
Quartette and Maud Pennington
(Soprano).
- 5.0.—WOMEN'S HOUR.
- 5.30.—CHILDREN'S CORNER.
- 6.5.—Weather Forecast for Farmers.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 7.15. **A Night of Scottish Humour and Old
Scottish Dances.**
Mrs. SHAND'S DANCE ORCHESTRA.
Grand March and Reel *arr. Gleadhill*
Waltz, "Choristers" *arr. Phelps* (7)
- 7.30.—HECTOR GORDON (The Canny Scot),
"Canny Impressions"
- 7.40. Dance Orchestra.
Lancers, "United Service" *arr. Coote*
- 7.50.—DUFTON SCOTT (Braid Scots Author)
will Entertain from his own Works.
- 8.0. Dance Orchestra.
Quadrilles, "Harry Lauder" (By Request)
Kaps (7)
- 8.10.—Hector Gordon, "Humorous Scotch
Interlude."
- 8.20. Dance Orchestra.
Highland Scottische, "The Real Mackay"
Mackay
Polka, "Holly Bush" ... *arr. Godfrey* (7)
- 8.30.—Dufton Scott will Entertain from his
own Works.
- 8.40. Dance Orchestra.
Eightsome Reel, Selected ... *arr. Gleadhill*
- 8.50.—Hector Gordon, "More Scotch."
- 9.0.—Weird Legends and Tales of the North.

- 9.15.—The Right Hon. Lord PARMOOR.
S.B. from London.
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Local News.
- 9.50. Dance Orchestra.
"Reel o' Tulloch" *Kerr*
- 9.55. Humorous Sketch.
"LAWYER AND CLIENT"
by Dufton Scott
(the well-known Aberdeenshire Author).
Cast:
Mr. Pumptum, a Solicitor. R. E. JEFFREY
Jock Phillip, a Client. DUFTON SCOTT
- 10.15.—"THE VALKYRIE," Act III. *S.B. from London.*
Announcer: A. M. Shinnie.

GLASGOW.

- 3.30-4.30.—Classical Afternoon by the Wireless
Quartette and Garvie Boyes (Baritone).
- 4.45.—TOPICS FOR WOMEN.
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
PERCY GORDON, Mus. Bac., L.R.A.M.,
on "Music."
Local News.
- Russian Composers' Night.**
"Music is the real universal speech"
C. J. Weber
- 7.30. THE STATION ORCHESTRA.
Conducted by HERBERT A.
CARRUTHERS.
Overture, "Ruslan and Ludmilla" ... *Glinka*
- 7.47. ANNE BALLANTINE (Contralto).
"A Legend" *Tchaikovsky* (1)
"Night" *Rimsky-Korsakov*
"Oh, But to Hear Thy Voice"
Tchaikovsky (1)
- 7.57. Orchestra.
Ballet, "Scheherazade" ... *Rimsky-Korsakov*
- 8.25. Anne Ballantine.
"The Dreary Steppe" *Gretchaninov*
"Oh, Could I But Express in Song"
L. Malashkin
"The Pilgrim's Song" *Tchaikovsky*
- 8.37. Orchestra.
Dance, "Gopak" *Moussorgsky*
Danse Polovtsienne from "Prince Igor"
Borodin
- 9.0-9.15.—Interval.
- 9.15.—The Right Hon. Lord PARMOOR.
S.B. from London.
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 9.45. Anne Ballantine.
Russian Folk Songs.
"The Red Sarafan" } *arr. F. W. Whishaw* (1)
"The Nightingale" }
"The Troika" ... }
- 9.50. Orchestra.
Ballet, "Ruses d'Amour" *Glazounov*
- 10.15.—"THE VALKYRIE," Act III. *S.B. from London.*
Announcer: Herbert A. Carruthers.

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WIRELESS PROGRAMME—THURSDAY (May 15th.)

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

LONDON.

- 1.0-2.0.—Time Signal from Big Ben. The Week's Concert of New Gramophone Records.
- 4.0-4.30.—Concert: Time Signal from Greenwich. "The Letters of O Teyo," by C. Romanne James. Jenny Green (Mezzo-Soprano). A Talk on Fashion by Nora Shandon.
- 5.30.—Children's Letters.
- 5.45.—CHILDREN'S STORIES: "Five Little Pitchers," Chap. 10, Part II., by Madeline Hunt. "A Trip Round the World—Tokyo." L.G.M. of the *Daily Mail* on "Queer Pets."
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*
- PERCY SCHOLES (the B.B.C. Music Critic): "The Fortnight's Music." *S.B. to all Stations.*
- Talk by the Radio Society of Great Britain. *S.B. to all Stations.*
- Local News.

Musical Comedy Programme.

- 7.35. THE WIRELESS ORCHESTRA. Selection, "The Circus Girl"
Caryll and Monckton
MURIEL NIXON (Soprano).
"Prince of My Maiden Fancies" ("A Little Dutch Girl") *Kalman*
"The Pipes of Pan" ("The Arcadians")
Monckton
The Orchestra.
Waltz, "The Merry Widow" *Lehar*
Fox-trot, "Non-Stop Dancing" ("The Beauty Prize") *Kern*
GEORGE PIZZEY (Baritone).
"Love, Could I Only Tell Thee" ("The Geisha") *Capel*
"Come to the Ball" ("The Quaker Girl")
Monckton
The Orchestra.
Melodies from "Stop Flirting" *Gershwin*
VIVIAN WORTH and GRACE IVELL.
Two Singers and a Piano in Items from their Repertoire.
The Orchestra.
Barcarolle from "The Fun of the Fayre"
Barratt (7)
"Any Time's Kissing Time" ("Chu Chin Chow") *Norton*
Muriel Nixon.
"Love's Cigarette" ("The Southern Maid") *Simson*
The Waltz Song ("The Last Waltz")
Oscar Straus
The Orchestra.
Selection, "Gipsy Love" *Lehar*
9.15.—Prof. A. J. IRELAND on "Episodes from the History of England—The Escape of Ralph Flambard from the Tower of London." *S.B. to Cardiff and Aberdeen.*
- 9.30.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations, except Glasgow.*
- Local News.
- 9.45. The Orchestra.
Selection, "A Country Girl" *Monckton*
George Pizzezy.
"Queen of My Heart" ("Dorothy")
Cellier
"A Bachelor Gay" ("The Maid of the Mountains") *Simson*
Vivian Worth and Grace Ivell.
The Orchestra.
Fox-trot, "Dancing Time" ("The Cabaret Girl") *Kern*
10.30.—Close down.
Announcer: C. H. King.

BIRMINGHAM.

- 3.30-4.30.—Station Piano Quintette under the Direction of Frank Centell.
- 5.0.—WOMEN'S CORNER: Harold Casey (Baritone)—Song Recital.
- 5.30.—Agricultural Weather Forecast. KIDDIES' CORNER.
- 6.30.—Teens' Corner.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- PERCY SCHOLES. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News.
- 7.35-7.45.—Interval.
- Request Programme.
- 7.45. THE STATION ORCHESTRA. Special Request Items.
- 8.0. BEATRICE EVELINE (Solo 'Cello). Sonata *Eccles, 1670-1742—arr. Salmon*
Gavotte *Mehul—1763-1817*
- 8.15-8.45.—Interval.
- 8.45. CLAUDE JEPHCOTT (Entertainer.) In Selected Items from his Repertoire.
- 9.0. Orchestra.
More Request Items.
- 9.15. KATHLEEN NORRIS (Elocutionist).
"The First Settler's Story" *Carlton*
"Jones Minor's Recitation" *Witchurch*
"The Christmas Gift" *Anon.*
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
Major VERNON BROOK, M.I.A.E., on "Engineering."
- 9.55. Beatrice Eveline.
"Celtic Lament" *Foulds*
"Réverie" *Fischer*
"Gavotte" *Popper*
"Berceuse" *Scott (1)*
- 10.15. Orchestra.
Further Request Items.
- 10.30.—Close down.
Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Alice Phillips (Soprano), Ethel Rowland (Solo Pianoforte).
THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director, DAVID S. LIFF.)
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR
- 6.15.—Scholars' Half-Hour: Miss A. G. Spry, L.L.A., "Lorna Doone."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News.
- 7.35-8.0.—Interval.
- Comic Opera Night.
- 8.0. "HIGHWAYMAN LOVE."
A Comedy Opera in Two Acts.
Written by F. R. Bell (2).
Lyrics by Harold Ellis.
Music by W. H. Bullock.
Enacted by
THE PARKSTONE
VOCAL and INSTRUMENTAL SOCIETY.
Cast:
Sir Harry Lovel (of Lovel Court)
THOMAS LODDER
Sir Jeffrey Digby, Bart., his Uncle
HUBERT H. DIKE
Maj.-Gen. Mannering, Governor of York
HOWARD WOODS
Solomon Smug, Head Watchman
ALFRED R. LOCK
Sergeant Mustard, Grenadier-Guards
REGINALD R. LOCK
Obadiah Blunt, a Notary
WILLIAM C. GRIFFIN
Old John Braddlum, Host of Lovel Arms
HAROLD B. CLARKE
Doctor Flute, Organist of York Minster
ERNEST H. COOPER
Diggory, Steward at Lovel Court
WILLIAM CRABB

- Gaffer Jarge, the Oldest Inhabitant
GEORGE CASWELL
Dennis O'Neill, a Highwayman
PERCY J. KNIGHT
Sentry ... H. REDVERS YEATMAN
Lady Lovel, Sir Harry's Mother
NELLIE DEWHIRST
Bess Mannering, the Governor's Daughter
Mrs. REG. J. GRAY
Sophy, Bess's Maid and Solomon's Daughter
DORIS DEWHIRST
Peggy, Serving Maid
EDITH E. STANSBURY
Prue, Serving Maid NELLIE IRELAND
Isabel, a Gipsy Girl
Mrs. HARRY P. BROADHURST
Chorus of Grenadiers and Rustics.
THE WIRELESS ORCHESTRA.
Conductor, THOMAS CONWAY BROWN.
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 9.45.—"HIGHWAYMAN LOVE" (Contd.)
- 10.15.—WILLIAM BIRRELL on "Loughborough College."
- 10.30.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra relayed from The Capitol Cinema.
- 5.0.—"5WA'S" "FIVE O'CLOCKS": Mr. Isaac Williams, Keeper of Arts, The National Museum of Wales. Vocal and Instrumental Artistes. Talks to Women. Weather Forecast.
- 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News.
- Modern Comedy Night.
- 7.35. "THE IDEAL HUSBAND"
Oscar Wilde.
Presented by
THE
STATION REPERTORY COMPANY.
Entr'actes and Musical Interludes by
THE STATION ORCHESTRA.
- 9.15.—Prof. A. J. IRELAND. *S.B. from London.*
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 9.45.—Dr. JAS. J. SIMPSON, M.A., D.Sc.,
"Romances of Natural History."
- 10.0.—Dance Music.
- 10.15.—Close down.
Announcer: A. H. Goddard.

MANCHESTER.

- 11.30-12.30.—Concert by the "2ZY" Quartette, assisted by Kenneth Ellis (Bass).
- 5.0.—WOMEN'S HOUR.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News.
- 7.35-7.45.—Interval.
- 7.45. THE ROOSTERS CONCERT PARTY.
"The Roosters Break their Shell"
Merriman and Western
Concerted, "Never Say Die" (The Roosters)
Merriman and Western
Monologues { "The Blackest Man I Know" *Grey (13)*
"I Forget" *Leo*
Baritone Solo, Selected (Septimus Hunt)
An Eastern Trio, "Hoodoo" (Septimus Hunt, Arthur Mackness, and Percy Merriman) *Henry (13)*

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

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

- Humorous Song, "Russlers" *Leo* (13)
 Tenor Solo, Selected.
 George Western at the Piano.
 A Pirate Trio (William Mack, Arthur Mackness, and Percy Merriman) *Henry* (13)
 KLINTON SHEPHERD (Baritone).
 "Wayfarer's Night Song"
Easthope Martin (5)
 "Son of Mine" *Wallace*
 8.45.—Mrs. FALKNER HILL, on the Work of the City League of Help.
 9.0. The Roosters Concert Party.
 Concerted, "Sentimental Moon" (The Roosters) *Eckerley* (9)
 Dickens' Character Studies (Percy Merriman).
 Duet, "Just Keep on Dancing"
Mayerl and Paul (10)
 Concerted, "So We Go On"
Lee and Weston (7)
 Humorous Song, "Tuneful Tradesmen"
Pearson (13)
 Duet, "Where My Caravan Has Rested"
 (Arthur Mackness and Septimus Hunt)
Lohr
 Concerted, "Widdicombe Fair" (The Roosters) *Old English*
 9.30.—NEWS and WEATHER FORECAST.
S.B. from London.
 Local News.
 9.45. Klinton Shepherd.
 "One Morning in the Flower Garden" *Eric Fogg* (4)
 "Peace"
 "Dawn Song"
 Accompanied by the Composer.
 KEYBOARD KITTY and Her Piano.
 W. F. BLETCHER—Spanish Talk.
 10.30.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Carl Shepherd (Tenor), Freda Johnston (Contralto), Robert Ness (Solo Concertina).
 4.45.—WOMEN'S HALF-HOUR: Mrs. Grace Burns on "Lake Como."
 5.15.—CHILDREN'S CORNER.
 6.0.—Scholars' Half-Hour: Mr. H. King, B.Sc., on "Volcanic Action."
 6.45.—Farmers' Corner.
 7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 PERCY SCHOLES. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 Local News.
Operatic Night.
 7.35. THE STATION ORCHESTRA.
 Conductor: WILLIAM A. CROSSE.
 Selection, "The Beggar's Opera"
Austin (1)
 IDA COWEY (Soprano).
 "Jewel Song" ("Faust") *Gounod*
 "Far Greater in His Lowly State"
 ("Irene") *Gounod*
 JOHN CLINTO (Tenor).
 "The Flower Song" ("Carmen") .. *Bizet*
 "On With the Motley" ("Pagliacci")
Leoncavallo
 Orchestra.
 Excerpts from "Tannhäuser" and "Lohengrin" *Wagner*
 MAY GRANT (Contralto).
 "Lascia Ch'io Pianga" ("Rinaldo")
Handel (1)
 "Il Segreto Per Esser Felice" ("Lucrezia Borgia") *Donizetti* (1)
 Ida Cowey.
 "Dear Friends, Farewell" .. *Donizetti* (1)
 Air from "Il Trovatore" *Verdi* (1)
 Orchestra.
 Fantasia on "Rigoletto" *Verdi*
 9.0-9.30.—Interval.
 9.30.—NEWS and WEATHER FORECAST.
S.B. from London.
 Local News.

- 9.45. Orchestra.
 Overture, "Orphée aux Enfers" *Offenbach*
 John Clinto.
 "Heavenly Aida" ("Aida") *Verdi*
 May Grant.
 "Ah! Rendi Mi" ("Mitrane") .. *Rossi* (1)
 "Verdi Prati" ("Alcina") *Handel* (1)
 Orchestra.
 Melodies from "Carmen" *Bizet*
 10.30.—Close down.
 Announcer: C. K. Parsons.

ABERDEEN.

- 3.30.—Popular Afternoon by the Wireless Quartette and Lillian Murray (Mezzo-Soprano).
 4.30.—This Week's Interesting Anniversary—"Battle of Langside—13 May, 1568."
 5.0.—WOMEN'S HOUR.
 5.30.—CHILDREN'S CORNER.
 6.5.—Weather Forecast for Farmers.
 6.40.—Boys' Brigade Bulletin: Capt. D. F. H. Crombie, Convener, Boys' Reserves Committee, on "The Junior Section—The Boys' Reserves."
 7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 PERCY SCHOLES. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 Local News.

Operatic Programme.

- 7.35. NORA DELMARR (Soprano).
 Arias { "Voi che sapete" } ("Figaro")
 { "Dove Sono" } *Mozart*
 7.40. ORCHESTRA.
 March from "Aida" *Verdi*
 7.45. Nora Delmarr.
 Arias { "Elsa's Dream" ("Lohengrin")
 { "Elizabeth's Greeting" ("Tannhäuser") *Wagner*
 7.55. Orchestra.
 Barcarolle ("Tales of Hoffmann")
Offenbach
 8.0. Nora Delmarr.
 Arias { "They Call Me Mimi" ("La Bohème") *Puccini*
 { "One Fine Day" ("Madame Butterfly") *Puccini*
 8.10. Orchestra.
 "Softly Awakes My Heart" ("Samson and Delilah") *Saint-Saëns*

Grand Opera in Miniature.

- 8.15. "MARITANA" (*Wallace*).
 (Selection 2.)
Cast:
 Maritana (a Gypsy Singer) . . . MARY TOPP
 Lazarillo ISOBEL VEITCH
 Don Cesar de Bazan ALEX VEITCH
 The Count HECTOR MONRO
 Operatic Chorus.
 Leader of Orchestra: NANCY LEE.
 Conductor: ARTHUR COLLINGWOOD.
 Act I.
 Chorus, "Sing, Pretty Maiden."
 Aria, "Tis the Harp in the Air."
 Chorus, "Angels that Around Us Hover."
 Duet, "Of Fairy Wand Had I the Power."
 Song, "All the World Over."
 Finale, "Farewell, My Gallant Captain."
 Act II.
 Romance, "Alas Those Chimes."
 Trio, "Turn On Old Time."
 Aria, "Let Me Like a Soldier Fall."
 Aria, "In Happy Moments."
 Chorus, "O What Pleasure."
 Aria, "The Mariner in His Barque."
 Aria, "There is a Flower."
 Chorus and Finale, "What Mystery."
 Act III.
 Song, "Scenes that are Brightest."
 Duet, "I am the King of Spain."
 Finale, "With Rapture Glowing."
 9.0.—J. DOUGLAS GARDINER: Golf Chat (No. 4 of Series).
 9.15.—Prof. A. J. IRELAND. *S.B. from London.*

- 9.30.—NEWS and WEATHER FORECAST.
S.B. from London.
 Local News.
POPULAR PROGRAMME.
 9.45. Orchestra.
 "Parade of the Tin Soldiers" *Jessel*
 9.50. JOHN HENRY (Entertainer).
 10.0. Orchestra.
 "The Merry Nigger" *Squire*
 10.5. John Henry.
 10.15. Orchestra.
 "Two Little Dances" *Finck*
 10.20. John Henry.
 10.30.—Close down.
 Announcer: W. D. Simpson.

GLASGOW.

- 3.30-4.30.—An Hour of Melody by the Wireless Quartette and Ina Ferguson (Soprano).
 4.45.—TOPICS FOR WOMEN: Jeane MacIver, C.S.M.M.G., on "Massage."
 5.15.—THE CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 6.40.—Prof. W. MACNEILE DIXON, Litt.D., on "Greek Theatres and Temples."
 7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 PERCY SCHOLES. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 Local News.
 "The whole world is the good man's fatherland"
 (Democritus).

An Entire Greek Tragedy.

The "ANTIGONE"
 of
Sophocles.
 The play will be presented without cuts, as Sophocles wrote it. The beautiful Choric Odes, which are the very essence of Greek Tragedy, will be sung by a selected Chorus, trained and conducted by PERCY GORDON, Mus.Bac. (Oxon), who has composed special music for them. The Cast of Players will be a strong one. The translation of the Play used will be that by Prof. Harrower, LL.D., of Aberdeen.
 The whole production will be under the direction of A. PARRY GUNN, who has done much pioneer work in the large-scale presentation of both ancient and modern drama.

ARGUMENT OF THE PLAY.

On the death of Oedipus, Eteocles, his son, drove his brother from Thebes. The latter withdrew to Argos, whence he returned with a great Army to attack his native city. The Argives were defeated, but the two brothers, meeting in single combat, slew each other before the walls. Creon, their uncle, having assumed the Royal Title, issued, for his first proclamation, an order that Eteocles' body should be buried with all due rites and honour, but that none should bury Polynices upon pain of death. Antigone, disdaining to obey the edict, gives ceremonial burial to the corpse of her brother. The Play represents the tragic consequences of Creon's stubborn determination in carrying out the terms of his decree.

- 9.45. ORCHESTRA.
 Overture, "The Bronze Horse" *Auber*
 9.55. An Interlude by
 HECTOR GORDON, the Canny Scot.
 10.5. Orchestra.
 Suite, "On Jhelum River"
Woodforde-Finden
 10.15. Hector Gordon, the Canny Scot.
 10.25. Orchestra.
 Selection, "La Navarraise"
Massenet-Tavan
 10.35.—2ND GENERAL NEWS BULLETIN and WEATHER FORECAST.
 Local News.
 10.50.—Close down.
 Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 271.

WIRELESS PROGRAMME—FRIDAY (May 16th.)

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

LONDON.

- 1.0-2.0.—Time Signal from Big Ben. Concert: The Wireless Trio and Henry McCull (Tenor).
- 3.15.—Special Transmission to Schols.
- 4.0-4.30.—Time Signal from Greenwich. Concert: "A Biography of Boots and Shoes," by Violet M. Methley. Mabel Mann (Contralto). "A Career for Every Girl," by Elsie Grange.
- 5.30.—Children's Letters.
- 5.45.—CHILDREN'S STORIES: "The Little Jackals and the Lion," adapted by Sara Cone Bryant. "Treasure Island," Chap. 13, Part II., by Robert Louis Stevenson. Uncle Jack Frost's Wireless Yarn. Doris Lucas (Mezzo-soprano) singing "Nursery Rhymes of London Town" (Eleanor Farjeon) (17).
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*
Local News.
- 7.15.—Mr. CHARLES BROWN on "Borneo—A Trip to Brunie."
- Miscellaneous Musical Programme.**
- 7.30. VLADIMOFF'S BALALAIKA ORCHESTRA.
"In the Pine Wood" (Folk Song) *arr. Vladimoff*
"Temptation" *Glinka*
"Sylvan Grove" (Folk Song) *arr. Vladimoff*
CHARLES LEGGETT (Solo Cornet).
"Serenade" *Schubert*
PETER YORKE (Piano Syncopations).
"My Pet" *Zez Confrey* (9)
"I Can't Get the Sweetie I Want" *arr. Peter Yorke* (3)
"Uncle Sammy at the Piano" *Clarence Gaskill* (9)
Dr. L. DU GARDE PEACH.
"The Misfortunes of Max."—I. "Introducing Max."
HARRY LYTTLER (Solo Flute).
Minuet in G *Beethoven*
Paraphrase on Themes from "Faust" *de Jong*
"La Poupée Valsante" *Pondini*
THE CHURCH QUARTETTE.
"The Pedlar" *Lane Wilson* (1)
"The Commotion of Love" *Balalaika Orchestra.*
"Pollacca Brillante" *Andreeff*
"Lovely Night" (Valse-Intermezzo) *Louis Ganne*
Peter Yorke.
"Nickel in the Slot" *Zez Confrey* (7)
"Syncomania" *Peter Yorke*
"K'nice and K'nifty" *Roy Bargey*
Charles Leggett.
"Il Bacio" *Arditi*
Dr. L. du Garde Peach.
"The Misfortunes of Max."—II. "Motor-ing."
Harry Lyttler (Solo Piccolo).
"Light and Free" *Honig*
"Kinloch of Kinloch" *O'Connor*
The Church Quartette.
"In England, Merrie England" *Edward German*
"Here's a Health Unto His Majesty" *Ould* (11)
Balalaika Orchestra.
"Song of the Boatmen on the Volga" *Traditional*
(By Request.)
"Drunken Berry" (Old Wedding Song) *arr. Fomeen*
- 9.30.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*
Local News.

- 9.45.—H. W. DICKINSON, M.I.Mech.E., Deputy Keeper of the Science Museum, on "Steam Engines." *S.B. to all Stations except Bournemouth.*
- 10.0.—THE SAVOY ORPHEANS and SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations except Manchester.*
- 11.0.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra (under the Direction of Paul Rimmer).
- 5.0.—WOMEN'S CORNER: R. MacDonald Ladell on "Psychology of Crime." Graham Squiers, F.C.A., on "Meetings and The Chairman."
- 5.30.—Agricultural Weather Forecast. KIDDIES' CORNER.
- 6.30.—"Teens" Corner.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.

Concert Party Night.

- 7.15. THE ROOSTERS CONCERT PARTY.
"The Roosters Break Their Shell" *Merriman and Weston*
The Party.
Concerted Item, "Who's dat a'calling?" *Traditional Air* (20)
PERCY MERRIMAN.
Humorous, "Potted Geography" *Pounds* (3)
SEPTIMUS HUNT.
Baritone Solo—Selected.
The Party.
Grand Guignol, "A Topical Skit" *Merriman*
Concerted Item, "A Fine Old English Gentleman" *Newman* (13)
- 8.0.—The Rev. A. E. FORREST on "New Books Worth Reading."
- 8.15-8.45.—Interval.
- 8.45. The Roosters Concert Party.
Concerted Item, "Gutter Merchants" *Newman and Cecil* (13)
ARTHUR MACKNESS.
Tenor Solo—Selected.
Monologue—Selected.
GEORGE WESTERN at the Piano.
The Party.
Concerted Item, "Down with the Whole Darn Lot" *Coward and Gideon* (7)
Arthur Mackness and Septimus Hunt.
Duet, "Parted" *Tosti*
WILLIAM MACK.
Humorous, "And Yet I Don't Know" *Lee and Weston* (7)
The Party.
Rustic Scene, "How Time Flies" *Lee and Weston* (7)
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 9.45.—H. W. DICKINSON. *S.B. from London.*
- 10.9.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
Announcer: H. Cecil Pearson.
- ## BOURNEMOUTH.
- 3.30.—Prof. GEORGE LEAKE, Mus. Bac., University College, Southampton.
- 4.0.—The "6BM" Trio: Reginald S. Mount (Violinist), Thomas E. Illingworth (Cellist), Arthur Marston, A.R.C.O. (Pianist). Ethel Rowland (Solo Piano-forte).
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR,

- 6.15.—Scholars' Half-Hour: T. Templeton Smith, B.Sc., on "J. C. Maxwell."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- 7.10.—BERTRAM FRYER: "Station Talk,"
- 7.25.—Local News.
- 7.30-8.0.—Interval.
"Join in the Chorus Night."
All Songs with Orchestral Accompaniment.
- 8.0. THE WIRELESS ORCHESTRA and "6BM" CHORUS.
Under, THOMAS CONWAY BROWN.
"Musical Switch" *arr. Featherstone*
- 8.10. ARTHUR J. ENGLAND (Bass-Baritone) and Chorus.
"Up From Somerset" *Sanderson*
"Down Among the Dead Men" *arr. L. Salisbury*
- 8.20. Orchestra.
Selection of Squire's Songs (1)
- 8.35. GERALD KAYE (Tenor) and Chorus.
"Mother Machree" *C. Olcott* (6)
"Un Peu d'Amour" *Lao Silecu*
- 8.45. ADELINE SENIOR (Soprano) and Chorus.
"Three to One" ("La Cigale") *Audran*
"Funiculi, Funicula" *Denza*
- 8.55. Orchestra.
Selection of Sanderson's Songs (1)
- 9.10. Arthur J. England and Chorus.
"Chorus, Gentlemen" *Lohr*
"Tumbledown Nook" *H. Mackenzie*
- 9.20. Adeline Senior and Chorus.
"All for a Green Ribbon" ("Tom Jones") *German*
"Listen to My Tale of Woe" *T. H. Smith*
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 9.45. Orchestra.
"Reminiscences of England" *Fred Godfrey*
- 9.55. Gerald Kaye and Chorus.
"The Little Brown Jug" *R. A. Eastburn*
"Who's That A-Calling?" *J. B. Laureen*
- 10.5. Orchestra.
"Reminiscences of Scotland" *Fred Godfrey*
- 10.15.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.
- 5.0.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artistes. The Station Orchestra. Talks to Women. Weather Forecast.
- 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 7.15.—Mr. DAN JONES, F.R.A.S., on "The Elements of Astronomy."
Choral Night.
THE ECLIPSE PRIZE SINGERS.
Solo Violoncello, BEATRICE EVELINE,
Entertainer, HECTOR GORDON.
- 7.30. THE STATION ORCHESTRA.
March, "Wellington" *Zehle*
Suite, "Two Pigeons" *Message*
- 7.50. Part Songs.
"Proudly as the Eagle" *Spohr*
"The Battle Prayer" *Himmel*
"The Soldier's Farewell" *Kinkel*

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

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

- 8.0. Violoncello Soli.
 "Keltic Lament" *J. H. Foulds*
 "Berceuse" *Alicia Scott (1)*
 "Gavotte" *Mehnd*
- 8.10.—Hector Gordon (a Canny Scot) will Entertain.
- 8.20. Orchestra.
 Overture, "Marinarella" *Fucik*
- 8.30.—Mr. HAROLD DOWNS on "An Editor's Post Bag."
- 8.40. Part Songs.
 "In Stillness Night Surrounds Us" *Schubert*
 "Forsaken Am I" *Koschat*
 "The Storm" *Durney*
- 8.50. Violoncello Solo.
 "Rhapsodie" *Popper*
- 9.0.—Hector Gordon (a Canny Scot) will resume his Entertainment.
- 9.10. Part Songs.
 "On the Dewy Breath of Even" *Abt*
 "Wanderer's Song" *Abt*
 "Night" *Schubert*
- 9.20. Orchestra.
 Entr'acte, "Cantilene" *York Bowen*
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
 Local News.
- 9.45.—H. W. DICKINSON. *S.B. from London.*
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
 Announcer: W. N. Settle.

MANCHESTER.

- 3.30-4.30.—Concert by the "2ZY" Quartette.
- 5.0.—WOMEN'S HOUR.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
 Local News.
- 7.15-7.45.—Interval.
- 7.45. Last
- Symphony Concert**
 of the Season.
 AUGMENTED "2ZY" SYMPHONY ORCHESTRA.
 Conducted by
 Sir DAN GODFREY
 (Director of Music to the Corporation of Bournemouth).
 Overture, "The Wreckers" .. *Ethel Smyth*
 Symphonic Poem, "Le Chasseur Maudit" .. *Cesar Franck*
 RACHEL HUNT (Contralto).
 "La Fiancée du Timbalier" .. *Saint-Saens*
 Orchestra.
 "A London Symphony" *Vaughan-Williams*
 (First Performance in Manchester).
 Rachel Hunt.
 "The Loyal Lover" .. *Old Devon Folk Song*
 "Fairy Pipers" .. *Brewer; specially arr. Harry Mortimer*
 Orchestra.
 "Capriccio Espagnol" .. *Rimsky-Korsakov*
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
 Local News.
- 9.45.—H. W. DICKINSON. *S.B. from London.*
- 10.0. Orchestra.
 Four English Pastoral Impressions .. *Ernest Farrer (14)*
 (First Performance in Manchester.)
 Symphony No. 5 in C Minor .. *Beethoven*
- 11.0.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Leonie Storm (Solo Piano forte), J. Sowerby (Solo Cello), Mabel Mayne (Soprano).
- 4.45.—WOMEN'S HALF-HOUR: Miss Pybus on "The Old Castle."
- 5.15.—CHILDREN'S CORNER.
- 6.0.—Scholars' Half-Hour: Mr. W. C. F. Campaign, B.Sc., on "The Propulsion of a Liner," Part 2.
- 6.35.—Farmers' Corner: Mr. H. C. Pawson on "Summer Management of Stock."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
 Local News.
- 7.15-7.35.—Interval.
- Miscellaneous Evening.**
- 7.35. THE STATION ORCHESTRA.
 Selection, "Irene" *Tierney (3)*
 KENNETH ELLIS (Baritone).
 Songs, Selected.
 ARTHUR MELROSE (Entertainer).
 "Whistling Jack Tar" *Original*
 "The Whistling Village" *Original*
 Orchestra
 Melodies from "Whirled Into Happiness" .. *Stolz*
 Arthur Melrose.
 "The Whistling Maniac" *Original*
 "The Whistling Waiter" *Original*
 Kenneth Ellis.
 Songs, Selected.
 Orchestra.
 Excerpts from "A to Z" *Novello*
- 9.0-9.30.—Interval.
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
 Local News.
- 9.45.—H. W. DICKINSON. *S.B. from London.*
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
 Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-4.30.—Classical Afternoon by the Wireless Quartette and Gwyneth Hopkins (Contralto).
- 5.0.—WOMEN'S HOUR: Mrs. A. Forrest on "The Part Played by Women in Italy."
- 5.30.—SUNSHINE CORNER FOR YOUNG AND OLD KIDDIES: "Stories in Song," illustrated by Nancy Lee.
- 6.5.—Weather Forecast for Farmers.
 Scholars' Half-Hour: Dr. W. W. Fyvie—Science Series (No. 4).
- 6.25.—Answers to Scholars' Queries.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
 Local News.
- 7.15. The "2BD" Repertory Players
 in
 "MACBETH,"
 by
 William Shakespeare.
Dramatis Personae:—
 Macbeth R. E. JEFFREY
 Lady Macbeth JOYCE TREMAYNE
 Macduff .. McINTOSH MOWATT
 Ross } A. M. SHINNIE
 Porter }
 Banquo G. R. HARVEY
 1st Witch } R. G. McCALLUM
 Seyton .. }
 2nd Witch .. } CHRISTINE CROWE
 Gentlewoman }
 3rd Witch } LAWRENCE WOOD
 Messenger }
 Doctor } .. E. R. R. LINKLATER
 Malcolm }
 Donald Bain }
 Lennox } W. DUNDAS

The Scenes will include:—
 Act I. Scenes 3, 5, 7.
 Act II. Scenes 1, 2, 3.
 Act III. Scenes 2, 4.
 Act V. Scenes 1, 3, 5, 7.

Overture and Incidental Music by THE WIRELESS ORCHESTRA.
 Play arranged for Broadcasting by CATHLEEN NESBITT,
 And Produced by JOYCE TREMAYNE
 in collaboration with R. E. JEFFREY.

- 9.0.—The Station Director—Special Announcements (if any).
- 9.10-9.30.—Interval.
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
 Local News.
- 9.45.—H. W. DICKINSON. *S.B. from London.*
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
 Announcer: W. D. Simpson.

GLASGOW.

- 3.0-3.30.—Norman Austin's "Musical Moments" relayed from La Scala Picture House.
- 3.30-4.30.—Operatic Afternoon by the Wireless Quartette and Neil Donaldson (Tenor).
- 4.45.—TOPICS FOR WOMEN.
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- 7.10.—Capt. R. W. CAMPBELL on "A Cruise to the South Sea Islands."
 Local News.
- Music and Humour.**
 "Music is both Sunshine and Irrigation to the Mind."—*W. Savage Landor.*
- 7.35. THE STATION ORCHESTRA.
 Conducted by
 HERBERT A. CARRUTHERS.
 Overture, "Rosamunde" *Schubert*
- 7.45. NORA DELMARR (Soprano).
 "Serenade" *Gounod (1)*
 "My Hero" *O. Strauss (6)*
 Orchestra.
 Waltz, "Thrills" *Ancliffe*
- 8.0. JOHN HENRY (Entertainer).
 "Alone in the Studio."
- 8.10. Orchestra.
 Selection, "Chu Chin Chow" *Norton*
 (By Special Request).
- 8.20. Nora Dellmarr.
 "Garden of Happiness" *Wood (5)*
 "By the Waters of Minnetonka" .. *Lieurance*
 "Dear Heart" *Mattei*
- 8.30. Orchestra.
 Ballet Divertissement, "A Day in Naples" .. *Byng*
- 8.40. John Henry.
 "Still Alone in the Studio."
- 8.50. Orchestra.
 Waltz, "Gipsy Princess" *Kalman*
 March, "Gipsy Blood" *Benner*
- 9.0-9.30.—Interval.
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
 Local News.
- 9.45.—H. W. DICKINSON. *S.B. from London.*
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
 Announcer: Mungo M. Dewar.

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WIRELESS PROGRAMME—SATURDAY (May 17th.)

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

LONDON.

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

5.30.—Children's Letters.

5.45.—CHILDREN'S STORIES: Auntie Sophie at the Piano. "The Straw, the Coal and the Bean," from Grimm's Household Stories. "A Talk on Stamps," by Albert H. Harris. Children's News.

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

Local News.

7.15.—Mr. B. J. CULLUM on "A River Trip."

Sullivan Programme.

AUGMENTED ORCHESTRA.

Conducted by PERCY PITT.

DORIS VANE (Soprano).

JOSEPH FARRINGTON (Bass).

7.30.—The Orchestra.

Overture, "The Yeomen of the Guard."

Joseph Farrington with Orchestra.

Scene, "Woe Thou Thy Snowflake"

("Ivanhoe").

The Orchestra.

Masque, "The Merchant of Venice."

(a) Introduction; (b) Serenade; (c)

Introduction and Bourrée; (d) Dance

Grotesque; (e) A La Valse; (f) Melo-

drama; (g) Finale.

Doris Vane with Orchestra.

Recitative and Air ("Ivanhoe").

"Oh, Awful Death"; "Lord of Our

Chosen Race."

The Orchestra.

"Henry VIII." Incidental Music.

(a) Graceful Dance; (b) Processional

March.

9.15.—Mr. HECTOR BARRON on "Topical

Lawn Tennis."

9.30.—TIME SIGNAL FROM GREENWICH,

2ND GENERAL NEWS BULLETIN,

and WEATHER FORECAST. *S.B.*

to all Stations, except Manchester.

Local News.

9.45.—

SULLIVAN PROGRAMME (Continued).

The Orchestra.

Overture, "The Mikado."

Doris Vane.

Three Shakespearean Songs.

"Sigh No More, Ladies"; "Orpheus

with His Lute"; "Where the Bee Sucks."

Joseph Farrington with Orchestra

"Ho, Jolly Jenkin!" ("Ivanhoe").

The Orchestra.

Overture, "Di Ballo."

10.30.—Close down.

Announcer: C. H. King.

BIRMINGHAM.

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

5.0.—WOMEN'S CORNER: Gladys Joiner

(Soprano)—Song Recital.

5.30.—Agricultural Weather Forecast.

KIDDIES' CORNER.

6.30.—"Teens' Corner.

7.0.—NEWS and WEATHER FORECAST.

S.B. from London.

Local News.

Popular Programme.

7.15.—THE STATION ORCHESTRA.

Overture, "Merry Wives of Windsor"

Nicolaï

Selection, "Florodora" Stewart

THE "5IT" OCTETTE.

Part Songs { "O Mistress Mine" Williams (15)

"O Hush Thee, My Baby" Sullivan (2)

Selection of Sea Shanties

arr. Sir R. Terry (2)

(Soloist, HAROLD HOWES.)

8.15-8.45.—Interval.

8.45.—Orchestra.

March, "Washington Post" Sousa

Selection of Squire's Popular Songs

arr. Baynes (1)

Suite, "Three Old Dances" Wood

(a) "True Hearts"; (b) "Forget-me-

not"; (c) "Gaiety."

Waltz, "On Miami Shore" Jacobi

9.30.—NEWS and WEATHER FORECAST.

S.B. from London.

Local News.

9.45.—Major W. P. COLLINS (Organizing Secre-

tary of the British Empire Cancer Cam-

paign) on "The Fight Against Cancer."

MARJORIE EDWARDS (Songs at

the Piano).

"Little Tan Shoes" Garstin

"They Always Put the Blame on Me"

Elliott

"Peter" Gatty

10.0.—Orchestra.

Selection, "Southern Maid" Sousa

10.15.—JOE LONGMORE (Humorist).

with

NEVILLE BOSWORTH (at the Piano)

"If Life Were a Play" Grey (13)

Other Selected Items.

Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45.—Ethel Rowland (Solo Pianoforte).

THE ROYAL BATH HOTEL DANCE

ORCHESTRA relayed from King's Hall

Rooms, (Musical Director, DAVID S.

LIFF.)

4.45.—WOMEN'S HOUR.

5.15.—KIDDIES' HOUR.

6.15.—Scholars' Half-Hour: J. Scattergood,

F.R.G.S., on "Native Races of the

Empire."

7.0.—NEWS and WEATHER FORECAST.

S.B. from London.

Local News.

7.15.—Capt. RICHARD TWELVETREES on

"Motoring."

7.30-8.0.—Interval.

IMPORTANT TO READERS.

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ALTERATIONS TO PROGRAMMES.

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

Variety Night.

8.0.—THE WIRELESS ORCHESTRA.

Conductor, THOMAS CONWAY BROWN.

Selection, "Little Nellie Kelly" Cohan (6)

8.10.—THE ROOSTERS CONCERT PARTY,

"The Roosters Break their Shell"

Merriman and Western

Concerted, "Home, Sweet Home"

Merriman and Western

Monologue, "The Student" (Percy Merri-

man) (13)

Duet, "Singing" (Arthur Mackness and

George Western) Hyton

Original Sketch, "Quarrels" (The Roosters)

Merriman

George Western at the Piano.

Concerted, "A Simple Melody," Berlin (7)

8.40.—BEATRICE EVELINE (Solo Cello).

"Variations Symphoniques" Boellmann

(Accompanied by Orchestra.)

8.55.—Orchestra.

"Three Light Pieces" Fletcher

9.5.—The Roosters Concert Party.

Concerted, "Fairland" de Vere Smith

Humorous Duet, "How Time Flies" (Wil-

liam Mack and Percy Merriman)

Lee and Weston (7)

Concerted, "Over and Over Again"

Sterndale Bennett (7)

Duet, "Tenor and Baritone" (Arthur

Mackness and Septimus Hunt)

Lave Wilson (22)

Humorous Sketch, "Scenes" (William Mack)

Grey (13)

Concerted, "So We Go On,"

Lee and Weston (7)

9.30.—NEWS and WEATHER FORECAST.

S.B. from London.

Local News.

9.45.—Beatrice Eveline.

"Old Italian Air" Sammartini-Squire

"Allegro con Brio" Guerini-Salmon

"Sicilienne" Faure

"Gavotte" Mehul

10.0.—Orchestra.

"Melodious Memories" Finch

10.15.—Beatrice Eveline.

"Keltic Lament" Foulds

"Réverie" Fischer

"Rhapsodie" Popper

10.30.—Close down.

Announcer: John H. Raymond.

CARDIFF.

3.0-4.0.—Falkman and his Orchestra relayed

from The Capitol Cinema.

5.0.—"5WA'S" "FIVE O'CLOCKS": Vocal

and Instrumental Artists. Talks to

Women. Weather Forecast.

5.45.—THE HOUR OF THE "KIDDIE-

WINKS."

7.0.—NEWS and WEATHER FORECAST.

S.B. from London.

Local News.

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

Week."

Popular Night.

WILLIAM LEWIS (Tenor).

Vocalists LANCELOT DOSSOR

(Baritone),

THE STATION ORCHESTRA.

7.30.—Orchestra.

March, "Coronation" Eilenberg

Concert Waltz, "Brune" Krier

Overture, "Ruy Blas" Mendelssohn

Lancelot Dossor.

7.50.—Two Salt-Water Ballads Frederick Keel (1)

1. "Kingdom Come"; 2. "Mother Carey."

8.0.—William Lewis.

"Annabelle Lee" Henry Leslie

"In the Great Unknown" Guy d'Hardelot

8.10.—Dr. F. J. NORTH, D.Sc., Keeper of

Geology, National Museum of Wales,

on "The Romance of the Rocks, No. 3,

Slate."

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 271.

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

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

- 8.20.—Suite for Strings, "Folk Tune and Fiddle Dance" Fletcher
Orchestral Suite, "Ballad Memories" Baynes (1)
- 8.40.—A Sketch performed by the Station Players.
- 9.5. Lancelot Dossor.
"Daddy Longlegs" ("Cushendal") C. V. Stanford (1)
"Danny Deever" Dumrosh
- 9.15.—Orchestral Selection, "A to Z," Novello
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 9.45. William Lewis.
"A Request" Woodforde-Finden
"Thou Art Risen, My Beloved" Coleridge-Taylor
- 10.0.—Dance Music.
- 10.15.—Close down.
Announcer: A. H. Goddard.

MANCHESTER.

- 3.30-4.30.—Concert by the Heywood English Concertina Prize Band.
- 5.0.—WOMEN'S HOUR.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
The Final Session of
The Morecambe Musical Festival.
Relayed from The Tower Theatre, Morecambe.
- 7.15. Final Test Male Voice Choirs (b) (Two Choirs).
Part Song, "Night" Julius Harrison
Test Pieces { Part Song, "Only a Pin" A. H. Brewer
- 7.35. Final Test Mixed Voice Choirs (a) (Four Choirs).
Test Piece—Motet—"All Creatures of Our God and King" ... G. Armstrong Gibbs
- 8.20. Massed Performance of Motet by the Choirs competing in Final Test.
Conductor, Sir WALFORD DAYJES.
- 8.30. Judges' Awards in Male Voice Choirs (a) (Four Choirs).
- 8.40. Final Test Male Voice Choirs (a) (Four Choirs).
Test Piece—Part Song—"The Homecoming" Hold
- 9.30. Judges' Awards in Mixed Voice (a) and Male Voice (a).
Class 43 Mixed Voice Choirs (a).
May Bank Choral Society (Stoke-on-Trent).
Barrow Madrigal Society.
Keighley Vocal Union.
Carlisle Madrigal Society.
Blackpool Glee and Madrigal Society.
Morecambe Madrigal and Festival Choral Society.
Dr. Brearley's Contest Choir (Blackburn).
The Bach Choir (Barrow).
Mr. Aldous' Choir (Lancaster).
- 10.15.—2ND GENERAL NEWS BULLETIN and WEATHER FORECAST.
Local News.
- 10.30.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: The Station Light Orchestra.
- 4.45.—WOMEN'S HALF-HOUR: Miss A. J. Watson, Dramatic Recital.
- 5.15.—CHILDREN'S CORNER.
- 6.0.—Scholars' Half-Hour: Mr. H. B. Ward, L.R.A.M., A.R.C.M., on "Composers as Architects."
- 6.35.—Farmers' Corner: Mr. R. W. Wheldon on "Cereal Crops."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 7.15.—Mr. GIBSON, French Talk.
- Colliery Band-cum-John Henry Evening.**
- 7.35. HEBBURN COLLIERY PRIZE BAND.
"Challenge March" Calvert
Selection, Gems of Italian Opera arr. Rimmer
A. DENISON ROSS (Baritone).
"Sylvelin" Sinding
Aria from "Prince Igor" Borodin
JOHN HENRY (Entertainer).
Band.
"Waltz Amorette" Rimmer
LILY ADAMS (Contralto).
"Silent Noon" Vaughan-Williams
A. Denison Ross.
"Unmindful of the Roses" Coleridge-Taylor
"Still as the Night" Bohm
Band.
Fantasia, "Memories of Britain" arr. Rimmer
- 9.0-9.30.—Interval.
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 9.45. Band.
Fox-trot, "Alaska" Goldman
Cornet Solo, "Alas! Those Chimes" Wallacet
John Henry.
Lily Adams.
"What's in the Air To-day?" Eden
Band.
Idyll, "My Syrian Maid" Rimmer
Fantasia, "Woodland Revels" ... Le Duc
- 10.30.—Close down.
Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-4.30.—Solo Instrumental Afternoon by Andrew Watson (Solo Cello), The Wireless Quartette, William Harkins (Solo Clarinet), Robert McConnachie (Solo Cornet).
- 5.0.—WOMEN'S HALF-HOUR.
- 5.30.—CHILDREN'S HALF-HOUR.
- 6.5.—Weather Forecast for Farmers.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 7.15-8.45. "Bran Pie."
and A LUCKY DIP FROM EACH
- 9.45-10.30. STATION OF THE B.B.C.
After examining the whole of the Programmes of the seven other Stations of the B.B.C., Listeners are requested to write to the Station Director stating which selection of items they desire most to hear.

- The Aberdeen Station will broadcast as many items as possible in accordance with Listeners' requests.
In the brief intervals of switching over to the various Stations, short items will be broadcast from the Aberdeen Station.
SPANISH INTERLUDE.
- 8.45. THE WIRELESS ORCHESTRA.
March, "El Abanico" Javaloyes (1)
Serenade, "La Paloma" Yradier
King Alfonso born, 1886.
Orchestra.
"Spanish Dance No. 8" Sarasate (6)
- 9.0.—Station Director—Special Announcements (if any).
- 9.10-9.30.—Interval.
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 10.30.—Close down.
Announcer: H. J. McKee.

GLASGOW.

- 3.30-4.30.—Dance Afternoon by the Wireless Quartette and Kenneth Ellis (Baritone).
- 4.45.—TOPICS FOR WOMEN.
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 7.15.—Glasgow Radio Society Talk.
"Come and trip it as ye go
On the light, fantastic toe."—Milton
LOUIS FREEMAN AND HIS DANCE ORCHESTRA.
Fox-trot, "Marcheta"; One-step, "O Gee, O Gosh"; Waltz, "Catherine"; Blues, "Yankee Doodle Blues"; Piano Solo, "Knice and Knifty" (9); Fox-trot, "Horsey, Keep Your Tail Up" (6); One-step, "The Oom-pah Trot"; Waltz, "Dreamy Melody" (7).
- 8.23. ARTHUR MELROSE (Entertainer).
"The Whistling Village."
"The Schoolboy."
- 8.35. Dance Orchestra.
One-step, "Oh, Doctor" (10); Blues, "Hungry Blues"; Fox-trot, "Covered Waggon Days"; Waltz, "Wonderful One" (7); Fox-trot, "Non-Stop Dancing."
- 9.0-9.30.—Interval.
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 9.45. Arthur Melrose.
"The Whistling Waiter."
"Keep a Whistling." (6)
- 9.55. Dance Orchestra.
Fox-trot, "Parade of the Tin Soldiers"; One-step "Down on the Farm"; Piano Solo, "Guess It"; Fox-trot, "Mama Loves Papa"; One-step, "Barney Google" (7); Fox-trot, "Just Keep On Dancing" (10); Waltz, "Good Night."
- 10.30.—Close down.
Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 271.

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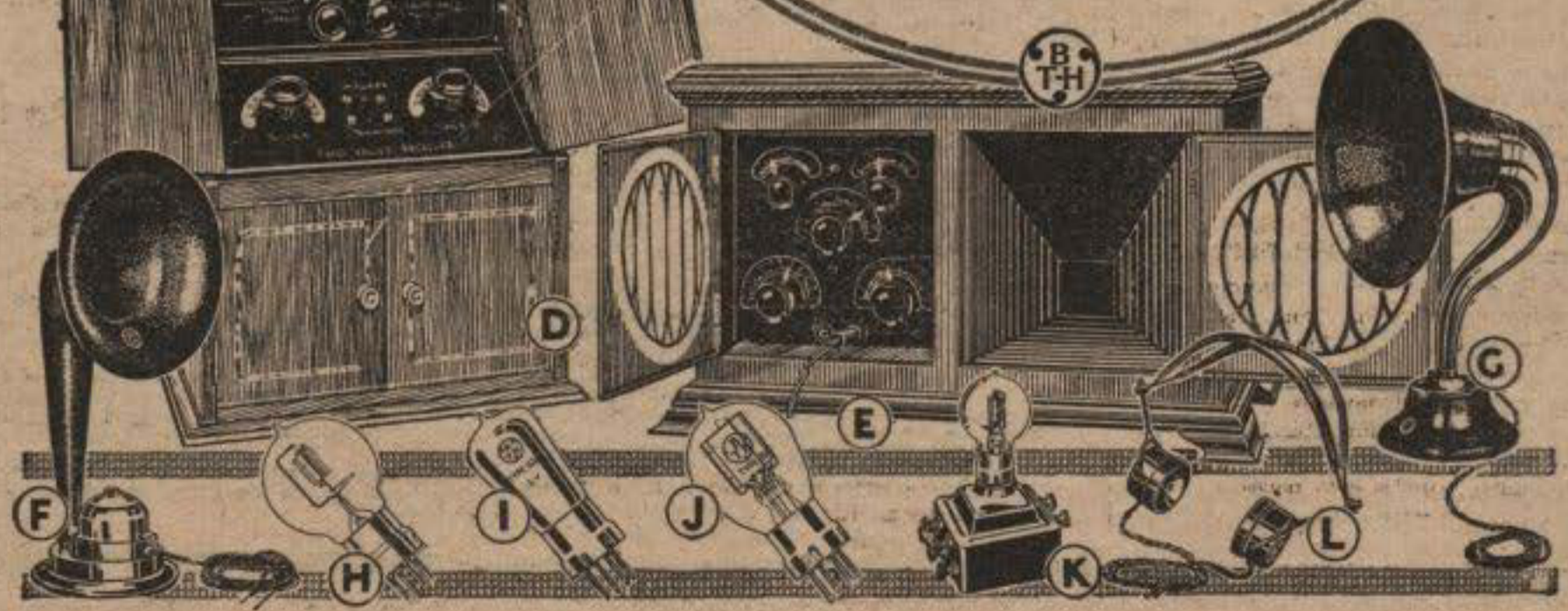
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Music in the Week's Programmes.

Described by Percy A. Scholes.

ETHEL SMYTH'S "WRECKERS" OVERTURE. MANCHESTER, FRIDAY.

DAME ETHEL SMYTH'S Opera *The Wreckers*, produced in Leipzig in 1906, and in London in 1909, is concerned with the wild Cornish coast-dwellers of the eighteenth century, some of whom, by extinguishing the lighthouse lantern, caused ships to founder, and then plundered them.

The Overture suggests the fierce nature of these people, as well as their religious fanaticism, and the love element that is woven into the plot of the work. First is heard the WRECKERS' THEME. Then the Cor Anglais gives out the old Cornish TUNE that stands for the hero, Mark. Next a hymn-like Melody represents the religious side of the people's nature, and after a reference to the Wreckers' Theme, comes the fierce rhythm of a dance that, at the end of the first Act, celebrates a shipwreck.

The religious note is heard at the end of the Overture, after the First Theme has again been used, this time on the Trumpet, very softly.

FRANCK'S "ACCURSED HUNTER." MANCHESTER, FRIDAY.

This is a musical illustration of a kind of "cautionary tale" by Berger. Franck has told the story in a preface to his score:—

"The Sabbath morn: from afar comes the sound of a joyous peal of bells and the chants of a devout congregation. . . . Sacrilege! The savage Count of the Rhine has sounded his horn. 'Tally ho, tally ho!' The hunt sweeps on over field and plain and heath.—Stay, Count, I pray, and listen to the pious chant. 'No . . . Tally ho, tally ho!' 'Tarry, Count, I implore thee, beware!'—'No!' The chase passes on like a whirlwind.

"Suddenly the Count is alone. His horse refuses to advance another step. He blows his horn, but not a sound is heard. A grim voice curses him: 'Blasphemer, thou shalt be hunted for ever by the hordes of Hell!'

"Then flames spring up around. The Count, mad with fear, takes to flight; and now for all time he is riding, faster and ever faster, pursued by a throng of demons, in daytime over cliffs and abysses, and through mid-air at night."

We hear first the hunters' horns, contending with the church bells. A dashing rhythm depicts the chase in full cry. In a pause a weird warning is sounded by the Horns. A slower section suggests the Count's uneasiness, and the Trombones utter the curse. Stringed instruments in rising scale figures make us see the springing flames; and the hunter becomes the prey, the shrieks of the doomed man mingling with those of his pursuers until, with a single loud chord, his tortures are ended.

RIMSKY-KORSAKOV'S "SCHEHERAZADE." GLASGOW, WEDNESDAY.

This "Symphonic Suite" is founded on the story of *Sinbad the Sailor*, from the *Arabian Nights*. The music is not definitely pictorial, but the atmosphere and gorgeous Eastern colour are there in full measure. Great use is made of Drums and other Percussion instruments, and Oboe, Clarinet, Flute, etc., are frequently heard in little solo passages, so this is a good opportunity to study orchestral colour.

I. THE SEA AND SINBAD'S SHIP. Fine, strong music, with the power of the sea in it. The composer's first profession was the Navy, and he knew and could depict all the sea's moods.

II. THE STORY OF THE KALENDAR PRINCE, who, pretending to be a wandering monk, turned out to be a king's son in disguise. It begins with BASSOON and drone accompani-

ment. Then Oboe, Strings and Wood Wind have this Theme in turn. Later the Clarinet plays *cadenzas*, with String chords breaking in.

III. THE YOUNG PRINCE AND PRINCESS. A graceful love-episode, with a FIRST TUNE of song-like nature and another in dance rhythm. (Clarinet and Side Drum, with, later, more Percussion).

IV. THE FESTIVAL AT BAGDAD. THE SEA. SHIPWRECK. CONCLUSION. A fine storm in this.

MENDELSSOHN'S "REFORMATION" SYMPHONY. ABERDEEN, SUNDAY.

This Symphony was written for the Tercentenary Festival of the Augsburg Protestant Confession, which was celebrated in Germany in 1830; but sectarian controversy caused the first performance to be postponed for two years. Unlike the usual works in this form, the "Reformation" is in seven movements, some of them quite brief.

I. An opening Slow Movement, in which STRINGS, and then Flutes, have a THEME of a few notes. Soon the Wind Instruments break in with a strongly marked THEME containing repeated notes—rather after the style of a strenuous chant. The Strings give out very softly a phrase of six notes in rising scale-formation—the "Amen" as used in the Dresden Church. This may be said to stand for the old faith, with which the new is shown in conflict.

II. *Quick and fiery*. The opening notes echo a rising figure we heard at the end of the chant-like Theme of the slow Introduction. This bold call to arms is heard above the fight, throughout the movement, in which the Strings and Wood Wind may be conceived as antagonists—the two religious bodies. The SECOND MAIN TUNE is smoothly melodious. It is played softly, at first by all, and then is taken over by Strings alone. In the middle of the Movement is much new matter. At one point the "Amen" intervenes unsuccessfully to invoke peace. A Coda or concluding section of some length sums up the Movement. This begins in slower time, softly, and gradually becomes more excited, closing with part of the opening phrase.

III. *Quick, lively*. The FIRST MAIN TUNE is given out by FLUTES with CLARINETS below, in three time, and the SECOND MAIN TUNE is played by the Oboes, three notes apart.

IV. *Slow*. A pathetic little TUNE in the minor key, with, at the end, a beautiful change to the major, and a touch of the Second Main Theme of Movement I. This leads straight into

V. *Slowish, but with movement*. Here the famous CHORALE or HYMN-TUNE "A Safe Stronghold" ("Ein Feste Burg") is given out, the first line by a SOLO FLUTE. In the second line Oboes, Clarinets and Bassoons join in, and the rest of the orchestra enters during the remaining lines.

VI. is a Variation on this Tune (*Quick and lively*). The Strings run in figures of three notes, while bits of the Hymn-Tune are heard on Oboe, Clarinet, etc. This again leads without break to

VII. *Quick and dignified*. A massive TUNE stalks up and down in *arpeggio* form—ascending and descending the stairs three or four at a time, so to speak. VIOLAS, CELLOS and BASSES give out a TUNE (beginning fairly high up with four repeating notes), which is imitated by the other Strings in turn. Then the SECOND MAIN THEME appears in the Wind—a marching Tune that starts rather like a trumpet-call. The "Safe Stronghold" Theme is woven into the rest of the Movement, the hymn's last lines being given out, at the close, with full power.

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Photo: Elliot & Fry, Ltd.
SIR DAN GODFREY.

THE man whose life work it is to provide the British public with music, and who takes his mission seriously, has no easy task. If he gives them what he wants he loses money; if he gives them what they want he loses caste. The views on music expressed by the writers of the many letters of praise, criticism, and suggestion that arrive daily at the offices of this journal, and at the B.B.C., are bewildering in their variety. Many listeners consider any music more ambitious than a pretty noise as an obnoxious medicine and they want none of it. Others say, in effect: Your medicine is, doubtless, good for us—but only in very small doses, please. Others again—and these are as inconsistent as the first mentioned—are the Superior People, and they appear to look upon all listeners less high-brow than themselves as unworthy of consideration. They have no more sense of proportion in matters musical than have the frank and unashamed low-brows who argue that they are in the majority and should, therefore, have most consideration from the Director of Programmes.

In Praise of Syncopation.

It was with such matters in mind that I began reading Sir Dan Godfrey's "Memories and Music" (Hutchinson and Co., 18s.), the record of one who has had thirty-one years of conducting. I was eager to discover what he had to say about jazz, for I like jazz—of the Savoy Bands variety. I discovered that Sir Dan Godfrey's Bournemouth orchestra sometimes plays jazz, although

Some conductors, such as Howard Carr, at Harrogate, who recently resigned rather than do so, consider such music beneath them. A good deal of it, of course, is rubbish, but I do not apologize for playing such pieces as "The Kitten on the Keys" and the "Sheik," which contains a subtle reference to Peer Gynt. On the other hand, I protest most strongly against the degradation of noble themes and would not on any account perform pieces devised on that basis.

Jazz music has an appeal of its own, and I believe that even Ravel and Rachmaninov admit the fascination of its rhythm.

Later, Sir Dan gives a body-blow to the Superior Person with:—

Further, the performance of jazz is consistent with my aim to develop the musical appreciation of the people. Your superior person may deride it, but after all, jazz constitutes an attraction to many, and I claim, with years of experience to support me, that people can be wooed from the comparatively simple joys of syncopation to the higher delights of the great masters.

Sousa's Ideal Programme.

Sir Dan, among his innumerable memories of musicians, tells us that Sousa, the great American bandmaster, once wrote down for him his idea of a popular programme of the great masters:—

Leonora Overture	Beethoven
Traumerei	Schumann
Entr'acte, "Rosamunde" ..	Schubert
"Batti Batti" from "Don Giovanni"	Mozart
Andante from the "Surprise" Symphony	Haydn
Largo	Handel
Aria	Bach
Marche Militaire	Schubert
Concerto for Violin	Mendelssohn
Invitation to the Waltz ..	Weber
Perhaps we can induce the B.B.C. to give us	

Sousa's menu one evening, with a trifle of jazz as *hors d'œuvre*?

The Godfreys are a musical family. Sir Dan's grandfather, his father, and two of his uncles held prominent positions in the world of music in their days, and his son, Dan Godfrey, Junior—Dan the Third—was Station Director and Musical Director of the Manchester Broadcasting Station, and is now Musical Director of the London Station. Dan the Third's association with broadcasting gives additional interest to Dan the Second's views on the relationship of music to radio. He states that the value of broadcasting

lies in the fact that it brings music into the homes, and if the reproduction is good, it must interest the hearer, and help to create in him a love for going to concerts. On the other hand, a good deal of harm is being done to concerts through people being able to listen in the comfort of their homes instead of having to go out. This is especially so during periods of inclement weather.

Broadcast Music—a New Phase.

In another chapter Sir Dan goes more fully into the subject of broadcast music. He terms it a new phase of "musical information" and reviews the divergence of opinion that exists in musical circles regarding the question as it affects other entertainment interests.

I much regret that the early overtures to the Bournemouth Corporation from the Broadcasting Company were not received more favourably, for my view is that it would have been of great advantage if the Municipal Orchestra had been entrusted with the duty of supplying part of the music for broadcasting. It would have been possible to arrange matters so that the result would have been to arouse interest instead of satisfying it.

Moreover, as the repertoire would have been of our usual character, the listener would have heard nothing but the best music, classical and light, played by a body of musicians in constant association and not got together for the occasion.

He adds his conviction that the music received by wireless will not satisfy the whole needs of the public, and states:—

My experience of the public leads me to the conviction that the music received by wireless will not satisfy its whole needs—a contention that is supported by the broadcast programmes themselves, which at one time were entirely musical but now comprise lectures, humorous speeches, and even criticisms of the music performed.

As long as good music is brought within the reach of all by providing it at the lowest possible prices—prices considerably lower than at present obtain—the broadcasting principle will be an aid and not a deterrent.

Not that Kind.

I cannot resist the temptation to quote a few of the many good anecdotes to be found in this entertaining volume. When Dan Godfrey's youngest daughter first went to school, the following conversation took place between another little girl and herself concerning their fathers:

Phyllis: "What's your father?"
Little Girl: "He's an architect; what's yours?"
Phyllis: "A conductor."
Little Girl: "What on?"

His Reason.

Among the stories he tells of his fellows, is the following concerning Sir Alexander Mackenzie:—

During the war his experiences must have been very trying to a man of his temperament. It was his duty to interview candidates for a number of studentships at the Royal Academy of Music which had been placed at the disposal of the War Office to encourage ex-Service men desiring to follow a musical career.

(Continued in the next column.)

To Fight Disease.

Wireless as an Aid to Public Health.

LARGE numbers of listeners have stated that they have benefited considerably in health by putting on the headphones. Especially enthusiastic about the good effects have been those suffering from deafness and nervous diseases. These, however, have all been the result of private experiments. A more important development would be the use of radio in the interests of the public health.

Already, in America, steps have been taken to utilize wireless in this way, more particularly for the benefit of those at sea. The United States Public Health Service authorities have made arrangements with two of the leading wireless companies to forward all requests received for medical advice to them.

As a result, many ships which did not carry doctors were able to receive direct wireless instructions from the public medical service on land as to how their sick should be treated. In this way, many lives were saved. In those small ships without doctors on board the masters, mates, and pilots are obliged to pass examinations in first aid, so that they may be able to carry out any instructions that may be sent to them by wireless.

A more general use of wireless for health purposes is made by the Public Health Service, which broadcasts important information on medical subjects daily.

(Continued from the previous column.)

On being asked what was his previous employment, one of these aspirants to musical fame declared that he had been a tailor.

"Do you know anything about music?" queried Mackenzie.

"Not much," said the man.

"Then why on earth have you come to me?" thundered the great principal.

"Oh," was the nonchalant reply, "I thought it would be an easier job."

And here is a good story about Sir Thomas Beecham:—

With its customary fickleness, the weather, one spring day, turned very warm, although the morning had been cold. Beecham found himself perspiring furiously as he walked along in his heavy fur coat. At last he could stand it no longer. Hailing a taxi, he opened the door, hurled the ponderous coat inside, and turning to the driver, commanded: "Follow me." Then he sauntered up the street as if nothing unusual had happened.

The Tenor Scroed.

A distinguished conductor was on one occasion rehearsing the somewhat heavily-orchestrated finale to an opera with small regard to the singers. After endeavouring to make himself heard above the din, the leading tenor held up his hand, and, amidst the silence that followed, came down to the conductor and said:—

"I understand that the situation here is that we are drowned?"

"Yes," said the conductor, impatiently.

"Then," said the tenor, "do you mind telling me if we are drowned by the water or by the orchestra?"

Sir Dan believes that the real future of music in this country lies in the establishment of permanent municipal orchestras in every town and city. "The attendant discipline and the fact that the engagement would be a permanent one would have the much-desired effect of better ensemble playing."

Such an orchestra could give periodical Symphony Concerts, popular Saturday and Sunday evening concerts, and frequent concerts for children in the City halls. It could be hired to choral societies, and loaned—in sections perhaps—to play during dinner hours in factories or other business centres and thus apply the humanizing influence of music to industry.

"Memories and Music" will prove as interesting to the general reader as to the music lover.

LEONARD CROCOMBE.

Radio and the Reading Habit.

A New Influence on Literature and Music. By COMPTON MACKENZIE.

YESTERDAY afternoon (I write these words in mid-April) I was sitting on a terrace that overhung the Mediterranean. A gentle wind slipped in and out of the Aleppo pines, and from the water far below the voices of the swimmers came up with a sound of summer in their mirth. We had endured four days of Easter travelling. Every train and boat and hotel had been packed. It was pleasant to sit here, warm and idle, after all that confusion of noisy tourists and changing weather.

A Mental Journey.

In the course of conversation, I told my host that early in June I should be broadcasting some remarks about gramophone records, and to my amazement he asked me to let him know the exact time and date so that here in Capri he might listen. My mind travelled back across the Bay of Naples, drove along the clangorous Naples streets to the railway station, crashed up in the train through Campania to Rome, dealt with the complication of changing trains, settled down to the long journey from Rome to Paris in the *wagon-lit*, puffed up through Italy into the Mont Cenis tunnel, puffed out of the tunnel and up through France, drove across Paris in a taxi cab, grappled with the dirt and crowds of the Gare du Nord, rattled along the dreary track between Paris and Calais, savoured the immemorial odour of the Channel boat, beheld the white cliffs of England strung across the horizon like distant washing hung out to dry, puffed on through Kent until it reached Victoria, swept along the Embankment in a taxicab to the Savoy, and ended its long journey in the studio of the British Broadcasting Company.

Realizing a Miracle.

There in a quiet room, even the windows of which were hidden by grey draperies to deaden the echoes, I should stand and speak about a yard away from the kind of instrument that one sees in an optician's shop; here in Capri on this terrace overhanging the Mediterranean, pine-shadowed, warm, murmurous with the mirth of swimmers far below, my friends would hear what I had to say.

Of course, there is nothing more miraculous in being heard at Capri when one speaks from London than in being heard at Aberdeen; and, if mere mileage is to count, it is much less miraculous than sitting up until three in the morning to hear a man talking at ten o'clock in America. But, somehow or other, this was the first time that the miracle was really brought home to my imagination. We have come to take so much for granted during this last quarter of a century into which has been packed more human ingenuity than into all the many millions of years before it. We have become like the children of rich parents, and are no longer capable of appreciating the marvellous toys that are showered upon us.

This Age of Wonders.

I feel that, if I read in to-morrow's paper of a distinguished Czecho-Slovakian engineer who had invented a rug like the rug in the Arabian Nights, on which one would sit and be instantly transported wherever one wanted to go, I should not be at all astonished. I should just mention that somebody had invented a rug for going anywhere at once and say how strange it was that such an invention had taken so long to perfect and that I must get one as soon as the price was at all reasonable.

When I read the diaries or the letters of our grandparents and note what an amount of stupefaction they lavished upon such an edifice as Paddington railway-station, and



Mr. COMPTON MACKENZIE.
(Author of "Sinister Street,"
"Carnival," "Poor Relations,"
etc.)

when I remember how the sight of a bone-shaking safety-bicycle drew every little boy and girl to stare at it wide-eyed, and how the first pneumatic tyres induced those same little boys and girls to run along the kerb shouting "Pneumatic Tyres! Pneumatic Tyres!" as though the rider had descended from another planet, I feel ashamed of the non-chalance of our modern imagination.

Yet for the future of the human race broadcasting is as heavily fraught with potentialities as the discovery of printing.

Audience of Millions.

I suppose that at the end of the fifteenth century a number of people asked themselves what was going to happen to literature under the influence of the strange new monster that threatened individual expression. And certainly at the present moment many people are asking what will be the effect on literature of broadcasting. In a way, of course, it is a return to the more primitive method of publicity when the bard stood up and recited his own epic. But it is a return with a difference; for, whereas formerly the audience was limited to a few hundred listeners, the audience of the contemporary bard may be several hundreds of thousands, and within the next few years it may easily be several millions.

Personally, I view such a prospect with complete optimism. Poetry has been slowly expiring under the influence of the printed page; but, though I fear it may be too late, it is just conceivable that the spur of recitation by the poet himself may yet recover it. Poetry was never meant to be read; it was meant to be heard. The recitations by the poets of their own verses will test them more severely than the best hand-made paper; and while broadcasting will provide them with a larger audience than they have ever dreamed of, it will act as a check on over-production.

A Death-Blow to Bad Literature.

Any extension of the facilities for obtaining literature is, in the long run an advantage to literature. At first, the tendency is to help what is second-rate; but a public whose mind has been more nicely nourished will soon become surfeited with bad food. Yes, I look forward with confidence to getting rid of a lot of worthless printed matter with the growth of broadcasting; and indeed the publishing trade now badly needs a Malthus or a Marie Stopes.

Young women and young men produce books in these times as a hen lays eggs in Spring. It is true that very few people read their works, but I am hoping that with the growth of broadcasting nobody will read them. And when we examine the case of music we have grounds for optimism, for even within one year we can already see the tremendous improvement in the quality of music that is being issued by the gramophone companies.

Whatever may be the effect on literature, there is no question at all that the effect on music is going to be entirely beneficial. For my own part, I believe that we are fast reaching a point of human development when it will only

be possible to express in music the complicity of modern emotion. The great obstacle in the way of music has always been the difficulty of obtaining it.

It is pathetic to think that an inadequate instrument like the piano should have represented practically the whole of the mechanical facilities which music received during a hundred years of mechanical progress in every direction.

Good Music is Really Popular.

And when, finally, the gramophone arrived, it was allowed to remain perfectly unprogressive by those who exploited it. As usual, the public was blamed, and we were told that the public did not want good music and that they would not buy good records. It is hardly necessary to point out that this was all nonsense, for as soon as the gramophone companies began to provide good music in sufficient quantity, they found not merely that Wireless, their mighty new competitor, was not going to ruin them, but that it was actually going to assist them.

I had occasion last year to deplore what I thought was the rubbish that the British Broadcasting Company was offering the public in the way of music. It seemed to me lamentable that such opportunities for education should be neglected; but all that is changed now, and I affirm with respect and gratitude that no great financial corporation has ever shown itself so eager and so willing to help the cause of art.

Words to the "Low Brows."

I believe that many listeners write from all over Great Britain protesting against what they consider is the highbrow music that is being offered them. Presumably, some of the malcontents will read these words of mine, and if any of them are so far honouring me, I beg them to pause when next they want to grumble at being given a performance of good music and to ask themselves if they really are anxious to remain in a state of barbarism. I beg them to doubt their own perfections and to bring themselves to wonder if they are not still capable of learning. Let me assure them that their fellow men who derive a sharper pleasure from a symphony of Beethoven than from some silly little tune of the day (which is, after all, only attractive because it is a repetition of a hundred and more catchy little tunes before it) are enjoying an infinitely greater pleasure than they themselves have ever experienced in their lives.

Public the Best Judge.

Such men would probably write and protest with equal vigour if they were compelled to listen to nothing but nursemaids' novelettes. Yet, musically, they are in the condition of the nursemaid. Wireless has given these men an opportunity to raise themselves if they will only have the humility to realize that they want raising. People like them gain the general public a bad reputation; and yet the general public has the only really infallible taste, for it must never be forgotten that a work of art becomes what is called a classic not by the verdict of a few dank-haired critics, but by the capacity for enjoyment it can give to the general public in every generation.

I doubt if "Yes, We Have No Bananas" would have been the success it was if the public ear had not been prepared for its rhythm by Handel's Hallelujah Chorus. And what about the success of "Lilac Time," in spite of the fact that before it was used for a musical comedy every tune in it was Schubert's Op. something or other?

Complacency is the great foe of Art, just as it is the enemy of Religion and the destroyer of Love.



"I shall never laugh at a Loud Speaker again."—EVENING STANDARD.

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Here is an interesting talk about Delhi, the wonderful capital of India.

A LONG, hot, dusty train journey from Bombay brings you at last to India's capital.

On a sun-baked plain, surrounded by the ruins and relics of her ancient greatness, Delhi lies beneath the crimson walls of Shah Jehan's great fort. A mile outside the town is the famous ridge which was the British base during the siege of 1857. A wide, sandy waste stretches along the eastern bank of the Jumna river, and in the far distance rise the low purple hills.

Outside the city wall, amidst the wild mimosa bushes and acacia trees, the palaces and temples of the bygone conquerors of India lie crumbling into dust. Within, the crooked, narrow little streets of native Delhi contrast sharply with the well-kept shady roads of the European quarter; the squalid houses with the splendid mosques and palaces of the Mogul emperors; while side by side with the modern cotton mills are the old industries of gold and silver filigree work and wood carvings which have made the bazaars of Delhi famous.

A Remarkable Street.

"Silver Street," the great mile-long road that cuts the city in half, has a line of banyan trees growing in the middle, and a native bazaar beneath their shade. On either side are the open-faced shops of the East, where the scarlet-teethed merchants sit, smiling as you pass by, always hoping for a chance to sell some of the magnificent jewels they have hidden away within their unpretentious little houses.

Inside the fort are some of the loveliest buildings in India. The great mosque, which was built by Shah Jehan, has three pearly domes



LISTENING ON THE RIVER.

A novel way of enjoying the Children's Hour.

with slender gold spires. Beyond the great bronze doors is a fairland of white marble—the floor, arches, columns, the fountain in the centre of the pool, everywhere, in fact. But the most beautiful sight of all is the Diwan-i-khas, or throne-room of the palace. It is an open hall supported on many arches of marble. On these the inlaid flowers, whose leaves are made of jade and petals of agate or lapis lazuli, so stand out that you feel you could pick them.

At the end of the central arcade is a canopy

of pure white marble beneath which once stood the famous Peacock Throne. It was made of solid gold on legs of gold, but the gold was hardly visible, for the seat was set from end to end with diamonds, sapphires, rubies, and emeralds. At either end of the back stood a peacock "in his pride," with outspread tail, made entirely of precious stones, and in the centre was a parrot, cut from one single emerald. This glorious throne was carried back to Teheran by Nadir Shah, the Persian invader, who sacked Delhi in 1739.

The World's Finest Tower.

Another of the sights of the capital is the Kutb Minar, which is perhaps the finest tower in the world. It stands ten miles outside the city, and is 238ft. high, and is made of sandstone, shading from deep purplish-red at the bottom through pink to orange at the top.

You could spend day after day in Delhi seeing the temples and halls and baths; the memorials of the mutiny; and all the overgrown ruins of the bygone days; but as your visit is only a very short one you must see a little of the British quarter.

Here there are handsome Government buildings and hotels; the comfortable bungalows are enclosed in large "compounds"—as the Indian gardens are called—where you will find the scarlet hybiscus blooming in the hot sunshine; and, climbing over the verandah, the passion flower and the lovely scented jasmine. The native servants all have their little houses in the compound, and when they are not at work you will find them squatting on the ground, smoking their "hubble-bubbles." Delhi became the capital of India in place of Calcutta in 1911, when the great Durbar was held, and King George was proclaimed Emperor of India.

SABO AND VELVET ONCE MORE.

By E. W. LEWIS.



VELVET had married a field-mouse, and Sabo was sad when he thought that he might never see her again. Velvet, of course, imagined that he was lost for ever. But it happened as I am going to tell you.

One day—it was still during the holidays, but the frost and snow had gone, David said to Sabo, "There's a dragon in the wood, and he will eat you up!"

Isobel had been telling David a story the night before about a beautiful Princess who was fastened to a stake by the sea, and would have been devoured by a dragon if she had not been rescued by a young hero. So David had dreamt about dragons in the night, and this was why he told Sabo that there was one in the wood.

"Why will he eat me up?" said Sabo.

"Oh!" replied David, "he eats anybody up when he can catch them, so I'm going to tie you to a tree and he'll catch you!"

So David took some string, and they went down into the wood as far as David was willing to venture, and there he tied Sabo to a tree.

While he was tying him up, David said:

"You mustn't be frightened; for when the dragon comes to eat you, I shall jump out and stick him with my knife, and set you free, like Perseus."

Perseus was the name of the hero in Isobel's story; and the knife was a present. It was a big one, with two blades, and David thought it was better than a tomahawk.

"He will come from down there," said David, pointing down the wood to an old beech tree.

"I don't know when he will come," said David, "perhaps not till four o'clock," and he went away, leaving Sabo alone.

Sabo waited. All was silent. It was also rather cold. He wished the dragon would come. He wanted to see what it looked like. He fancied it would be something like his old friend, the Crocodile, only green, as David had said. So he kept his eye on the beech tree, but the dragon didn't appear. An hour passed by. Two hours. The sun went down behind the trees. But no dragon, and no David.

David, indeed, had forgotten all about Sabo. Sabo grew tired of waiting. He felt very cold and stiff. The church clock in the distance had struck four, and still there was no dragon.

Then all at once a rustling sound just near to him. "Ah!" thought Sabo, "the dragon at last!" But it was not the dragon. A little head popped up from among the dead leaves. It was Velvet!

"Why, Sabo dear! Is that you?" she cried. "What's the matter?"

"I'm waiting for the dragon," said Sabo.

"The dragon!" cried Velvet in alarm.

"He's coming to eat me up," Sabo told her, "and then David will jump out and stick him with his knife. But I'm tired of waiting, and I do wish I could untie myself out of this string."

"I'll run and fetch my husband," said Velvet; "and we'll soon get you out."

She was back again in no time with her husband, the field-mouse, and her three children, and they all set to and nibbled away at the string, and in two minutes Sabo was free.

And Velvet said to the field-mouse: "This is Sabo, who once saved my life."

"Pleased to meet you," said the field-mouse. And just as they were going to have a nice little talk together, David's voice sounded in the wood. The mice disappeared.

"Where's the dragon?" cried David.

"He's gone," said Sabo.

"What did he look like?"

"Very nice," said Sabo. "Green and red, and with a long tail, as you said; but very nice. He said 'How-do-you-do?' I like dragons."

"Didn't he eat you up?" David said angrily. "No."

"He ought to have done then! Where is he? I'll stick him with my knife, and he'll bleed to death. Let us chase after him!"

But, as it was getting dark and the wood was full of shadows, David only looked for the dragon along the road to the garden gate, and then he went in to tea.

Another "Sabo" Story Next Week.



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Listeners' Letters.

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

Poems By Wireless.

SIR,—Having retained my early penchant for poetry for over forty years, nothing has given me greater pleasure than listening to the reading of their own poetry by living poets, and both Mr. Drinkwater and Mr. Noyes, with the help of the B.B.C., have provided poetry-lovers with a new and most delightful thrill. They have helped us to enter more deeply into the potentialities of human personality and to understand what differentiates the man of genius from the possessor of exceptional talent, i.e., the gift of conveying to ordinary mortals the sense of the eternal.

One would like to know whence the poems selected by the reader are taken, so as to purchase the volume containing them, and, in any case, so as to be able to mark and date the poems as a memento of having heard them read by their author.

Yours faithfully, W. H. M.
London, N.W.

Listening on the Rhine.

DEAR SIR,—As one of a small band of listeners on the Rhine, may I say how we appreciate your excellent programmes which keep us in touch with the old country? On a six-valve set of my own design, working two loud speakers, we dance quite easily to the Savoy Band.

The four best stations are Manchester, Glasgow, Newcastle, and Bournemouth. London never comes in so well.

"Fading" is our chief trouble at this distance; but, luckily, all stations do not fade simultaneously, so one is able to shift about.

Your audiences here will soon be increased, as arrangements are being made to broadcast in the various canteens, etc., to the troops.

Military sporting news is always very welcome to us here, and we are all looking forward to the long wave stations as, somehow or other, the short wave never comes in at loud-speaker strength during daylight hours.

Yours faithfully, "CLAN CHATTAN."
Cologne.

Bordeaux Heard in Essex.

DEAR SIR,—Between 8.30 and 10.30 every evening when listening to London a harmonic of "LY," Bordeaux-Lafayette (23,450 metres), is brought in on London's carrier wave.

One night from 9 p.m. to 9.10 p.m. I clearly picked up the Scientific Time Signals of 300 dots, etc. (Rhythmic Beats), from Bordeaux. As my set is only tuned up to 4,000 metres, I never hoped to get Bordeaux Time Signals on 23,400 metres, and it is only thanks to London's wave that I did so.

Yours truly,
Stock, Essex. B. D.

Those Howlers.

SIR,—An acquaintance of mine asked me if I happened to have a small piece of soft sheet rubber, which he proposed to place under his valve to stop it oscillating! He is operating a one-valve set with reaction on the aerial.

The unconditional (i.e., as far as knowledge of radio is concerned) constructor's licence has much to answer for, and, in the meantime, those who have taken the trouble to understand something of this vast science have to listen and suffer.

Yours truly,
Manchester. "EXPERIMENTAL."
Something Like a Voice!

DEAR SIR,—The Sergeant-Major's voice at Wembley broke a new transformer I have just had fitted in my set. Should I claim from the War Office or the B.B.C.?

Yours truly, "BROKE."
Near Kendal.

A Valve for Every Wireless Circuit



What happened to Cassim Baba?

IMPRISONED in a cave with boundless wealth because he did not know the magic word that could roll back the entrance stone.

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With all that your heart could desire in the broadcasting programmes and yet incapable of receiving them otherwise than mutilated and distorted.

The entrance to perfect reception is the valve.

Don't imagine that any word for valve will do. For all that is finest in broadcasting there is only one *Master Word*—

Mullard

THE MASTER VALVE

Advt. The Mullard Radio Valve Co., Ltd., Nightingale Works, Nightingale Lane, Balham, S.W. 12.

A Master Valve



THE MULLARD P.A.

For Loud-speaker volume without distortion.

Write (Dept. R.T.) for Leaflet V.A.2.

British Empire Exhibition,
Palace of Engineering,
Avenue 14, Bay 13.

The universal receiver —

on Easy Payment Terms



The
Marconiphone Ideal Home Combination
(Hire Purchase Terms on application.)
Marconiphone V2. Loud Speaker. Marconiphone
Ideal Home Table. Voice Amplifier
containing batteries, accumulators, etc. Two-Stage.

Wherever you live, the Marconiphone V 2 will be delivered to your address under the Hire Purchase Scheme on a small initial payment; wherever you live, the Marconiphone V 2 will give you perfect results.

A small sum down followed by monthly instalments as outlined below brings you without delay, complete with all its accessories and ready for immediate use, the Receiver that gives you all the British and Continental Broadcasting Programmes, and has even received America direct. On terms proportionately increased you can have the Marconiphone V 2 with the loud-speaking equipment illustrated here in the Marconiphone Ideal Home Combination; and do not forget that you can obtain the Marconiphone Two-Stage Voice Amplifier in the same easy way.

Though specially designed for the V 2, this Amplifier is suitable for use in any combination, and completely cures the too well-known complaint of loud-speaker "tinniness."

Fill up the form below and post it to-day.

The Marconiphone

The Triumph of the Master Mind

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Delivery on payment of 10% down (minimum £3)		£3 0 0
	down.	
Balance (£17) plus 5% for accommodation, payable in twelve instalments of		£1 9 9
	monthly.	

The only extra charge is a few shillings for insurance.

THE MARCONIPHONE Co. Ltd.,
Head Office: MARCONI HOUSE, STRAND, LONDON, W.C.2.

District Offices and Showrooms: LONDON AND SOUTHERN DISTRICT: Marconi House, Strand, W.C.2. CARDIFF DISTRICT: Principality Buildings, Queen Street, Cardiff. MANCHESTER DISTRICT: 17, Whitworth Street West, Manchester. NORTHERN DISTRICT: 101, St. Vincent Street, Glasgow.

POST THIS COUPON TO-DAY to your local Distributor or Marconiphone Branch.

Please send me a free copy of the book, "The Marconiphone Makes It Easy," containing Hire Purchase Application Form.

Name

Address

R.F.S.

Wireless Programme. Sheffield.

Week beginning May 11th, 1924.

SUNDAY, May 11th.

3.0-5.30. } Programmes S.B. from Birmingham.
8.30-10.15. }

MONDAY, May 12th.

3.30-4.30.—Programme S.B. from Manchester.
5.45.—SHEFFIELD KIDDIES' CORNER.
6.30-6.45.—Chat with Older Kiddies.
7.0-8.10.—Programme S.B. from Birmingham.
8.10.—Weekly Sports Review by "Observer."
8.45-12.0.—Programme S.B. from Birmingham.

TUESDAY, May 13th.

3.30-4.30.—Orchestra and Organ Recital by J. W. Strickland, relayed from the Albert Hall.
5.45.—SHEFFIELD KIDDIES' CORNER.
6.30-6.45.—Chat with Older Kiddies.
7.0-11.0.—Programme S.B. from Birmingham.

WEDNESDAY, May 14th.

3.30-4.30.—Programme S.B. from Manchester.
5.45.—SHEFFIELD KIDDIES' CORNER.
6.30-6.45.—Chat with Older Kiddies.
7.0.—Programme S.B. from Birmingham.

THURSDAY, May 15th.

3.30-4.30.—Orchestra and Organ Recital by J. W. Strickland, relayed from the Albert Hall.
5.45.—SHEFFIELD KIDDIES' CORNER.
6.30-6.45.—Chat with Older Kiddies.
7.0-10.30.—Programme S.B. from Birmingham.

FRIDAY, May 16th.

3.30-4.30.—Programme S.B. from Manchester.
5.45.—SHEFFIELD KIDDIES' CORNER.
6.30.—Chat with Older Kiddies.
7.0.—NEWS and WEATHER FORECAST.
S.B. from London. Local News.
7.15-7.20.—Int. rv.1.

Local Concert Night.

7.30. POST OFFICE INSTRUMENTAL SOCIETY.

March, "Gipsy Blood" Renner
Suite, "Ballet Egyptian" Luigisi
Intermezzo, "Romantic Melody" Macbeth

DOROTHY LAWTON (Soprano).
"They Call Me Mimi" ("La Bohème").
"Ma Girometta" Gabriele Sibella

THE YORKSHIRE LADY HAND-BELL RINGERS.
"Imitations of the Village Bells."
Westminster Quarter Chimes and Big Ben.
Polka, "Those Evening Bells" .. Gordon
GEO. OXLEY (Bass).

"Macushla" Macmorrough (1)
"Mavourneen" Florence Aylward (1)
CLARA DICKIN (Solo Violin).
"Berceuse," Op. 16 Gabriel Faure
9th Concerto, 1st Movement, Op. 104
Ch. de Beriot

Post Office Instrumental Society.
Overture, Morning, Noon and Night Suppe
Quartette, "L'Ancien Régime" Saint George

8.45-9.0.—Interval.
9.0. The Yorkshire Lady Hand-Bell Ringers.
"Blue Bells of Scotland" (Three Variations)
..... Macdonald
Scotch Jigs Ferguson
Dorothy Lawton.

"Paysage Sentimental" .. Claude Debussy
"Fairies at the Bottom of the Garden"
Lisa Lehmann
Clara Dickin.

Andante from Concerto, Op. 64
Mendelssohn
"Elfin Dance" Haydn Wood (14)

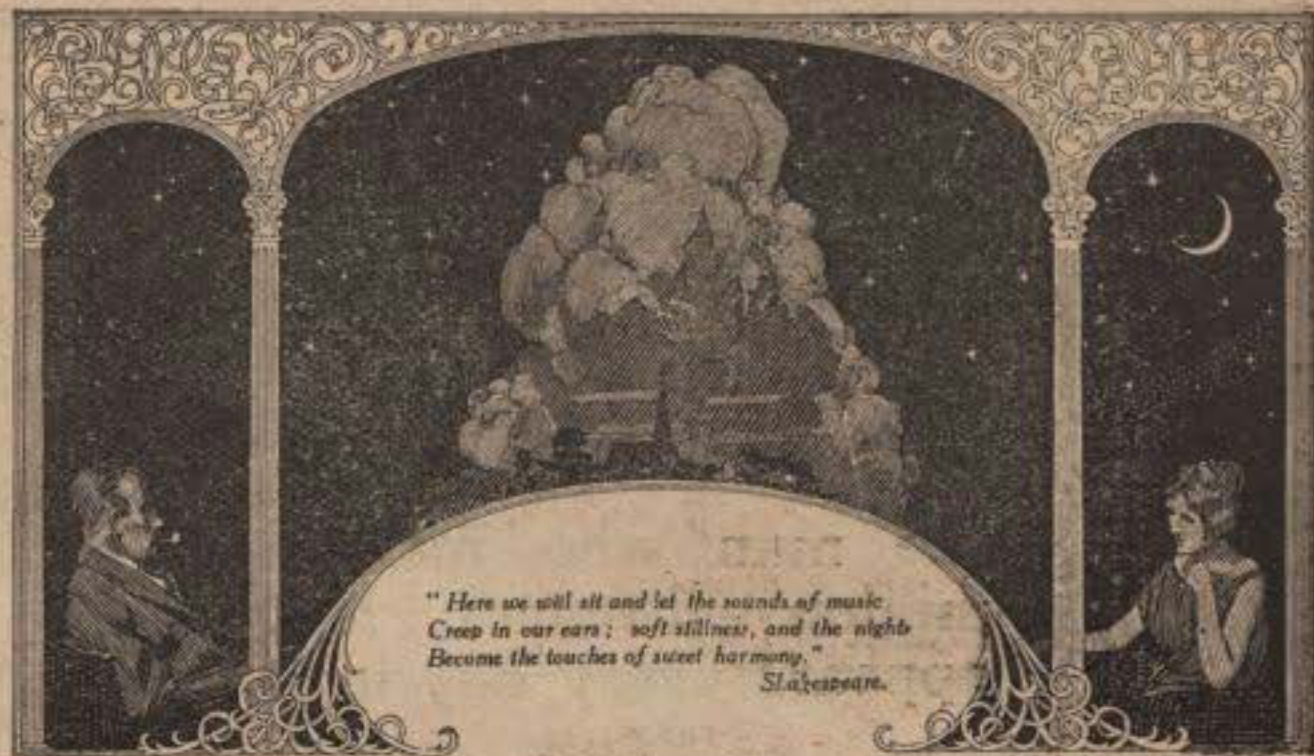
9.30.—NEWS and WEATHER FORECAST.
S.B. from London. Local News.

9.45. Post Office Instrumental Society.
Entr'actes { "Mespot" .. A. Comer (6)
"Peek-a-boo-Peek" Goodfried
March, "London Scottish" Haines
Geo. Oxley.

"The Bedouin Love Song" .. Ciro Pinsuti
Largo, "Rest" Handel (8)

10.15.—SAVOY BANDS. S.B. from London.
SATURDAY, May 17th.

3.30-4.30.—Orchestra and Organ Recital by J. W. Strickland, relayed from the Albert Hall.
5.45.—SHEFFIELD KIDDIES' CORNER.
6.30-6.45.—Chat with Older Kiddies.
7.0 onwards.—Programme S.B. from Birmingham.



"Here we will sit and let the sounds of music
Creep in our ears; soft stillness, and the night
Become the touches of sweet harmony."
Shakespeare.

"— and let the sounds of Music
creep in our ears."

ALTHOUGH it is generally acknowledged that Radio exercises its greatest influence on the home during the winter months, yet even keen music lovers feel ill-disposed to pay the price of remaining within-doors during the warm summer evenings to continue its pleasures.

Happily most Receiving Sets can be carried into the garden and operated from a temporary aerial (of insulated wire) slung over the bough of a convenient tree and an earth provided by an iron peg driven into the ground.

If you are using a Cossor H.F. Valve (with red top) reception will be almost as loud and quite as enjoyable. It is when the conditions are difficult and abnormal that the Cossor Valve proves its real worth. For although any Valve can give results when conditions are favourable, yet for summer use, when the ether is heavily

charged with atmospherics, when long distance Stations become increasingly difficult to receive—when fading becomes more and more pronounced—you will find that the only Valve which can render you faithful and unvarying service, week in, week out, is the Cossor.

There is no magic in this—sound scientific tests have proved that Cossor valve design and construction (fully patented) makes use of a far larger proportion of the electron stream than any other Valve in the world, with a resultant increase in efficiency.

Next time you buy a valve, remember that in summer Radio conditions are not so good as during the winter, therefore counteract this by obtaining the highest efficiency in valve design—a Cossor.

Sold in two types:
P.1. (For Detector and L.F. use) 12/6
P.2. (With Red Top for H.F. use) 12/6
From all Dealers.



Cossor Valves

JOHN HENRY

the man who makes a million listeners laugh appears every day in the

DAILY SKETCH

Every wireless fan must follow his adventures.



Are Your Feet in Prison?

DELICATELY shaped and naturally rounded feet, when forced into unnaturally shaped shoes, eventually manifest their artificial constriction upon the whole system. Retarded circulation and the subtle sapping of energy, robs one's vivacity of its piquancy—Youth mocks, its bloom fades, poise and health are gradually undermined, a graceful and stately bearing is gone, alas! for ever. How can one really live with the feet in prison?



Diagram A shows Babers method of supporting the arch, whilst Diagram B shows how the ordinary shoe does not.

Babers have probed the mysteries of neurology and physiology to the evolution of shoes that really do fit.

They measure the foot, not from the heel to toe, but from heel to ball and fit that part of the foot snugly and accurately, gripping the arch firmly yet allowing perfect freedom to the toes.

Babers carry six widths to every size and have special fittings for narrow heels. Moreover, to ensure accurate fitting, shoes are fitted by the aid of an X-Ray machine, thus, at Babers, your perfect foot comfort and graceful carriage is ensured. May we send you our leaflet "S," which explains more fully the principles underlying Babers' method?

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309, Oxford Street, London, W.1.

(Opposite D. H. Evans.) Telephone: Mayfair 1323.

BABERS Ltd., Jersey.

Hazel
29/6



Felt insole (shown large) before built into shoe.

LUXURY SHOE
for
SENSITIVE FEET

No. 628.

Men's Best Box Calf Oxford, FELT INSOLE (All Wool)

No "breaking in" is needed for this "Hazel" shoe to be comfortable. The All-Wool Felt Insole, a quarter inch thick, allows the foot to "bed-down" snugly the first time of wear and gives the restful effect of walking on carpet. *The Felt Insole is not a sock, but is built into the shoe by a special method.*

CRICK & Co.

(Wholesale at "HAZELWOOD," NORTHAMPTON, Estab. 1879.)

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|--|--|
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| 328, High Holborn, W.C.1 (near Gray's Inn Road). | 197, Shaftesbury Avenue, W.C.2 (near Princes Theatre). |
| 15, Broad Street Place, E.C.2 (near Liverpool Street Station). | 49, St. John's Road, Clapham Junction, S.W.11. |
| 20, Queen Victoria Street, E.C.4 (near Bank of England and Mansion House). | |

And AGENTS throughout U.K.

If unable to obtain locally, send 30s. and name of your dealer, stating size and fitting usually worn, to **CRICK & CO., "HAZELWOOD," NORTHAMPTON,** and shoes will be sent through him or our nearest Agent, **POST FREE.** Write also for Descriptive Booklet of other "Hazel" styles for Ladies and Men, **POST FREE.**

Wireless Programme. Plymouth.

Week beginning May 11th, 1924.

SUNDAY, May 11th.

3.0-5.30. } Programmes S.B. from London.
8.0-10.30. }

MONDAY, May 12th.

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

TUESDAY, May 13th.

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

WEDNESDAY, May 14th.

5.30-6.30.—PLYMOUTH CHILDREN'S HOUR.
7.0.—NEWS AND WEATHER FORECAST.
S.B. from London.

Local News.

7.15. THE DOYLE VIOLONCELLO QUARTETTE.

- "Pax Vobiscum" Schubert
- "Romanze" Schumann
- "Barcarolle" Glinka
The Doyle Violoncello Trio.
- "Guillaume Tell" Rossini
MELITA PURCHES (Soprano).
- "A May Morning" Denza
- "I Love the Moon" Paul Rubens
GERALD PHILLIPS (Solo Pianoforte).
- "Barcarolle" Moszkowski
ARTHUR MARTEN (Tenor).
- "I'll Sing Thee Songs of Araby" ... Clay
- "Rosebud" Fred. Drummond (8)

8.0.—LADY ASTOR, M.P., on "My Recent Visit to Palestine."
Violoncello Quartette (Pianoforte Accompaniment).

- "Traumerci" Schumann
- "Adagio" ("Pathetic Sonata") Beethoven
- "Serenade" Franz Lachner
(a) Andante; (b) Allegro non troppo.
WINNIFRED BALL (Contralto).
- "Hindoo Song" Bemberg
- "A Summer Night" ... Goring Thomas
Gerald Phillips (Player Pianoforte).
- "Pierrot Réveur" Schott
- "Arlequin" Gerald Phillips (10)
Melita Purches.
- "The Smile of Spring" Percy Fletcher (11)
- "Here in the Quiet Hills" ... Gerald Carne
Dr. LESLIE on "Somerset Oil Fields."
Melita Purches and Arthur Marten.

Duet, "Miserere" ("Il Trovatore") Verdi
9.30.—NEWS and WEATHER FORECAST.
S.B. from London.

Local News.

9.45. Arthur Marten.
"O Day Divine" Herbert Oliver (8)
"Parted" Tosti
Gerald Phillips.
"La Lisonjera" Chaminade (5)
"Danse of the Rose Elves" ("Ballet Laurin") Moszkowski
Winnifred Ball.
"A Request" Woodforde-Finden
"Homing" Teresa del Riego
Violoncello Quartette.
"Souvenir de Curis" G. Poque
Violoncello Quintette.
"Elégie" Franz Lachner
(a) Andante; (b) Menuetto; (c) Allegro non troppo, ma agitato.

10.15.—"THE VALKYRIE," Act III. S.B. from London.

THURSDAY, May 15th.

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

FRIDAY, May 16th.

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

SATURDAY, May 17th.

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

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 271.



—that "centre pull" action.

PROBABLY nine out of every ten people who hear the **BROWN** and appreciate its marked superiority in volume and tone are quite ignorant as to how such true-to-life reproduction is obtained.

In principle, the gramophone and the loud speaker are closely allied. Each depends for its sounds upon a column of air set in motion by the vibrations of a diaphragm. In the former it is caused by a steel needle traversing the grooves of the record, and in the latter by the mechanism of an electro-magnet.

Compare the sound box of your Gramophone with the illustration of the interior of a **BROWN** Loud Speaker shown above. In each case the diaphragm vibrates outwards from the exact centre—thus permitting a full-throated volume of pure and undistorted sound.

Most other Loud Speakers still use the same principles as adopted

in the ordinary telephone—that of two poles of a magnet attracting the diaphragm in two places at once. Obviously a flat diaphragm attracted and strained in such a manner cannot fail to produce at times distorted and untruthful sound waves.

By choosing a **BROWN**, therefore, you obtain the only correct scientific principle—the centre pull action—and get every note of the harmonic scale rendered truthfully and with ample volume.

Prices:

Type H.1 21 inches high.	Type H.2 12 inches high.
120 ohms £5 5 0	120 ohms £2 5 0
2,000 ohms £5 8 0	2,000 ohms £2 8 0
4,000 ohms £5 10 0	4,000 ohms £2 10 0

S. G. Brown Ltd., N. Acton, W.3 (Retail: 19, Mortimer St., W.1)
Liverpool: 15, Moorfields.

Brown

ARMSTRONG BRITAIN LTD
MONARCH LAUNDRY
LEVENSHULME
MANCHESTER

"A topping detector"

**-better than the best
at ONE THIRD the price**

"Gentlemen,
"No doubt you are aware for many months I have been on the look out for a satisfactory Detector Valve for my large Receiving Set supplied by you. I have tried almost every valve on the market (for some of which I paid as much as 35/-), but have not been satisfied until I tried the Thorpe at 10/-. It just does what I want, and makes no fuss about it.
"It is **A TOPPING DETECTOR**, bringing in all Stations of the B.B.C. Loud Speaker Strength without reaction. I am sorry to confess that I kept off it for a time thinking it could not be much good at the price.
"Thanking you for bringing it to my notice,
"I am, yours faithfully,
"B. H. BRITAIN."
(Copy of testimonial sent to a well-known Provincial Factor.)

We are publishing this testimonial because we feel there may be thousands of other people still clinging to the fallacy that an article of low price is necessarily of low quality.
If you have not yet tested the Thorpe K.1 Valve buy one to-day, the results would even justify scrapping the Valve now in use.
OF ALL DEALERS.

**THORPE
K.1
VALVE**

Sole Agents:
BOWER ELECTRIC LTD., 15, Grape St., Shaftesbury Avenue, W.C.2.

WATES WIRELESS PRODUCTIONS PERFECTION.

USE "PYRAMID" H.T. BATTERIES.

Celluloid Accumulators.

This range has specially robust plates, and is built to endure. Ebonite insulation throughout, with strongly made celluloid case. Non-corrosive terminals.

2 volts	40 amps. (ign.)	11/-	Crate 2/-
4 "	40 "	18/-	" 3/-
4 "	80 "	30/-	" 3/6
6 "	60 "	35/-	" 3/6



It's wise to have a crate!

"Spade" terminals.

SIMPLE : USEFUL : LABOUR-SAVING :
SOUND : NEAT : EASILY ATTACHED :
CHEAP : CLEAN : CONVENIENT :



1½d. each or 1/6 doz., post free.

These "SPADE" terminals are designed for attachment to the end of your connecting wire. The result is a neat, clean and efficient connection which more than repays the insignificant outlay involved. They are an aid to better reception.



"IDEAL" Glass Accumulators.

As an alternative for those who prefer glass containers, this range can be confidently recommended for wireless work. The glass jars have rib separators to hold plates in position, giving perfect insulation, and free flow of acid.

2 volt.	50 amp. (ign.)	11/-
4 "	90 "	40/6 with crate.
6 "	140 "	77/-

You cannot afford to be without our lists of other value-for-money specialities.

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Head Office: 12, 13, 14, Gt. Queen St., Kingsway, W.C.2.

Phon2: Gerrard 575-6. Southern Depot (Wholesale): 101, Old Christchurch Rd., Bournemouth. Phone: Bournemouth 3573.

Grams: Zywtasong, Westcent. South Western Depot (Wholesale): Central Mill, Raleigh Street, Plymouth. Phone: Plymouth 2481.

Programme. Edinburgh Relay Station.

SUNDAY, May 11th.

- 5.0-5.30.—Programme S.B. from London.
8.30.—Hymns by the Choir.
The Rev. NORMAN MACLEAN, D.D.:
Religious Address.
9.0-10.30.—Programme S.B. from London.

MONDAY, May 12th.

- 5.0.—EDINBURGH CHILDREN'S HOUR.
7.0-12.0.—Programme S.B. from London.

TUESDAY, May 13th.

- 5.0.—EDINBURGH CHILDREN'S HOUR.
7.0-11.0.—Programme S.B. from London.

WEDNESDAY, May 14th.

- 3.30-4.15.—St. Andrew Square Picture House
Orchestra.
5.0.—EDINBURGH CHILDREN'S CORNER.
7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Mr. C. M. KOHAN. S.B. from London.
Local News.

Chamber Music Evening.

- MARIE THOMSON Soprano
JOAN SINGLETON Piano
COLIN MACKENZIE Viola
ENRICO BERNINI Clarinet
- 7.30. Joan Singleton, Colin Mackenzie and
Enrico Bernini.
Trio in E Flat for Clarinet, Viola and
Piano Mozart
(3 Movements.)
8.0. Marie Thomson.
"Dove Song" ("Figaro") Mozart
8.6. Colin Mackenzie.
Romance in F for Viola (Op. 85)
Max Bruch
8.12. Joan Singleton.
Tocatta and Gigue Bach
Sonata in D Scarlatti
8.25.—Joan Singleton, Colin Mackenzie and
Enrico Bernini.
Three Pieces from Op. 83 Max Bruch
1. Rumanian Melody; 2. Nachtgesang;
3. Andantino.
8.47. Marie Thomson.
"Spreading the Sea Wrack"
Marjorie Kennedy-Fraser (1)
"Cherry Valley" Roger Quilter (4)
"Listening" Maurice Besty (2)
"Over the Land is April" Roger Quilter (4)
9.5. Joan Singleton.
Prelude in E Minor Mendelssohn
Capriccio ("Trumpeter Piece")
"Autumn" Moszkowski
9.10. Colin Mackenzie.
Slow Movement from Viola Sonata, Op. 49
Rubinstein
9.30.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.
9.45.—Joan Singleton, Colin Mackenzie and
Enrico Bernini.
Two Movements from Trio, Op. 132
Schumann
10.15.—"THE VALKYRIE," Act III.—S.B.
from London.

THURSDAY, May 15th.

- 5.0.—EDINBURGH CHILDREN'S HOUR.
7.0-10.30.—Programme S.B. from London.

FRIDAY, May 16th.

- 5.0.—EDINBURGH CHILDREN'S HOUR.
7.0-11.0.—Programme S.B. from London.

SATURDAY, May 17th.

- 5.0.—EDINBURGH CHILDREN'S HOUR.
7.0-10.30.—Programme S.B. from London.
Announcer: G. L. Marshall.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 271.

Delighted Users Tell the Story.



THE GEM TURKISH BATH CABINET has become a National Institution. To-day there are thousands in use, and their delighted owners speak of them in grateful terms. The benefits are incalculable and attested by well known physicians who use and recommend them. The price places the Cabinet within reach of all. We print below examples of the testimony we are constantly receiving. Send for valuable book containing information as to Turkish, Russian, Medicated, and perfumed Bathing at home.

"About seven years ago, I had a very severe attack of neuritis, so bad, I had to keep my arm in a cradle and had many sleepless nights. I consulted several physicians and took a quantity of medicine, with no beneficial results. I was advised by a friend to get one of your Cabinets. . . . I took five baths the first week, four the second, and three the third week, and at the end of that time I was free from my trouble."—A. E. L., 8th March, 1921.

"The finest cure for colds and chills is undoubtedly a Gem Bath. I have proved it over and over again, and am always recommending it to friends."—M. P., 10th November, 1923.

"I have been looking back and find that I purchased the Cabinet six years ago, and it has been in regular use since. There is nothing to beat it for rheumatism and the health generally. I have recommended the Cabinet to friends."—W. T., 20th September, 1922.

"In use 20 years, I certainly have never made a better investment."—J. R. K., November, 1923.

"How very useful the Cabinet Bath has been to me. I am an invalid, a 'bad case,' as the doctors say; but the Bath is one of my greatest comforts. I could not do without it. It is in constant use."—M. G. W.

THE GEM SUPPLIES CO., LTD. (Desk. R.T.),
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J. M. Dent & SONS LTD.

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**MASTER
MUSICIANS**

Edited by
FREDERICK J. CROWEST

With Numerous Illustrations, Lists of
Works, etc. 4/6 net each volume.

A Series treating of the Lives and Works of
the greatest of the World's Musicians. Handy
volumes, at once illuminative and concise,
books which while appealing to the average
reader, appeal especially to the musician.

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Bach	Mendelssohn
Beethoven	Mozart
Brahms	Schubert
Chopin	Schumann
Handel	Tchaikovsky
Haydn	Wagner

23, ALDINE HOUSE, BEDFORD
STREET, LONDON, W.C.2.

Two Outstanding Achievements. THE PORTABLE-FIVE.

The only Portable Receiving Set in a leather suitcase, requiring **No Aerial** and **No Earth**. It is **Entirely Self-Contained**, including valves, batteries, invisible loop aerial and Loud Speaker. Really good reception on the **Loud Speaker at 25 miles** or on **Headphones at 500 miles**.

THE SUPERFIVE.

A Five-Valve Cabinet Receiver for use with either Dull or Bright emitter valves—owing to its many **Special** and **Exclusive** features really good **Loud Speaker** reception may be easily obtained at **500 miles** under normal conditions—under reasonably favourable circumstances good **Loud Speaker** reception at **3,000 miles** has been frequently obtained by private users.

Write for special illustrated catalogues describing the above to:—



Offices & Showrooms (Open 8 to 7; Saturdays 8 to 1):—
92, QUEEN ST., HAMMERSMITH, LONDON, W.6.
"Phone: Hammersmith 1916. "Gross: "Tingey, London."
FEW AGENCIES STILL OPEN.

So this is Craven "A".
It's the BEST I've ever
SMOKED!



MADE
SPECIALLY
TO
PREVENT
SORE
THROATS

20 for 1/-
CRAVEN "A"
CORK-TIPPED
Virginia Cigarettes

Five Mistakes we corrected for you in Shaving Cream

The five main complaints men made about some shaving soaps were these:

1. Lather too scanty. So we made Palmolive Shaving Cream to multiply itself in lather 250 times. A tiny bit—just one-half gram—suffices for a shave.
2. Slow action. So we made a Shaving Cream to act in one minute. Within that time the beard absorbs 15% of water. And that makes a hard beard wax-like.
3. Dries on face. The lather of Palmolive Shaving Cream maintains its creamy fullness for ten minutes on the face.
4. Hairs lie down. That is due to weak bubbles. Strong bubbles are essential to support the hairs for cutting. And Palmolive bubbles are strong.
5. Skin irritation. The blend of palm and olive oils makes Palmolive Shaving Cream a lotion. It brings one fine after effect.

We ask your permission to prove these things—to send you a tube to try.

We have worked hard to excel in Shaving Cream and have produced a sensationally good one. Do us the kindness to post this coupon, for your sake and ours.

PALMOLIVE Shaving Cream

To The Palmolive Co. (of England) Ltd., Dept. S.C.
21-23, Eagle St., London, W.C. 1.

**10
Shaves
Free** Please send me FREE a ten-shave tube of Palmolive Shaving Cream.

Name

Address

P.157-9

"Radio Times," May 9th, 1924.

SECOND-HAND FURNITURE

MODERN AND ANTIQUE.

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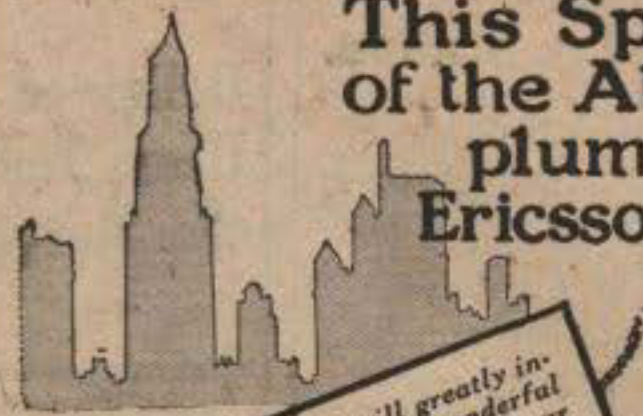
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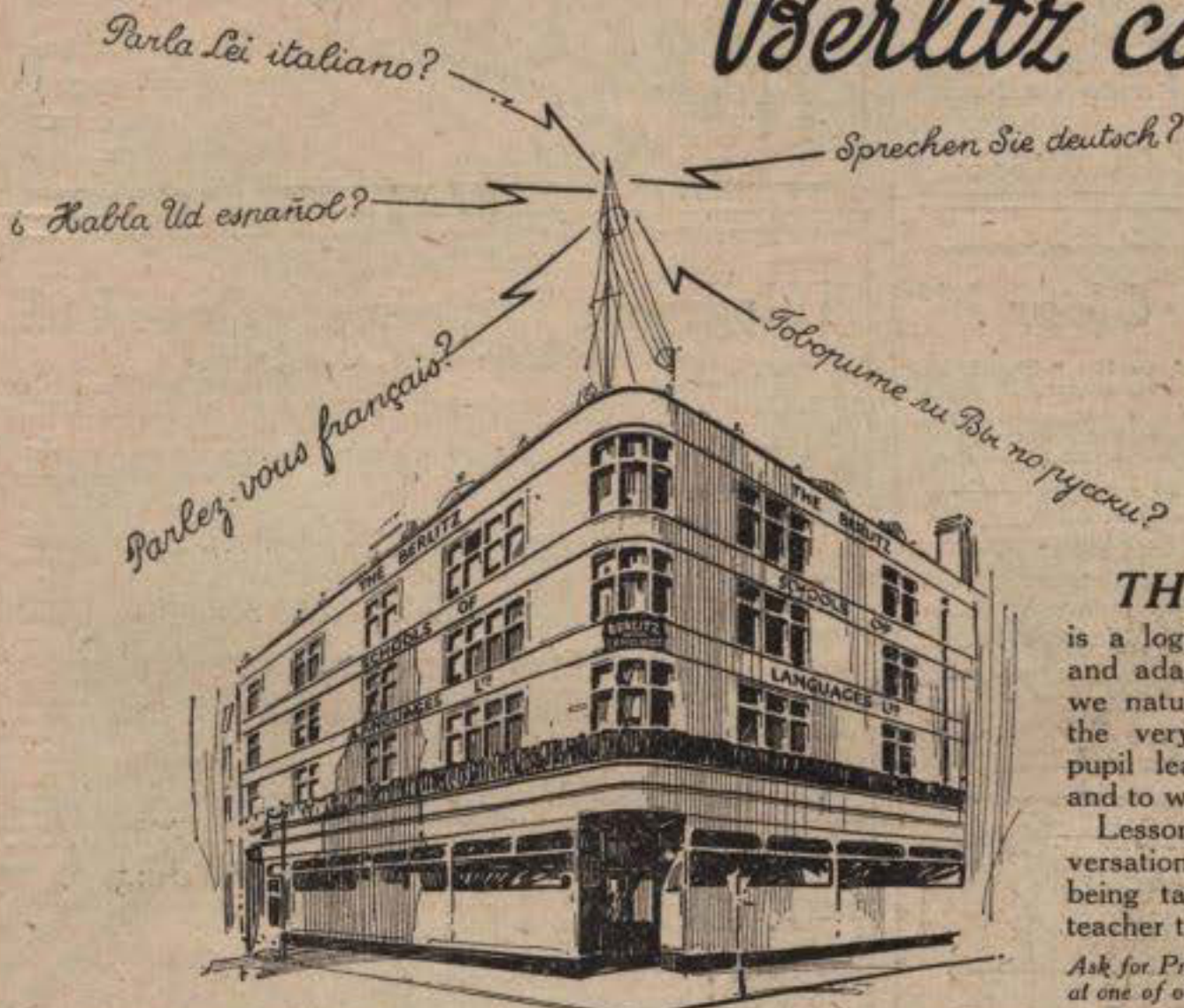
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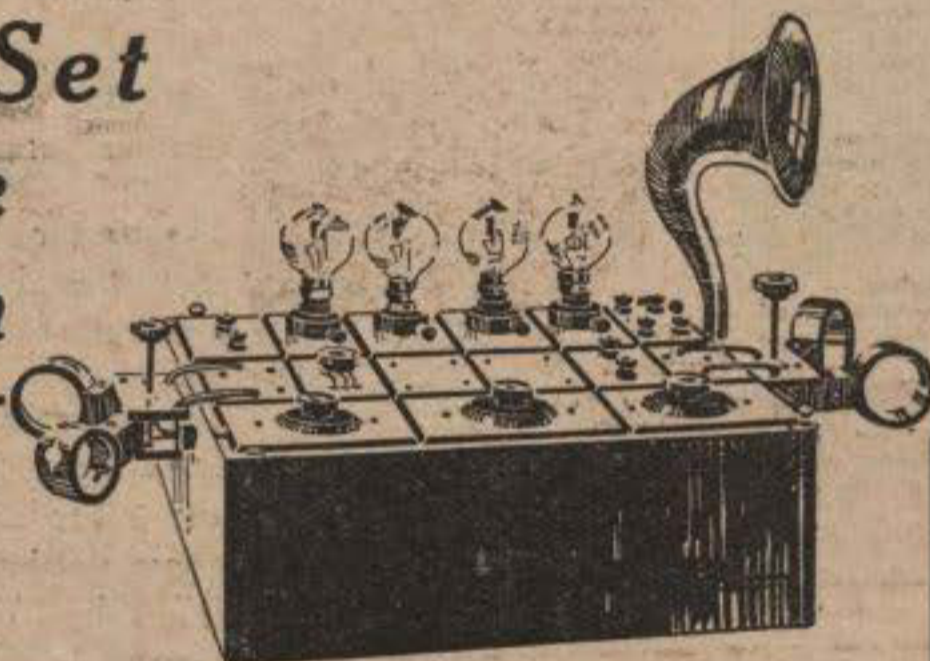
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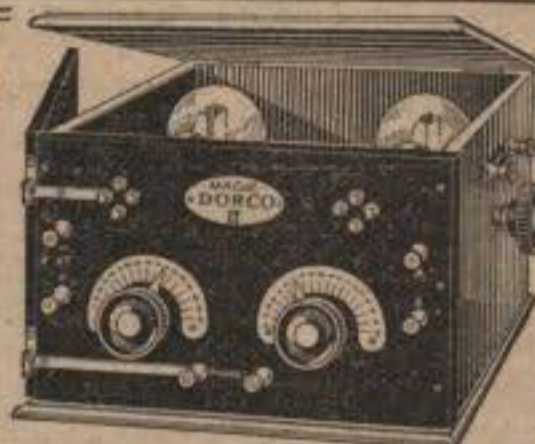
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