

THE STORY OF THE HALLE ORCHESTRA.



THE OFFICIAL ORGAN OF THE B. B. C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week commencing SUNDAY, April 26th.

MAIN STATIONS.

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

HIGH-POWER STATION. (Chelmsford.)

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

SPECIAL CONTENTS:

A WIRELESS "CLEARING HOUSE." By Arthur R. Burrows.

FROM HALLÉ TO HARTY. By J. A. Forsyth.

THE MAKER OF MODERN AFRICA. Livingstone's Pioneer Work.

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR NEXT WEEK.

IMPORTANT TO READERS.

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

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Radio And The Concert-Goer.

By Sir LANDON RONALD.

Sir Landon Ronald, the distinguished composer and conductor, expresses his views on broadcasting with characteristic vigour and spirit. Objections in principle to monopolies are shared by most of his countrymen, and we would be the last to contest these objections in ordinary circumstances. But the vital consideration herein is that the circumstances of broadcasting in Great Britain are quite extraordinary. In these comparatively small islands the ether is already heavily burdened with various kinds of signals.

It is only with the greatest difficulty and after a careful adjustment of a host of legitimate rival claims that new wave-lengths and more power are released for broadcasting by the General Post Office. Expert opinion is agreed that unified control is essential if the British broadcasting service is to develop its present unique democratic character and its wide margin of superiority over all the other broadcasting services of the world.

Given unified control, there may well be room for widening the present constitution of the B.B.C. and providing more adequate formal recognition of its conduct as a public service solely in the interests of listeners rightly interpreted. But there is certainly no case for introducing competition at the risk of chaos and commercialization.

EXACTLY how much broadcasting is affecting the livelihood of musicians or whether its effect on the attendance at concerts is harmful or beneficial are debatable points. It can be but interesting to examine both sides of the case and then form one's own opinion from the evidence adduced.

One thing is quite certain; broadcasting has come to stay. Not all the King's horses and all the King's concert-givers will kill it or stay its progress. There are those who may deplore it and resent it, but like the poor, it will ever be with us!

What matter whether Mr. X has it in all his contracts with his particular artists that they shall not broadcast? There are others! There are always others in this world to replace any and everybody. The public has and makes its own favourites, and I am the first to admit that broadcasting may prove a grave danger to these favourites.

Let me explain. Great artists such as Henry Wood, Clara Butt, Ben Davies—to

quote a few names at random—are all as well known to the British public as is Big Ben! We'll say, for the sake of argument, that one of them announces a concert at Queen's Hall, and that it will be broadcast to all stations. The night arrives, and it is either pouring

with rain or there is a thick fog, or both! Our old friend, paterfamilias, who lives at Streatham or Upper Tooting, has arranged to take his wife and daughter to the concert. He looks out of the window, and the following conversation may well ensue. "It's a rotten night to turn out, my dear." "But, father, you promised to take us." "Oh, I know, my child, but, after all, you've often heard Clara Butt, and she is sure to be singing again soon. Why



SIR LANDON RONALD.

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May Day Revels.

The Merry Spirit of Old Time Spring.

NOWADAYS, the first of May is mostly associated in our minds with political processions and fervid speeches on social welfare. Time was, however, when, from one end of England to the other, everyone—from King to peasant—joined in a round of revelries, and when every village had its May Queen and its May Pole.

The merry spirit of those bygone times will be revived in great measure for listeners next week, when many stations will have special May Day programmes.

There can be no doubt that, like so many other customs which have descended to modern times, but which are rapidly dying out, the festivities connected with the first of May owe their origin to pagan days. The May Day of our forefathers bore distinct traces of the celebrated Floralia of the Romans—a flower festival which, in its turn, is said to have come from India.

"Burning Up Winter."

It is only natural that man should be instinctively glad at that period of the year when vegetation is reviving, and all May Day customs are really based on that instinct. All over the world we find similar rites and ceremonies. There was an old Celtic custom of making large fires at this time of the year which were supposed to symbolize the burning up of winter.

This custom was known as the Beltane, a name derived from *teine*, meaning fire, and *Beal*, the sun-god.

An old writer describing a somewhat similar festival in the Highlands of Scotland, says: "The young folks of a hamlet meet in the moors on the 1st of May. They cut a table in the green sod, of a round figure, by cutting a trench in the ground of such circumference as to hold the whole company. They then kindle a fire and dress a repast of eggs and milk in the consistence of custard. They knead a cake of oatmeal, which is toasted at the embers against a stone.

"After the custard is eaten up, they divide the cake in so many portions, as similar as possible to one another in size and shape as there are persons in the company. They daub one of these portions with charcoal until it is perfectly black. They then put all the bits of the cake into a bonnet, and everyone blindfold draws a portion. The bonnet-holder is entitled to the last bit. Whoever draws the black bit is the devoted person, who is to be sacrificed to *Beal*, whose favour they mean to implore in rendering the year productive. The devoted person is compelled to leap three times over the flames."

The May Pole in the Strand.

The Roman Floralia had its counterpart in modern Italy in the "Calendi di Maggio," when the youths and maidens went forth at the break of day to collect green boughs with which to decorate the house floors of their relations and friends, and in France and Germany May Poles were formerly very common.

But it is in England that May Day was most honoured, and feasting, morris dancing, and dancing round the May Pole went on all over the land.

Henry VIII. was very fond of May Day customs, and during his reign the heads of the Corporation of London went out to "gather the May," and were met by the King and Catherine of Aragon on Shooter's Hill.

Queen Elizabeth also witnessed May Day revels at Greenwich, and Shakespeare, the shining light of her reign, well knew the attractions of the time, for he tells us that "'twas impossible to make 'em sleep on May Day morning."

In the 17th century a famous May Pole was put up in the Strand, London, and great rejoicings took place around it. When it was taken down, it was removed to Wanstead Park and used to support a large telescope.

Many of the poets have sung of the joys of May Day. Thus Herrick tells us that—

"Devotion gives each home a bough,
Or branch; each porch, each door, ere this,
An ark, a tabernacle is,
Made up of white thorn neatly interwove."

Innocent as the May Day festivities were, they were regarded with horror by the Puritans, who had the May Poles taken down all over the place. The Long Parliament was



Dancing round the May Pole in Elizabethan times.

particularly harsh against May Day revels; but when the Monarchy was restored, the people again celebrated their joyous festival.

This year there will be few, if any, May Poles. There are many of us, however, who can remember in our childhood seeing the "Jack in the Green," surrounded by a merry company of chimney sweeps and dressed-up dancers.

But May Day, like St. Valentine's Day, is now almost a thing of the past. Perhaps it is because we are more sophisticated than we used to be; perhaps, on the other hand, it is because our weather is more untrustworthy than it used to be.

Whatever the reason, May Day revels have been dying out for a long time. Years ago Washington Irving lamented that "little is heard of May Day at present, except from the lamentations of authors who sigh after it from among the brick walls of the city."

It is well that through the medium of wireless, some interest in the old-time May Day will this year be revived. CHARLES TRISTRAM.

THE opening ceremonial of the British Empire Exhibition, on May 9th, will be broadcast simultaneously from all stations of the B.B.C. Application has been made for permission to include the King's address. The programme will be even more impressive than that of 1924. Apart from the speeches and the military ceremonial, the unrehearsed comments of spectators will give colour and vitality to this transmission.

AN American experimenter declares that he has solved the problem of the transmission of visual images by wireless waves. This claim is received with reserve in British scientific circles.

Radio And The Concert-Goer.

(Continued from the previous page.)

not listen to-night? Our little crystal set is quite wonderful, and if the transmission is good, it will sound as if she were singing in our room. You know how difficult it is to get back here in a fog, and I can't afford to be laid up with a chill." "But, father I *did* want to see her. She's so wonderful to look at." "Tut, tut, my child, I wasn't taking you to the concert to see her, but to hear her, and in weather like this you can hear her just as well in our own room by the comfortable fire and avoid all risks of cold and flu." And they stop at home.

This, to my certain knowledge, is no isolated case; on the contrary, it occurs five times out of six—chiefly owing to our delightful climate. The point I wish to make is, that, as far as I can see, the grave danger to well-known artists is the very fact that their personalities are so familiar to most of the music-loving public that that public will often be contented with listening to them and forego seeing them. And that is where the Musical Profession differs to such an enormous extent from the Theatrical Profession.

I have never been able to understand the attitude adopted towards broadcasting by the theatrical managers. I will readily grant them their argument that anything which induces or causes people to stay at home is at once a danger and a menace to the theatre; but, as I have said, and repeat emphatically, broadcasting has come to stay, it is very much alive, and it is a force to reckon with. How any sane theatrical manager can believe that to listen to a musical comedy is as satisfying as actually witnessing a performance, surpasses my comprehension.

It will surely be admitted that the chief attractions in a revue or comic opera are, firstly, the pretty girls (both principals and chorus), secondly, the beautiful dresses, and thirdly, the scenery. The libretto cannot be taken seriously, and the same may be said of most of the music. And the libretto and the music are all that can be and is vouchsafed to the listener!

But let us return to our muttons. The well-known concert artist will very soon have to decide for himself whether he is going to study the interests of one or two concert-givers in this country by refusing to broadcast, or whether he will seriously insist on some working arrangement by which he will be allowed a certain amount of liberty and freedom to do that which he considers best in his own interests. He will have to look to his laurels, because a new and dangerous rival has arisen in the shape of the artist who has never been seen by the public but is immensely popular with listeners.

This means to say that when the day comes that Miss Jenny Smith is as popular on the wireless as the great singer Madame X is with the concert public, *but costs half the price*, the B.B.C. are going to snap their fingers at Madame X.

I have had a vast and long experience of hearing singers—students, amateurs, and professionals—of all classes. Five times out of six I find the girl who has really a good voice, entirely lacks personality or is so plain that her chances on the concert platform are nil. On the other hand, the pretty, bright, and intelligent girl, generally has a tiny voice which might do for a revue, but which would not reach the second row of the stalls in Queen's Hall.

Just imagine, however, what a wonderful opening has suddenly been made for the plain girl with a beautiful voice. She may be ugly;

(Continued on the facing page.)

Radio and the Concert-Goer.

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she may be poorly dressed; she may be very fat or very thin. What matter? Nobody sees her, nobody cares. She sings beautifully, and that is what counts.

There has been a good deal of publicity given to the fact that the recent Tetrizzini concert at the Albert Hall was but sparsely attended. The promoters of the concert lost no time in acclaiming the fact, and stating that the serious loss incurred was solely due to Mme. Tetrizzini having broadcast a few evenings before. I am not concerned whether this statement be correct or not; it would be very hard to prove, though I am inclined personally to agree with it. I am likewise not concerned (although, naturally, I regret it) that the promoters have lost money over the deal. What really does concern me, however, is, how has the artist fared? Has Mme. Tetrizzini suffered, and has she been the loser? From what I can gather unofficially, the answer is emphatically in the negative. I understand that she was given a huge fee to broadcast, and that during the big publicity boom which followed she was at once engaged for the Albert Hall concert, a tour of twenty concerts in England, and a tour in Australia!

If all this be true (and I have every reason to believe that these are actual facts), the net result of Tetrizzini broadcasting would be that millions of people heard her sing and that thousands of pounds will find their way into her pocket. This surely goes to prove that the public gained, the artist gained, and the concert-giver lost!

Whose interests are the greatest and whose interests should be studied—the public, the artist, or the impresario? It would be interesting if some of you who read this article would send an expression of opinion in answer to the query.

And now I feel I must lightly touch on the work of the B.B.C. and that very vexed question, the suitability and quality of the programmes. I have only one grievance against the B.B.C., and that is a very real one. They are a monopoly. On principle I hate monopolies. Rivalry is the incentive to progress; and we can only ever hope to do and give our best when we know that another fellow is coming along who will oust us out of our position if we don't keep forging ahead and always progressing. This applies to every walk in life and, therefore, it is to be deplored that the B.B.C. has no rival with whom to compete.

Under the conditions, I think they have kept up their end magnificently. I know something of the *personnel* of the Company, and I find their enthusiasm for their job, their anxiety to provide the best, their open-mindedness, not only exceptional but unique. I felt it was time that some disinterested party like myself said all this, because on the whole, the B.B.C. have had, metaphorically speaking, more kicks than ha'pence. But I am still of opinion that there should be a rival broadcasting company in the field. I am told that there are special difficulties in the way of competition, that, for instance, these islands are so small that unified control of broadcasting is inevitable. This may be so, but I would like the matter to be gone into fully. In the meantime we must be thankful that in the B.B.C. we have a well-managed and praiseworthy concern.

At an American station recently the programme proved to be too short. To fill in the gap, the station switched over to a theatre where a rehearsal was in progress, providing listeners with a novel addition to their entertainment.

A Wireless "Clearing House."

Geneva's Great Experiment. By Arthur R. Burrows.

[Mr. Burrows, Director of Programmes since British Broadcasting began, has resigned to become Manager of the International Broadcasting Bureau at Geneva.]

AN International Broadcasting Bureau, to be known as the Office Internationale de Radiophonie, is in the process of formation at Geneva. The Council or Committee of this Bureau will include, during the first year of operation, representatives of nine nationalities. It is hoped that shortly every broadcasting organization in Europe, and others even farther afield, will figure amongst the list of members.

This is a natural development. Without some international organization, no individual broadcasting company, however efficient it may be in operation, can guarantee to its listeners freedom from interruption, and the best of which the art is capable.

Stifled Imagination.

Broadcasting is demonstrating, as, indeed, each new scientific discovery is doing with ever-increasing emphasis, the *interdependence* of all civilized peoples, however remotely placed according to old time ideas of time and distance.

The greatest legacy of the war is a growing appreciation of the need for international co-operation. The growth is slow because the distress created by the war has stifled imagination. We are still in the position of one who forgets that the sun is always shining, even on the dullest and wettest day in winter. Whilst public opinion is slow to grip this fact of the necessity for international co-operation in practically every department of life, machinery fortunately has been placed in motion for bringing about such mutual effort. This machinery is the League of Nations.

It was my good fortune to have been present at Geneva in 1920 and 1921 at the first and second Assemblies of the League. One there realized that the foundations of the League were being laid on the sound basis of securing international co-operation in the common interests of peace time, rather than on the treacherous sands of war topics.

The International Broadcasting Bureau is not being formed under the auspices of the League. The movement, however, is so much in conformity with the League's principles and can be so helpful in furthering this all-important work of linking up the common interests and sympathies of the average man and woman in all countries that it is hoped the two will be in constant touch.

Overlapping Services.

Had there been no League of Nations, but a world blundering along in the old, old way—rich in misunderstandings, antagonisms, and other "sensations"—there would still have been the necessity for an International Broadcasting Bureau by reason of the peculiar character of the wireless medium.

Whenever two public intercommunication services touch at one or more points, a third organization becomes necessary to give these services a maximum of usefulness. The passage of monies between banks requires what is known as a clearing house to which all banks subscribe; a railway journey over two or more systems, with what is known as a through ticket, compels the existence of two or three independent organizations, the best known of which is again termed a "clearing house." British broadcasting is a service already overlapping similar foreign services at various points.

Wireless waves recognize no frontiers. Broadcasting cannot avoid being international in interest. Not only do the British programmes give nightly pleasure to persons in Scandinavia,

the Low countries, and our near neighbour France, but there is an ever-growing interest in these islands in the rapidly multiplying transmissions taking place abroad. For this reason, the foreign wireless programmes now appear in outline alongside those of British stations.



MR. ARTHUR R. BURROWS.

The waves from all European stations are passing out with the speed of light and rippling across one another in all directions, but it only remains for one British station and one foreign station, or two foreign stations, to transmit on the same wave-length (or something approaching the same wave-length) and these two stations mutually interfere—with the result that listeners in each area are deprived of the full enjoyment of their services.

A European Wave-Chart.

The ether of Europe is badly crowded. The spaces between the wave bands are already so few and so narrow that mutual interference can only be avoided with difficulty. The use of a defective wave meter can blot hundreds of square miles off the wireless map; an experimental transmission undertaken at some distant point without adequate notice and previous consultation with all parties likely to be concerned can easily wreck a programme costing hundreds of pounds. Such happenings have got to be avoided.

One of the functions of this Bureau will be to prepare a wave-chart of the European broadcasting stations and to provide for those requiring a further allotment within the broadcasting wave band a place which can safely be taken without disturbing effects. This Bureau will also act as a sort of Court of Appeal for the rapid adjustment of wave-lengths where the unexpected has happened. The Bureau will *not* have powers to extend wave bands or perform functions hitherto performed by Governments or Official Conferences, but will aim at securing for the listeners of all countries the best that wireless technique is able to provide.

For The Advance of Broadcasting.

Having cleared the ether of avoidable disturbances, the way will be free for a more systematic development of international broadcasting; for the interchange between distant countries of items of mutual interest and benefit, and ultimately for the interchange of complete programmes. The present trend of progress suggests that the actual process of passing a programme from one station to another can best be done by land line—a relatively simple matter in the British Isles where all lines are under the control of one individual—but something more difficult when three or four countries have to be taken into account. It is felt that the Governments concerned will find it beneficial to deal with one Bureau (fully acquainted with all the requirements), rather than with two or three distant organizations relatively inexperienced in International affairs and fully employed with their local problems.

The Bureau at Geneva, therefore, whilst not engaged in the creation of programmes, may materially hasten a wider appreciation amongst listeners of the musical, dramatic and literary aspirations of fellow-dwellers on the European Continent.

Official News and Views. GOSSIP ABOUT BROADCASTING.

Great Occasions.

THE B.B.C. are endeavouring to enable listeners to share the thrill of great occasions. During May there will be more than a dozen important "outside broadcasts." For instance, there is the King's Speech, at the opening of Barking Power House, on May 19th, and the Royal Academy Dinner on May 2nd. On the latter occasion speakers will include the Duke of York, the Prime Minister, Lord Birkenhead and, possibly, Sir James Barric or Mr. Rudyard Kipling.

New Weekly Features.

There will be introduced shortly a new weekly S.B. feature from 10.30 to 11.0 on Wednesdays. Only striking novelties and outstanding material will be used for this period and the element of surprise will be cultivated. The corresponding half-hour on Mondays and Fridays will be devoted to local features and surprises.

Making Britain Sing.

It has been suggested that each B.B.C. station should become the centre of an Annual Musical Festival. Community singing is already being stimulated. Nottingham's Community Singing Society, organized by the local station, celebrates its inauguration with a special concert on Thursday, April 30th. On May 2nd, a big Community Singing Concert will be broadcast from Birmingham. Sheffield follows on May 15th with its first big effort of this kind.

Learn to Fly With Cathleen Nesbitt!

Listeners, on May 15th, will have the chance of hearing how Mr. Alan Cobham teaches Miss Cathleen Nesbitt to fly. It is hoped to broadcast both the ground instruction and the subsequent dual control in the air. Thousands of ex-pilots of the R.A.F. will look forward to hearing whether the past six years have made much difference in methods of instruction. It used to be accepted that the best flying instruction was not distinguished by moderation of language. How will Mr. Cobham paraphrase "ham-handed" in the unlikely event of his charming pupil "lumbering the controls"?

Some Novelties.

The London programme on May 1st will consist of "novelties," including Pete Mandell, the chief banjoist of the Savoy Bands, Nitzu Codolban, the cymbalist of the *Chez Fyscher* Cabaret at Oddenino's, Jan Stewer, whose recitals are particularly popular in the West Country, and the London Trombone Quartet. Musical comedy excerpts will be sung by Miss Marjorie Booth and Mr. Dennis Noble.

The Joy of Spring.

The joyous atmosphere of spring has been the source of much inspiration in music and the other arts. On Sunday, April 26th, the London Station will try to convey the spirit of spring in its musical programme. The concert will open with two favourite items of Grieg's incidental music to Ibsen's *Peer Gynt*. Miss Florence Holding (soprano), Miss Enid Cruickshank (contralto), and Mr. E. Kendal Taylor (piano-forte), will take part. The composers range from Mozart to Roger Quilter and Graham Peel. Appropriate springtime poems will be read at intervals by Mr. John Gielgud, the well-known actor.

Where is "5XX"?

Numerous letters of appreciation of the High-Power programmes are being sent to Chelmsford. Only the transmitting apparatus is situated at Chelmsford. The studio is at 2, Savoy Hill, where all the programmes of both Chelmsford and London originate. The Chelms-

ford programmes are carried from London to Chelmsford on part of the ten thousand miles of land lines included in the B.B.C.'s system.

Broadcasting the Barn-Yard.

On May 11th, typical country noises will form the background of a special S.B. programme entitled "The Merry Month of May." Listeners may hear such country noises as those of a babbling brook, the cuckoo and, perhaps, also those of the barn-yard.

From Canterbury Cathedral.

On June 5th, the Orlando Gibbons Tercentenary Commemoration Service will be broadcast from Canterbury Cathedral. St. Paul's Cathedral is now almost alone in its refusal to admit the microphone.

International Humour.

On April 25th, Bournemouth will try to assist in solving the vexed problem of broadcast humour by combining typical Scottish, French and Devonshire entertainers, accompanied by Captain Featherstone and his Wireless Orchestra.

The Whirligig of Time.

"An Hour in a Mid-Victorian Drawing-Room," produced in February at Belfast, by the Radio Players, was so well received that a more elaborate programme of the same kind will be given on April 30th. Listeners will be left to judge between Mendelssohn and the jagged melodies of Stravinsky.

An Exchange With Paris.

On May 6th, under the auspices of the Institut Française, it is proposed to provide listeners with a half-hour concert from Paris, after which, the same line will be used to transmit a return programme from this side of the Channel.

A Radio Revue Revived.

"The 7.30 Revue," which Mr. Victor Smythe produced recently at Manchester, was so popular that a second edition is to be broadcast on Friday, May 8th.

Edinburgh's Birthday.

Station birthdays are being observed by special programmes. On Friday, May 1st, Edinburgh will celebrate its birthday in this way. The Rt. Hon. the Lord Provost of Edinburgh, Sir W. L. Sleight, will give a short address. John Henry will give a candid account of his impressions of Edinburgh, and Captain P. P. Eckersley will take part. There will be an abundance of cheerful music, and the members of the station staff will put on a sketch, particulars of which will not be announced in advance.

A Station Choral Society.

The Liverpool Station Choral Society will make its first appearance on May Day, when, with the Augmented Station Orchestra, it will be heard in Mendelssohn's "Walpurgis Night" and Parry's "Blest Pair of Sirens."

Sensations at Plymouth.

Plymouth's programme on May 8th will be a succession of thrills and dramatic situations. The "5PY" Repertory Company will give the one-act drama *Escape*, by E. F. Parr, *The Sleight Bells*, a drama in three acts from the French by Charles Freeman, and *The Woman Under the Lamp*, a comedy in one act, by Peter Godfrey. Charles Denbigh will tell a thrilling story in "My Late Night Adventure." Light musical relief will be provided by Florence Hoyten (soprano) and the Royal Trio.

In Memory of Dvorák.

At 9 o'clock, during the May Day programmes from Dundee, there will be a break in honour of

Antonin Dvorák, who died on this date in 1904. Suitable works of the great composer will be given.

Welsh by Radio.

Listeners to Swansea on May 1st will hear a short play in Welsh entitled *Dwynnait yn Blentyn*. This is a one-act drama written by R. G. Berry, and presented by members of the Swansea Welsh Drama Society, which is doing a great deal to foster the native language and literature of the Principality. The play sets forth with insight and delicacy the humour and pathos of two old cronies, retired sea-captains.

"Lohengrin" to be Heard Again.

Studio opera at Cardiff is in such general favour that a repeat performance of Wagner's *Lohengrin* will be transmitted through the High-Power Station on April 25th.

The Montague Pit Disaster.

Newcastle Station is doing its part in assisting to alleviate the distress caused by the recent terrible mine accident at the Montagu Pit. The special performance in aid of the Relief Fund that is to be held at the Empire Theatre, Sunderland, on April 26th, will be broadcast from Newcastle.

Beethoven at Glasgow.

Beginning on Wednesday, April 29th, Glasgow will broadcast the nine Beethoven Symphonies in their order, one being played each Wednesday as the feature of the evening programme.

Speeches on Tap.

Authoritative information has reached the B.B.C. of a remarkable new German invention capable of recording speech for subsequent reproduction by wire or wireless telephony. Apparently, this machine has not yet been developed sufficiently to enable it to record music as accurately as it records speech, but there is little doubt that it will soon be improved to record both equally well.

The value of this invention to broadcasting is not difficult to assess. For instance, an important speech delivered at a time of day unsuitable to listeners could be broadcast later in almost exactly its spoken form. Moreover, a permanent record is made of a notable occasion or utterance.

War Noises.

Early in June there will be a special broadcast from *H.M.S. President* in the Thames. Interesting war noises will be given and hydrophone records and submarine noises will be included.

For a Famous Singer.

A benefit concert for Mme. Albani, the famous singer, will be given at Covent Garden on May 25th. The King and Queen intend to be present. The B.B.C. has offered its co-operation, and part of the performance will probably be broadcast.

A Composite Programme.

Four centres are contributing to the programme provided by the National Association of Radio Manufacturers and Traders which will be broadcast simultaneously on April 28th. Well-known artists have been engaged in London, Manchester, Glasgow, and Birmingham. Members of all branches of the wireless trade are keenly interested in this concert, which is being organized with great care. The High-Power Station programme announced for April 28th has been put back to April 27th, so that the whole country may hear the N.A.R.M.A.T. programme.

PEOPLE YOU WILL HEAR NEXT WEEK.



[Steer.]
Miss KATHLEEN DRAKE (Soprano), who will sing at Plymouth on May 1st.



FRANCESCO TICCANTI (Pianist), will play at London on April 30th.



[Reflex Studio.]
Miss WINIFRED ASCOTT (Soprano) will broadcast from Bournemouth on May 1st.



Mr. WALTER GLYNNE (Tenor) will sing at Birmingham on May 2nd.



[Foadph.]
H.R.H. PRINCE HENRY, whose speech at the Laying of the Memorial Stone at the Glasgow Ear Hospital will be relayed on May 2nd.



[Scott.]
The Rt. Hon. ARTHUR HENDERSON, M.P., will talk on "The Present International Situation" on April 25th. (S.B. to all Stations.)



[Brookes.]
Miss BEATRICE MIRANDA (Soprano), who will sing at Glasgow on April 26th.



[Lafayette.]
Mr. CARL FUCHS ('Cellist) will play at Manchester on April 29th.



[Elliott & Fry.]
Mr. FRANCIS GRIBBLE will broadcast a talk from London, on April 29th.



Miss ASTRID YDEN (Harpist), who will play at London on April 29th.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

BIZET'S "CARMEN."

(CHELMSFORD, MONDAY.)

CARMEN is an opera on a Spanish subject; but its Composer was a Frenchman, and his music must not be thought typically Spanish.

A brief synopsis of the Opera is given below.

There is an Orchestral Intermezzo after each of the first three Acts.

ACT I.

In a City Square the Guard is being relieved. ZUNIGA (*Bass*) is officer of the guard, DON JOSÉ (*Tenor*) is a Sergeant. MICAELA (*Soprano*) is a girl who comes with a message to Don José from his mother, but, finding him at first absent, retires. At noon the girls arrive from the cigarette factory, among them CARMEN (*Mezzo-Soprano*), a pretty but fickle gipsy. She sings the FLOWER SONG, flinging a rose to José. The girls return to their work, and Micaela comes again and delivers her message.

Presently there is a disturbance, and the girls rush out of the factory. Carmen has stabbed another girl in a quarrel. She is arrested by Zuniga, but so bewitches José that he contrives her escape.

ACT II.

CARMEN has returned to her gipsy friends and is singing and dancing with them in a tavern. Soon, the arrival of a Toreador, ESCAMILLO (*Baritone*) is acclaimed and he sings the TOREADOR'S SONG. Carmen now turns her attention to him. However, everyone leaves the tavern except Carmen and her gipsy-smuggler friends. After a while, José comes and, in a long scene, Carmen tries, unsuccessfully, to persuade him to desert the army and join them. Zuniga next enters, and when he orders José out, swords are drawn. The gipsies escape to the mountains with José.

ACT III.

The scene of this Act is the haunt of the smugglers in the hills. Against the background of conventional smuggling business develops the drama of Carmen, Don José and Escamillo.

First, CARMEN, with her gipsy friends, FRASQUITA and MERCEDES (*Sopranos*), DON JOSÉ (who is acting with the smugglers), and EL REMENDADO (*Tenor*) and EL DANCAIRO (*Baritone*), leaders of the smugglers, sing *Great are our Gains*. All the smugglers join in. El Dancairo leads his men away. José speaks pensively of his mother; Carmen mockingly replies that this is no place for him. Seeing danger in his eyes, she says *Thou wilt kill me, perhaps? Ah, well, the cards have often told me that we shall end our careers together*. This leads to a card-reading Trio, in which Frasquita and Mercedes are lucky, but Carmen draws the fateful Spade.

The smugglers and the gipsy girls now depart, leaving José on guard. MICAELA appears (not yet seen by José), and sings of her fears in coming to this place.

José soon sees someone approaching, and fires a shot. It is ESCAMILLO, who seeks Carmen. José challenges him and they fight. Just when José has the advantage, Carmen and all the smugglers rush in and separate them. Escamillo leaves, telling José they may meet again, and exchanging significant glances with Carmen.

MICAELA is discovered hiding; she is brought forward, and begs José to return with her to his mother. Carmen softly, tauntingly, bids him do so. At first he madly refuses to leave Carmen, but when he hears that his mother is dying, he goes with Micaela, saying to Carmen, *Be content, I go; but—I'll meet thee one day!* Escamillo is heard singing gaily in the distance.

ACT IV.

The curtain rises on scenes of great festivity. All Seville is crowding to the bull-ring, to see

their champion, Escamillo, fight. At last he appears, accompanied by Carmen. Carmen's friends warn her that José is here, but she refuses to heed them. Everyone goes into the bull-ring except Carmen and José.

José then entreats Carmen to fly from the place with him; but she answers only that their love is past. José becomes more and more frantic as Carmen remains unmoved.

Shouts of victory come from the bull-ring. Carmen tries to run thither, but José prevents her, and at last stabs her. The crowd comes out of the bull-ring, acclaiming Escamillo. José surrenders himself to them, and throws himself on Carmen's body.

MENDELSSOHN'S

"THE FIRST WALPURGIS NIGHT."

(LIVERPOOL, FRIDAY—WALPURGIS DAY.)

Walpurga was a British Saint, who died about the year 778. Her day is the First of May.

Also, the night, April 30th—May 1st, was, long ago, a time for the performance of many pagan rites. Hence the combination of two elements in this Ballad by the German poet, Goethe, which Mendelssohn set to music.

Goethe, in a letter to Mendelssohn which is quoted in the Score of the work, says that his Poem is highly symbolical, representing a period when the old and the new are in active conflict.

Mendelssohn's setting begins with—

No. 1. A big Orchestral OVERTURE, marked *Quick and fiery*. This seems to represent the last storms of Winter, before the dawning Spring. No definite breaks are intended from start to finish of the whole work, so that the Overture leads into—

No. 2. A DRUID (*Tenor*), to whom respond other DRUIDS and THE PEOPLE (*Chorus*), sings *Now May again breaks Winter's chain*, and bids them perform their ancient rite, burning a tree in sacrifice.

No. 3. AN AGED WOMAN OF THE PEOPLE (*Contralto*) utters a warning that their Christian foes will attack them, "the heathen." Other WOMEN (*Sopranos and Contraltos*) join in.

No. 4. A DRUID PRIEST (*Baritone*) sings *The man who flies our sacrifice deserves the tyrant's tether*. He and other DRUIDS (*Tenors and Basses*) sing *Dibranch the tree, and pile the stems together!* They resolve to set a guard.

No. 5. CHORUS, *Disperse, ye gallant men!*

No. 6. A DRUID GUARD (*Bass*)—*Should our Christian foes assail us. . . We will scare the bigot rabble*. DRUID GUARDS (*Tenors and Basses*)—*Come with torches brightly flashing*.

No. 7. DRUID GUARDS and THE PEOPLE (*Full Chorus*) continuing No. 6.

No. 8. The rites are now performed. The PRIEST (*Baritone*) sings *Restrained by night, we now by night, in secret, here adore Thee*, and the DRUIDS and PEOPLE join in the worship.

No. 9. A CHRISTIAN GUARD (*Tenor*) sings *Help, my comrades, see, a legion yonder comes from Satan's region*. Other CHRISTIAN GUARDS (*Tenors and Basses*) enter with *See the horrid haggards gliding. . . Let us fly*.

No. 10. General CHORUS of DRUIDS and THE PEOPLE, and The PRIEST (*Baritone*)—*Unclouded now, the flame is bright*.

N.B.—This work will be performed when the Liverpool Station Choral Society broadcast for the first time from the Studio on Friday. Parry's *Blest Pair of Sirens*, which will also be given, was described in the issue of *The Radio Times* dated February 13th. Brahms's *Haydn Variations*, which will be broadcast from Glasgow, Aberdeen, Edinburgh and Dundee on Wednesday, were described in *The Radio Times* dated December 5th—Covent Garden Programme.

Listeners' Letters.

All letters to the Editor must bear the name and address of the sender. Anonymous contributions will not be considered. The Editorial address is 6-11, Southampton Street, Strand, London, W.C.2.

A Word to the Grumblers.

DEAR SIR,—At this time of criticism and the formation of the Wireless League, I think that all who have enjoyed and appreciated what the B.B.C. has done should say so. This household is among that number. We listen practically every evening and, although some of the items appeal to us more than others, there is seldom an occasion when there is not something interesting or amusing.

We feel grateful to the B.B.C., for it has opened a vista for us in the country that was formerly firmly closed. Most certainly we should not think of joining any League which interfered with the Company's method of carrying on.

Those who have not had the opportunity of hearing the great singers and artists of the world for years on end, and so have not a standard of values for comparison, are the first to cry out. As I have had that good fortune, I feel that I know a little about what is good and what is not. It seems to me that it is wonderful what the B.B.C. has accomplished in so short a time. One must be a chronic grumbler to think otherwise.

A discriminating American who recently listened in England for the first time, expressed spontaneous admiration for the programmes and said that unquestionably they were the best in the world.

Yours, etc.,

H. M.

Wotton-under-Edge, Gloucestershire.

The Future of Broadcasting.

DEAR SIR,—I was glad to read the article "Does the B.B.C. Neglect the Listener?" in *The Radio Times*.

We do not want any meddling by any newspaper people. It is quite obvious what would happen if they were to have a finger in the pie.

I feel very pleased with what the B.B.C. have done. They have enabled us to hear music, both instrumental and vocal; interesting talks, etc., which we should not otherwise have heard.

There are items in the programmes which do not appeal to us, but that is only to be expected where the audience is so large.

I am quite content to leave the future of broadcasting in the hands of those who have been responsible for the starting and maintenance of the B.B.C.

Yours, etc.,

W. W. S.

Forest Gate.

The Ideal Radio Programme.

DEAR SIR,—I should like to associate myself with everything A. W. C. P. (a London cabman) says in his article on the Ideal Radio Programme.

While appreciating the really splendid work of the B.B.C., I do feel that longer periods of music, uninterrupted by lectures, entertainers, etc., would be welcomed to many listeners.

It is intensely annoying to find a good orchestral programme split into several portions by the interpolation of a lecture which probably is of interest only to a small minority, or of a concert party providing quite different fare.

A dinner with a speech between each course would be as agreeable!

Having had my grumble, I must add my thanks for many delightful hours of the best music which the B.B.C. have provided and will, I know, continue to provide.

Yours, etc.,

S. W. D.

London, N.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the facing page.)

A Plea for Brighter Music.

DEAR SIR,—I am sorry to be in disagreement with the majority of listeners who write to you. I have a large circle of friends who use wireless and I only know of one who considers the programmes sent out from London and Chelmsford to be good. The programmes from the two stations I have mentioned have been getting steadily worse for some weeks. The general public is sick to death of this continuous classical music and wants something really bright.

When a man is tired after a day's work, he does not want Mozart, Beethoven, etc., but something light; nor does he want a discourse on the properties of electricity, or a lesson on how to cure diseases amongst sheep.

A thousand people attend musical comedies or revues to every one who attends a classical concert.

Why, if people will not voluntarily go to hear music at a classical concert, should they have it pushed down their throats by means of wireless?

Some of the provincial stations interpret the wishes of the public in a far better way than London and Chelmsford do.

Two of my friends have refrained from renewing their licences, although they have both good sets. Not being able to get a provincial station, they would sooner save the 10s. yearly than have the programmes served out by the two stations mentioned. I may say I agree with them.

Yours, etc.,

South Benfleet.

W. J. W.

Women as Composers.

DEAR SIR,—Your contributor, "C. T.," is confusing popularity with worth when he implies in the final paragraph of his article on "Women's Work in Music" that such songs as "Because" and "Two Eyes of Grey" are of sufficient merit to entitle their composers to be considered as more than holding their own with men as composers of the first rank.

To argue that Guy d'Hardelot and Daisy McGeoch are superior to, say, Elgar and Vaughan-Williams is, of course, absurd, and, while according all honour to such composers as Dame Ethel Smyth and Dorothy Howell, it must be admitted that women, as a whole, are not yet on a level with men in the matter of musical composition.

Yours, etc.,

Wimbledon.

E. F.

Satisfied!

DEAR SIR,—Re the issue of *The Radio Times* dated April 3rd. Every statement made and every article printed I endorse.

Thanks.

Yours, etc.,

Hetton-le-Hole, Durham.

J. S.

Listening in Finland.

DEAR SIR,—It may interest you to know that we here in Finland are listening to the British programmes, which come through perfectly and with wonderful strength. The difference in time between our country and yours being two hours, we are able to hear the British evening performances quite undisturbed by our local station, which is closed down at 7.30 p.m. (English time).

So I had, for instance, much delight in listening to the "Elgar Evening" on a three-valve set, the music of the orchestra coming forth splendidly.

Newcastle is the best station, and I always take the London programme that way, when possible.

Yours, etc.,

Helsingfors, Finland.

(Mrs.) E. H. N.

The Duet That Failed.

A Romance of the Studio. By Alfred Heard.

"A PROPOS of presentations, what do you think of this, Miss Cavendish?" said the Mezzo-Soprano, unfastening an amethyst pendant and handing it to the Contralto.

Having duly admired the handsome piece of jewellery, the Contralto passed it on to the Soprano, who exclaimed: "How lovely, Miss Oakburn! A presentation, did you say?"

"You might call it that,"

replied the Mezzo-Soprano.

"At any rate, there is a story

attached to it. Perhaps you would like to hear it while the News Bulletin is being read? . . .

"It chanced about a year ago," began the Mezzo-Soprano, "that I was fulfilling an engagement at the Bournemouth Studio, and the first person I ran into on entering the waiting-room was Avice Walmer. By the way, you will understand that the names I give are purely fictitious, for obvious reasons.

"Avice Walmer had been singing in public for about three years, mostly in the south-west of England, and she was making her *début* as a broadcast artist. We were educated at the same school, and I saw her now for the first time since we had said good-bye on going our separate ways to take up the study of music—she to a professor in Plymouth, and I to a college in London.

"We greeted each other warmly for the sake of old times. Avice seemed to be in a state of great excitement, but this was not unnatural. I thought, for such a highly strung girl as I knew her to be, with the prospect of singing to an unseen audience of many thousands. In a few minutes, however, I learned that the coming ordeal was not the sole cause of her excitement. 'Stanley Baleyn is singing here to-night!' she said in a tragic whisper.

"'Yes,' I said, surprised at the tone of her voice, 'he sings quite a lot for the Broadcasting Company. He has a glorious voice, and promises to be in the front rank of the profession before long. Have you met him before, dear?'

"To my astonishment, Avice's eyes filled with tears, and she looked as if she were going to break down. Controlling herself with an effort, she said, 'I know I can trust you, Mabel. Stanley and I were engaged two years ago! For a time we were ideally happy, and then I heard rumours. It doesn't matter now what the rumours were, except that, if they were true, it would be impossible for me to marry him. Anyway, I believed them at the time, and we had a dreadful quarrel. Stanley absolutely refused to discuss the rumours, and seemed to think that I should ignore them as he did. In the end, I gave him back the ring, and we parted strangers.'

"'And did you discover the source of the rumours, dear? Of course, they were false?'

"'Oh, yes!' replied Avice. 'A few weeks after we parted, I learned that they had been circulated by a weak-minded girl who thought herself in love with Stanley, although she had never even spoken to him. However, the mischief had been done, and to-night is the first time I have seen Stanley since we parted. I should so much like him to know how deeply I regret my hastiness, and how much I wish that the dear dead past could be recalled! Oh, Mabel! Won't you help me?'

"'What a romantic story!' cried the Soprano, excitedly. 'Did Miss Walmer still love Mr. Baleyn?'

"'Well, Miss Claire,' replied the Mezzo-Soprano. 'I had no reason to think that she would object to wearing Stanley's engagement ring again. But to continue. As it was time



for me to sing, I had to leave her, after promising to do what I could.

"As I was leaving the studio to go to the waiting-room, after singing my first two songs, I ran into Stanley Baleyn. A brilliant idea struck me, and I said, 'Mr. Baleyn, I have a slight cold, and nearly broke down in my last song. I'm

afraid I shan't be able to sing again this evening. To fill the gap in the programme, dare I ask you to do me the favour of singing a duet with the Soprano?'

"Ever gallant, Stanley expressed himself delighted to be of service, so I asked him if he were prepared to sing the duet arrangement of Tosti's 'Parted.' 'Certainly,' he replied, 'if you will arrange with the Soprano, I will fix it up with the programme people. Who is the Soprano, by the way?'

"'A new singer, I believe,' I said, and hurried away to tell Avice what I had arranged."

"I can guess the rest!" interrupted the Soprano, impulsively. "They sang the duet, made up their quarrel, and are now married. The pendant is an expression of their gratitude."

"Your guess is not quite right"—with a twinkle in her eye. "They sang the duet together, but afterwards they had a few words, and parted with the studied politeness of bitter enemies. The fact was, Avice took too much for granted. She overlooked one important thing; the fact that Stanley Baleyn might have no desire to renew the old friendship. Moreover, she expected him to take all the blame for the previous misunderstanding! I am sorry to disappoint you, but Avice married a wealthy impresario. Now I must have a word with the accompanist."

"But the pendant?'

The Mezzo-Soprano blushed becomingly.

"Oh, Stanley Baleyn also married about the same time, and the pendant was the bridegroom's gift to the bride!"
(We shall shortly publish another story in this series.)

PERSONALITY AND CAREER.

"I AM only going to say some of the things that I wish to Heaven someone had said to me when I was your age."

These were among the opening words of an inspiring address that Mr. J. C. W. Reith gave to the boys of his old school. The address has now been published under the title of "Personality and Career" (Newnes, 1s.), and the little volume is one that no young man should be without. All those who read it will, in after years, put it upon their list of books that have been constructively helpful.

Most of us, when we are young, find life opening in front of us as a very tangled and doubtful road; the right way is hard to find, the wrong so easy. Mr. Reith is young enough to remember this. That is why he has been able to give us "Personality and Career" as a sign-post.

"Most of us know next to nothing about ourselves. The first thing to do is to sit down and have a look into yourself, a concentrated and honest effort to understand what there is in you. . . . You must pull yourself to pieces mentally."

"Each sphere has its special requirements," Mr. Reith tells us. "If you place the professions and their special needs in review alongside what you have discovered in your own character, you will find the common ground. It is a long process, but it is surely worth while."

WIRELESS PROGRAMME—SUNDAY (April 26th.)

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

The High-Power (Chelmsford) Programme will be found on page 201.

2LO LONDON. 365 M.

Springtime Programme.
FLORENCE HOLDING (Soprano).
ENID CRUICKSHANK (Contralto).
E. KENDAL TAYLOR (Solo Pianoforte).

Poems of Springtime, read by RUTH ANDERSON.
THE WIRELESS ORCHESTRA:
Conducted by DAN GODFREY, Junr.

4.0. The Orchestra
"Morning" (from "Peer Gynt") *Grieg*
"Anitra's Dance" (from "Peer Gynt") *Grieg*
Overture, "A May Day" *Haydn Wood* (15)
Florence Holding.

"Spring" *Henschel* (9)
"Cuckoo Song" *Roger Quilter* (9)

4.30 (approx.). E. Kendal Taylor.
"Schmetterling" ("Butterfly") *Grieg*
"An den Fruhling" ("To Spring") *Grieg*
"Si oiseau j'étais à toi je volerais" ("If I Were a Bird to Thee I Would Fly") *Henselt*

Enid Cruickshank.
"Fair Spring is Returning" ("Samson and Delilah") *Saint-Saëns*
The Orchestra.

"Spring Song" *Mendelssohn*
Intermezzo, "Eternal Spring" *Rolf* (15)

5.0 (approx.). Florence Holding.
"Over the Land is April" *R. Quilter* (25)
"Invitation to Arise" *Graham Peal* (9)
"A May Morning" *Denza* (15)

E. Kendal Taylor.
"Au bord d'une source" ("By a Spring") *Liszt*

Prelude in F Major *Chopin*
Prelude in B Flat Minor *Chopin*
Enid Cruickshank.

"A Spring Cycle" *Anthony Collins*

5.30 (approx.). The Orchestra.
Symphony No. 40 in G. Minor *Mozart*

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

8.30.—Hymn, "Holy Father, Cheer Our Way" (A. and M., No. 22).

Bible Reading.
Anthem, "How Calmly the Evening" *Elgar* (46)

Address by The Rev. HENRY EDWARDS, Vicar of Watford.

Hymn, "O For a Faith That Will Not Shrink" (A. and M., No. 278).

9.0. **DE GROOT**

and **THE PICCADILLY ORCHESTRA.**

DOROTHY BENNETT (Soprano).
Relayed from

The Piccadilly Hotel, London.
S.B. to other Stations.

The Orchestra.
Selection, "The Gipsy Princess" *Kalman* (15)

Dorothy Bennett.
"Qui la Voce" ("I Puritani") *Bellini* (56)

The Orchestra.
Scherzo ("A Midsummer Night's Dream") *Mendelssohn*

Dorothy Bennett.
"Song of the Nightingale" (A Wordless Song) *Saint-Saëns*

The Orchestra.
Symphonic Poem, "Finlandia" *Sibelius*

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

0.15. The Orchestra.

"Air de Ballet" ("Scènes Pittoresques") *Massenet*

"Angelus" (67)

0.30.—Close down.

5IT BIRMINGHAM. 475 M.

4.0-6.0. **Mainly Grieg.**

THE STATION ORCHESTRA:
Conducted by JOSEPH LEWIS.

ETHEL WILLIAMS (Contralto).
HAROLD WILLIAMS (Baritone).
NIGEL DALLAWAY (Solo Pianoforte).

The Orchestra.
Overture, "In Autumn," Op. 11 *Grieg*

Harold Williams.
"Star of Eve" ("Tannhäuser") *Wagner*

Prologue ("I Pagliacci") *Leoncavallo* (3)
Nigel Dallaway and Orchestra.

Concerto in A Minor, Op. 16 (for Pianoforte and Orchestra) *Grieg*

Ethel Williams.

"Faith," Op. 33, No. 11 *Grieg* (26)

"By the Brook," Op. 33, No. 5 *Grieg*

"To Thee Will I Sing, Fair Springtime," Op. 21, No. 3 *Grieg*

The Orchestra.
Suite, Symphonic Dances, Op. 64 *Grieg*

Harold Williams.
"In Summertime on Bredon" *Graham Peal* (15)

"A Lover's Garland" *Parry* (46)

"My Father Has Some Very Fine Sheep" *arr. Hughes* (26)

Ethel Williams.
"Thanks," Op. 11, No. 1 *Grieg* (26)

"The Poet's Heart," Op. 5, No. 2 *Grieg*

The Orchestra.
Suite, "Peer Gynt," No. 1, Op. 46 *Grieg*

"Morning"; "The Death of Ase"; "Anitra's Dance"; "In the Hall of the Mountain Kings."

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

8.0-8.45. Religious Service.
Conducted by

The Rev. A. ROBERTS GEORGE,
Baptist Church, King's Heath.
Relayed from

Ebenezer Church, Birmingham.

9.0-10.30.—Programme S.B. from London.

6BM BOURNEMOUTH. 385 M.

ARTHUR ENGLAND (Bass-Baritone).
GILBERT WRIGHT (Cornet).

SAMUEL CLIFFORD (Violoncello).
ARTHUR MARSTON (Organ).
CHARLES LEESON (Pianoforte).

Relayed from the Royal Arcade, Boscombe.

4.0. Arthur Marston.
"March on a Theme by Hamel" *Guilment* (57)

4.10. Arthur England.
Aria, "O God Have Mercy" ("St. Paul") *Mendelssohn*

4.15. Gilbert Wright and Arthur Marston.
"For Ever and For Ever" *Costi* (56)

4.20. Samuel Clifford.
"Nina" *Pergolesi* (5)
"Träumerei" *Schumann*

"Wiegenlied" *Schubert*

4.30. Arthur Marston.
Triumphal March, "Sigurd Jorsalfar" *Grieg*

4.40. Arthur England.
"Abide With Me" *Liddle* (9)

"I Love My God and He Loves Me" *F. Bullock* (18)

4.45. Gilbert Wright and Arthur Marston.
Aria, "Che Faro" ("I Have Lost My Eurydice") *Gluck*

4.50. Samuel Clifford and Arthur Marston.
"Kol Nidrei" *Max Bruch*

5.0-5.10.—Interval.

5.10-6.0. **THE ROYAL BATH HOTEL**
STRING ORCHESTRA:

Musical Director, DAVID S. LIFF.
Relayed from King's Hall Rooms.

Three Dances—"Nell Gwyn" *Geeman* (15)
Serenade *Schubert*

Selection, "Thais" *Messenet* (33)

Song, "Night of Our Life" *Loughborough* (15)

Prelude *Rachmaninoff*

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

8.30. Choir of the Church of the Annunciation.
Choirmaster, S. J. BINT.

Hymn, "Alleluia, Alleluia" (Westminster Hymnal, No. 39).

8.35.—The Rev. Father PERCIVAL TRIGGS, S.J., of the Church of the Annunciation: Religious Address.

8.45. Choir.
Hymn, "Sweet Saviour, Bless Us Ere We Go" (Westminster Hymnal, No. 215).

Motet, "Tu Rex Gloriae Christe" ("Thou Art the King of Glory, O Christ") *Gounod*

9.0-10.30.—Programme S.B. from London.

5WA CARDIFF. 351 M.

4.0-5.45. LENA MASON (Solo Violin).
CICELY FARRAR (Contralto).

THE STATION ORCHESTRA:
Conductor, WARWICK BRAITHWAITE.

Overture, "Don Giovanni" *Mozart*

Prelude and Closing Scene ("Tristan and Isolde") *Wagner*

Cicely Farrar.
"Orpheus With His Lute" *Sullivan*

Recit., "See, She Blushing Turns Her Eyes" *Handel*

Air, "Hymen, Haste Thy Torch Prepare" *Handel*

"One Golden Thread" *Hubert Parry* (46)

The Orchestra.
Waltz Suite, "Three-Fours" *Coleridge-Taylor* (5)

Lena Mason and Orchestra.
"Concerto da Camera" for Solo Violin and Orchestra *Leslie Woodgate*

(Conducted by the Composer.)
Cicely Farrar.

"The Blacksmith" *Brahms*

"Arise, O Sun" *M. Cranko Day* (17)

"Abide With Me" *Liddle* (9)
Lena Mason.

"La Précieuse" *Couperin-Kreisler* (57)

Serenade ("Hassan") *Delius* (18)

Gypsy Airs (Zigeunerweisen) *Sarasate*

The Orchestra.
"Young England" Dance Suite *Clutsam and Bath* (3)

Overture, "Carnival de Venice" *Thomas*

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

8.30-9.0. The Choir of Richmond Road Congregational Church.

Hymn, "Praise My Soul the King of Heaven" (Tune, "Praise My Soul") *John Goss*

A Short Reading from the Scriptures.
Hymn, "O Love That Will Not Let Me Go" (Tune, "St. Margaret") *A. L. Peace*

The Rev. T. C. ROBERTS, B.A., B.D., of Narberth: Religious Address.

Hymn, "Father In High Heaven Dwelling" (Tune, "Evening Hymn") *W. Jackson*

Benediction.

9.0-10.30.—Programme S.B. from London.

10.30.—"The Silent Fellowship."

10.55.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 208.

Sunday's Programme.

(Continued from the facing page.)

2ZY MANCHESTER. 375 M.

8.0-8.0. **Vocal and Instrumental.**
 BETTY GOODEN (Pictures at the Piano).
 JOAN FORREST (Contralto).
 JOSEPH LINGARD (Flute).
 CHARLES COLLIER (Harp).
 Joseph Lingard and Charles Collier.
 Two Movements from Concerto for Flute and Harp, with Piano Accompaniment *Mozart*
 Cadenzas by Carl Leinecke.
 Joan Forrest.
 A Lullaby *York Bowen* (67)
 "I Pitch My Lonely Caravan" *Eric Coates* (15)
 Betty Gooden (Toy Pictures).
 "Waltzing Doll" *Poldini* (56)
 "March of the Wooden Soldiers" *Gossens* (16)
 "The Old Musical Box" *Severac* (16)
 "The Gollywog's Cakewalk" *Debussy*
 Charles Collier.
 "A Northern Ballad" *Poenitz*
 Joan Forrest.
 Prelude
 "Love, I Have Won" *London Ronald* (26)
 You
 Joseph Lingard.
 Suite in an Ancient Style *Emile Krones*
 Betty Gooden (Insect Pictures).
 "Fireflies" *Frank Bridge* (68)
 "Grasshoppers" *Adam Carsc* (5)
 "Butterflies" *Coleridge-Taylor* (5)
 Joan Forrest.
 "There is a Green Hill" *Gounod* (46)
 "The Blind Ploughman" *Coningsby Clarke* (15)
 Charles Collier.
 Waltz
 Mazurka } *C. Collier*
 Betty Gooden.
 Pictures of a Pierrot.
 "Grave" *Cyril Scott*
 "Gay" *Farrar* (67)
 Joseph Lingard and Charles Collier.
 Suite for Flute and Harp *Ilsa*
 6.0-6.30.—CHILDREN'S CORNER. S.B. from Newcastle.
 8.0.—S. G. HONEY : Talk to Young People.
 8.25.—Hymn, "Jerusalem the Golden" (Methodist Hymnal, No. 852).
 The Rev. J. E. ROBERTS, M.A., D.D., of the Union Chapel, Oxford Road, Religious Address.
 Anthem.
 Bible Reading.
 Hymn, "The Sands of Time are Sinking" (Methodist Hymnal, No. 633).
 9.0-10.30.—Programme S.B. from London.
5NO NEWCASTLE. 400 M.
 4.0-5.0. THE BAINTON-FUCHS-WALL TRIO:
 ALFRED M. WALL (Violin);
 CARL FUCHS (Violoncello);
 EDGAR L. BAINTON (Pianoforte).
 Trio *Maurice Ravel*
 Fantasy Trio, No. 1 in A Minor *John Ireland*
 5.0-6.0.—Programme S.B. from London.
 6.0-6.30.—CHILDREN'S CORNER. S.B. to all Stations.
 8.30. THE "5NO" CHORAL SOCIETY OCTET.
 Hymn, "As Pants the Hart" (A. and M., No. 238).
 The Very Rev. The Dean of CARLISLE, Religious Address.
 Hymn, "Come Unto Me, Ye Weary" (A. and M., No. 256).
 (Continued in the next column.)

HIGH-POWER PROGRAMME.

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

5XX 1,600 M.

SUNDAY, April 26th.

4.0-6.0.—Programme S.B. from London.
 6.0-6.30.—CHILDREN'S CORNER. S.B. from Newcastle.
 8.30-10.30.—Programme S.B. from London.
MONDAY, April 27th.
 6.0-8.0. Programme S.B. from London.
 "Carmen."
 (Georges Bizet).
 An Opera in Four Acts.
 Cast:
 Don José, a Corporal of Dragoons **JOHN PERRY**
 Escamillo, a Toreador **JOSEPH FARRINGTON**
 El Remendado, a Smuggler } **DENNIS**
 Zunigo, an Officer } **NOBLE**
 Morales, an Officer
 STUART ROBERTSON
 El Dancaïro, a Smuggler. S. HARRISON
 Micaela, a Peasant Girl **VIVIENNE CHATTERTON**
 Frasquita } Gypsies, { **GWLAYDS NAISS**
 Mercedes } Friends of, { **WYNNE AJELLO**
 Carmen, a Cigarette Girl and Gipsy **ENID CRUCKSHANK**

THE WIRELESS SYMPHONY ORCHESTRA.

Conducted by DAN GODFREY, Junr.
 THE WIRELESS CHORUS.
 Chorus Master, STANFORD ROBINSON.
 Act I. A Square in Seville.
 Act II. A Tavern on the outskirts of Seville.
 Act III. A Wild Mountain Pass.
 Act IV. A Square in Seville outside the Bull-ring.
 8.0-10.0.—Acts I., II., and III.
 10.0-10.30.—Programme S.B. from London.
 10.30-11.10 (approx.)—Act IV.
TUESDAY, April 28th.
 6.0-12.0.—Programme S.B. from London.
WEDNESDAY, April 29th.
 6.0-11.0.—Programme S.B. from London.
THURSDAY, April 30th.
 6.0-8.0.—Programme S.B. from London.
 8.0-10.0.—Programme S.B. from Manchester.
 10.0-11.30.—Programme S.B. from London.
FRIDAY, May 1st.
 6.0-11.0.—Programme S.B. from London.
SATURDAY, May 2nd.
 6.0-8.0.—Programme S.B. from London.
 8.0-9.0.—Programme S.B. from Birmingham.
 9.0-12.0.—Programme S.B. from London.

(Continued from the previous column.)

Concert.

In Aid of the Dependents of the Victims of the Montagu Pit Disaster.
 Relayed from the Empire Theatre, Sunderland.
BAND OF THE 7th BATT. DURHAM LIGHT INFANTRY.
 (By kind permission of Brevet-Col. A. H. Birchall, M.C., and Officers.)
 Musical Director, Lt. H. M. PELL.
EVA LETHBRIDGE (Soprano).
JOHN CLINTO (Tenor).
 9.0. Band.
 March, "San Lorenzo."
 Overture, "Morning, Noon and Night" *Suppé*
 Eva Lethbridge.
 "Far Greater in His Lowly State" ("Irene") *Gounod*
 "Wait" *D'Hardelot*
 Band.
 Allegro Moderato from the "Unfinished Symphony" *Schubert*
 John Clinto.
 "Lend Me Your Aid" ("The Queen of Sheba") *Gounod*
 "Until" *Sanderson*
 Band.
 Intermezzo, "In a Monastery Garden" *Ketelbey*
 Eva Lethbridge.
 "Flower Song" ("Faust") *Gounod*
 "If You But Knew" *Elliott Smith*
 Band.
 Overture, "Lustspiel" *Keler-Bela*
 "Marche Militaire" *Schubert*
 John Clinto.
 "La Donna è Mobile" ("Rigoletto") *Verdi*
 "Maire, My Girl" *Aitken*
 "For You Alone" *Geuhl*
 Band.
 "Reminiscences of England" arr. Godfrey
 10.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Local News.
 Band.
 Hymn, "O God, Our Help."
 Close down.
 Note.—The Local News will be read in the Hall.
2BD ABERDEEN. 495 M.
 4.0-6.0.—Programme S.B. from Glasgow.
 6.0-6.30.—CHILDREN'S CORNER. S.B. from Newcastle.

8.30. Church Service.
 Relayed from North U.F. Church.
 Minister:
 The Rev. J. G. DRUMMOND, M.A., Belmont Congregational Church.
Movements from Brahms's Requiem.
 "Blessed Are They That Mourn."
 "Behold All Flesh Is As the Grass."
 "How lovely Are Thy Dwellings."
 "Blessed Are The Dead."
 Rendered by
 9.20. WILLAN SWAINSON'S SERVICE CHOIR:
 Conductor, WILLAN SWAINSON.
 10.0-10.30.—Programme S.B. from London.

55C GLASGOW. 420 M. Popular Orchestral Concert.

S.B. to other Stations.
THE STATION ORCHESTRA:
 Conducted by H. A. CABBUTHERS.
BEATRICE MIRANDA (Soprano).
 Orchestra.
 4.0. Overture, "Egmont" *Beethoven*
 Symphony in G (The "Oxford") *Haydn*
 4.40. Selected. Beatrice Miranda.
 4.55. Orchestra.
 Scenes from an Imaginary Ballet *Coleridge-Taylor* (34)
 Ballet Music, "Idomenco" *Mocart*
 5.20. Beatrice Miranda.
 Prelude and Closing Scene ("Tristan and Isolde") *Wagner*
 5.35. Orchestra.
 Two Entr'actes from "Rosamunde" *Schubert*
 Serenata, Op. 15 *Moszkowski*
 Overture, "La Sirène" *Auber*
 6.0-6.30.—CHILDREN'S CORNER. S.B. from Newcastle.
 8.30. Studio Service.
 Choir, Psalm No. 94, "O Lord God, Unto Whom Alone."
 The Rev. A. K. WALTON, M.A., of Claremont United Free Church: Address.
 Choir, Psalm No. 66, "All Lands to God, In Joyful Sounds."
 Prayer.
 Choir, Psalm No. 121, "I To The Hills Will Lift Mine Eyes."
 9.0-10.30.—Programme S.B. from London.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 298.

WIRELESS PROGRAMME—MONDAY (April 27th.)

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

The High-Power (Chelmsford) Programme will be found on page 201.

2LO LONDON. 365 M.

- 3.15-3.45.—Transmission to Schools: Mr. E. Kay Robinson, "Natural History—Butterflies."
- 4.0-5.0.—Time Signal from Greenwich. "Poetry and Life," by Williamson Worster. Trocadero Tea-time Music. "Famous Old Castles—(5) Holyrood," by Helen Townroe.
- 6.0.—CHILDREN'S CORNER: "Secrets of Bunnyland," by Charles S. Bayne. "The Golden Lion," from "The Pink Fairy Book."
- 6.30.—Children's Letters.
- 6.40.—An Appeal on behalf of the Royal National Orthopaedic Hospital by the LADY MAYORESS OF LONDON.
- 6.50.—Music.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Dr. J. J. SIMPSON, "Life in the Water—(1) The Peter Pan of Amphibians." *S.B. from Cardiff.*
- 7.25.—Music. *S.B. to all Stations except Belfast.*
- 7.40.—The Rt. Hon. Sir A. D. R. STEEL-MATTLAND, Bart., Ministry of Labour, "London's Boys and Girls—How They May Receive Advice on Choosing a Career." *S.B. to other Stations.*

"London."

- ANNETTE BLACKWELL (Soprano).
- THE COURT SINGERS.
- PERCY MERRIMAN (Entertainer).
- THE BAND OF H.M. ROYAL AIR FORCE.
(By permission of the Air Ministry.)
Director of Music, Flight-Lieut. J. AMERS.
- 8.0.—The Band.
Grand March, "The Spirit of Pageantry" *Fletcher (9)*
A Children's Overture ... *Roger Quilter (15)*
"From My Window," by Philemon.
Annette Blackwell.
"The Bailiff's Daughter of Islington" *Old English*
"Sally in Our Alley"
"Cherry Ripe"
- 8.30.—"SO THE WORLD WAGS,"
by *Keble Howard.*
1. "UNDER THE MISTLETOE."
Past.
Present.
2. "THE END OF JUNE."
Proposals Overheard.
The West
The South (London).
The East
Produced by R. E. JEFFREY.
- 8.45 (approx.). The Court Singers.
"Begone, Dull Care" *arr. Arthur Ackerman*
"The Pretty Flowers"
"Old Simon the Cellarer"
The Band.
Suite, "Mascarade" *Sullivan (34)*
- 9.5 (approx.). Percy Merriman
in London Humour.
Annette Blackwell.
"London River" *Thomas Hewitt (36)*
"Oasis"
"A Song of London" *Cyril Scott (25)*
- COMEDY CONVERSATION,
"GETTING THE BIRD,"
by *Maurice Lane-Norcott.*
Produced by R. E. JEFFREY.
- 9.30 (approx.). The Band.
Overture, "Vanity Fair" ... *Fletcher (34)*
(Introducing characters from Thackeray's celebrated novel.)
The Court Singers.
"I Am a Brisk and Sprightly Lad" *arr. Arthur Ackerman*
"Twanky-dillo"
"Peaceful, Slumbering"

THE EXPERIMENTAL TRANSMISSION for Amateur Wireless Engineers will be carried out by the ABERDEEN STATION. 11.0-11.30.

- The Band.
Three Dances from "Nell Gwyn" *Edward German (15)*
- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Prof. LASCELLES ABERCROMBIE, M.A., "Introduction to Poetry." *S.B. from Leeds-Bradford.*
Local News.
- 10.30.—The Band.
Incidental Music, "Henry VIII" *Sullivan (15)*
March: King Henry's Song; Graceful Dance.
Percy Merriman in Chevalier Reminiscences.
The Band.
March, "The London Scottish" *Haines (34)*
- 11.0.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30-4.30.—The Station Wind Quintet. Edith Whitehouse (Soprano).
- 5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., Horticultural Hints, "Calcolarias." Percy Whitehead (Tenor).
- 5.30-6.30.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Dr. J. J. SIMPSON. *S.B. from Cardiff.*
- 7.25-8.0.—Programme *S.B. from London.*
- Light Variety Programme.**
THE STATION ORCHESTRA.
ALICE VAUGHAN (Contralto).
LEONARD GORDON (Baritone).
BETTY GOODEN (Solo Pianoforte).
HECTOR GORDON (The Canny Scot)
- 8.0.—Orchestra.
Overture, "The Marriage of Figaro" *Mozart (34)*
Poetic Suite *Bloch (34)*
Souvenir; Gavotte; Berceuse; March.
- 8.20.—Alice Vaughan and Leonard Gordon.
"Dear Love of Mine" ... *Goring Thomas (9)*
- 8.25.—Betty Gooden.
Bird Pictures in Music.
"Cuckoo" *Moszkowski*
"Little Bird" *Grieg*
"Water-Wagtail" *Cyril Scott (25)*
- 8.40.—Hector Gordon
in Canny Impressions.
Orchestra.
Selection, "Round the Map" ... *Finck (34)*
"Salut d'Amour" *Elgar (57)*
- 9.10.—Alice Vaughan.
"The Carnival" *Molloy (9)*
"My Ain Folk" *Laura Lemon (9)*
- 9.20.—Betty Gooden.
Flower Pictures in Music.
"Asphodel" *Cyril Scott (25)*
"Rosemary" *Gerald Williams (46)*
"Wild Rose" *MacDowell (25)*
"Bell-Flowers" *Palmgren*
- 9.35.—Leonard Gordon.
"Sombre Woods" *Lully (9)*
"Jean" *Burleigh (26)*
"The Mistress of the Master" *Lyall Phillips (15)*
- 9.45.—Orchestra.
Selection, "The Glory of Russia" *Krein (34)*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Prof. LASCELLES ABERCROMBIE. *S.B. from Leeds-Bradford.* Local News.
- 10.30.—Orchestra.
March, "In Bond Street" ("The Girl on the Film") *Kollo (15)*
Alice Vaughan and Leonard Gordon.
"The Voyagers" *Sanderson (9)*
- 10.40.—Hector Gordon in
Further Canny Impressions.

- 10.50.—Orchestra.
Selection, "The Bells of New York" *Kerker (3)*
- 11.0.—Close down.

6BM BOURNEMOUTH. 385M.

- 3.45-5.0.—Talk to Women: "Travel with a Camera: Venice," by Miss Penrice. THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms; Musical Director: DAVID S. LIFF. Maurice Grace (Baritone). Gladys Holland (Soprano).
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: "Jethro Tall," by Mr. G. Guest, B.A., J.P.
- 6.30-6.55.—Music.
- 7.0-11.0.—Programme *S.B. from London.*

5WA CARDIFF. 351 M.

- 2.30-3.0.—Organ Recital, relayed from the Capitol Cinema.
- 3.0-4.30.—The Station Orchestra: Conducted by Warwick Braithwaite.
- 5.0-5.30.—"5WA'S" "FIVE O'CLOCKS."
- 5.30-6.15.—CHILDREN'S CORNER.
- 6.15-6.30.—Teens' Corner: "Artistic Treasures."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Dr. J. J. SIMPSON: "Life in the Water: (1) The Peter Pan of Amphibians." *S.B. to all Stations.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—Mr. F. J. HARRIES: "Sir Richard Steel's Welsh Bride." *S.B. to Swansea.*
Popular Music of the Moment.
JOHN COLLINSON (Tenor).
LILLIAN LEWIS (Mezzo-Soprano).
GEORGE RAWLING.
VERA McCOMB THOMAS (Solo Pianoforte).
MARCIA BOURN and LENA COPPING (Entertainers).
- THE STATION ORCHESTRA.
- 8.0.—Orchestra.
Selection, "No, No, Nanette" ... *Youmans*
John Collinson.
"The Robin" *Wingate*
"Ship o' Dreams" *Loughborough*
"When the House is Asleep" *Haigh (61)*
- 8.20.—Marcia Bourn and Lena Copping.
"The Girl in Red" *Tabbush (42)*
"Follow the Swallow" *Henderson (29)*
"Get Upon the Puff-Puff" *Rule*
- 8.30.—Orchestra.
Intermezzo, "In a Monastery Garden" *Ketelbey (40)*
Waltz, "Come Back" ... *H. de Rance (14)*
- 8.45.—Lillian Lewis.
"Love is Just a Gamble"
"Just Round the Corner"
"The Parade of the Tin Soldiers" *Jessel (5)*
"June Night" (29)
- 8.55.—Marcia Bourn and Lena Copping.
"All Alone" *Berlin (29)*
"Matilda" *Lehmann (15)*
"Cinderella" *Vincent (15)*
- 9.5.—Orchestra.
Selection, "Katja, the Dancer" *Gilbert (3)*
- 9.20.—Vera McComb Thomas.
Fantasia in F Minor *Chopin*
- 9.30.—John Collinson.
"The Land of Dreams" ... *Frank Idle (43)*
"Jean" *Meade (9)*
"There's a Colleen" *James (61)*
- 9.40.—Marcia Bourn and Lena Copping.
"Sahara" *Nicholls (71)*
"Just a Twilight Song" *Ayer (27)*
"When You and I are Twenty-One" *Ayer (27)*
- 9.50.—Orchestra.
Fox-trots.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 208.

WIRELESS PROGRAMME—MONDAY (April 27th.)

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

Prof. LASCHELLES ABERCROMBIE. *S.B.* from Leeds-Bradford.
Local News.
10.30. Lillian Lewis and George Rawling.
"The Animals Came in Two by Two"
(Charlot's Revue) *Braham*
"Every Second Monday" ("Patricia")
Guyther
10.40. George Rawling.
"Marcheta" *Schertzing* (15)
"What'll I Do?" *Berlin* (29)
"Show Me the Way to Go Home"
Irving King (12)
(With Orchestral Accompaniment.)
10.50. Orchestra.
Selection, "Sometime" *Friml*
11.0.—Close down.

2ZY MANCHESTER. 375 M.
3.30-4.0.—Broadcast for Schools: (3.30) M. Albert Thouaille, M.A. (Paris): Reading of French Literature. (3.45) Mr. James Bernard: Reading of English Literature.
4.0-5.15.—The "2ZY" Quartet. Eleanor Ashall (Mezzo-Soprano). Talk to Women.
5.30-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Dr. J. J. SIMPSON. *S.B.* from Cardiff.
7.25.—Music. *S.B.* from London.
7.40.—Mr. E. SIMS HILDITCH, Lecturer in Music to the Cheshire County Training College: "Music" (3).

Old Favourites.
HELENA CECILE (Entertainer).
THE APOLLO GLEE CLUB.
THE "2ZY" ORCHESTRA.
8.0. Orchestra.
March, "Stars and Stripes" *Sousa*
Overture, "The Mikado" *Sullivan*
8.15 (approx.) Glee Club.
"Comrades in Arms" *Adolph Adam*
"Believe Me if All" *Old Ballad*
"The Image of the Rose" *Reidardt*
Orchestra.
"Tiny Tot" *arr. Lotter* (34)
Famous Minuet *Paderewski*
Helena Cecile.
"Mrs. Caudle's Curtain Lecture" . . . *Jerrold*
Impressions of Old-Time Actors.
Orchestra.
Selection, "Merrie England" . . . *German* (15)

9.5 (approx.) Glee Club.
"March of the Men of Harlech"
Welsh Air (18)
"My Love is Like the Red, Red Rose"
Bantock (18)
"Londonderry Air" . . . *Harold Rhodes* (46)
"Down Among the Dead Men" *Bantock* (18)
Helena Cecile.
"Johnny, Me and You" *Grain* (55)
"Men" *Paul Rubens*
"Our Folks" *Anon.*
9.17 (approx.) Glee Club.
"The Song of the Armada" . . . *Candish* (18)
"A Franklyn's Dogge" . . . *Mackenzie* (46)
"Celia's Charms" *Webbe* (18)
"The Hunter's Farewell" . . . *Mendelssohn* (46)
Orchestra.
Overture, "Poet and Peasant" . . *Suppe* (34)
"Egyptian Ballet" *Lugnesi* (34)

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. LASCHELLES ABERCROMBIE.
S.B. from Leeds-Bradford. Local News.
10.30. DANCE BAND.
Conductor: MERRION DERFEL.
Relayed from the State Café.
11.0.—Close down.

5NO NEWCASTLE. 400 M.
3.45-4.45.—Orchestra, relayed from Fenwick's Terrace Tea Room.
4.45-5.0.—Weekly News Letter.
5.0-5.15.—Beatrice Paramor (Soprano).
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.20.—Scholars' Half-Hour: E. J. Williams, B.Sc., "Fogs, Clouds and Smoke."
6.35.—Farmers' Corner. Mr. R. W. Wheldon.
"The Feeding of Dairy Cows" (1).

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Dr. J. J. SIMPSON. *S.B.* from Cardiff.
7.25.—Music. *S.B.* from London.
7.40.—The Very Rev. THE DEAN OF YORK:
"The Preservation of York Minster Windows."

Ships.
8.0.—Capt. HADDON T. HENZELL, Secretary of The Trinity House, Newcastle-on-Tyne, on "Old Sailing Ships."
NORMAN CURRY (Baritone).
E. LYNCH ODHAMS (Readings).
THE "THREE OLD SALTS."
THE "5NO" CHORAL SOCIETY:
Chorus Master—R. C. PRATT.
THE STATION ORCHESTRA:
Conductor—EDWARD CLARK.

8.10. Orchestra.
Overture, "The Flying Dutchman" *Wagner*
8.20. E. Lynch Odhams.
"Ships" *Masefield*
8.30. The "Three Old Salts."
Sea Shanties.

8.35. Norman Curry.
"The Saucy Arethusa" *Shield*
"The Golden Vanity" *arr. Monk Gould* (4)
"The Old Superb" *Stanford* (9)
8.50. E. Lynch Odhams.
Conrad Reading.

9.0. Choral Society and Orchestra.
"The Revenge" *Stanford* (9)
9.45. Orchestra.
"Callirhoë" Suite de Ballet *Chaminade* (26)
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Prof. LASCHELLES ABERCROMBIE. *S.B.* from Leeds-Bradford. Local News.
10.30. **Pianoforte Recital**
By ANNIE ECKFORD.
Nocturne in C Minor *Chopin*
Sonata in G and C *Scarlatti*
Variations from D Minor Sonata . . . *J. Dale*
Prelude and Fugue in A Minor *Bach*
11.0.—Close down.

2BD ABERDEEN. 495 M.
3.30-5.0.—Concert: Dunedin Palais de Danse Band. Feminine Topics.
5.30-6.0.—CHILDREN'S CORNER: Auntie Lottie with Playtime Songs.
6.0-6.30.—Boy Scouts' News Bulletin: Dr. W. D. Simpson, F.S.A. (Scot), County Secretary, "The Pathfinder Badge."
Girl Guides' News Bulletin. Capt. Margaret S. Dean, "Games for Guides."
6.30-7.0.—Steadman's Symphony Orchestra, relayed from the Electric Theatre.
7.0-8.0.—Programme *S.B.* from London.

A Light Programme.
ISOBEL SHAW (Soprano):
MARGARET THACKERY (Contralto).
MARIE SUTHERLAND (Solo Pianoforte).
ROBERT WATSON (Baritone).
THE WIRELESS ORCHESTRA.
8.0. Four American-Indian Songs . . . *Cadman*
8.10. Isobel Shaw.
"Maman, dites-moi;" "Jeunes Fillettes;"
"Bergère Légère" *arr. Weckerlin*
8.20. Marie Sutherland.
Ballade in D Flat, Op. 5 *Pryor-Rebecca*
Air in A Major } *Fairjean*
To a Harpsichord in A Minor }
"Water-Wagtail" in C *Scott*
"Melodie Intime" in D Flat *Percy Pitt*
Minuet in A Minor, Op. 21 *Elgar*
"The Island Spell" in D Flat . . . *Ireland*
"Shepherd's Hey" in G (Concert Version)
Grainger
8.50. Robert Watson.
"Through the Ivory Gate" *Parry*
"By a Bier Side" *Gibbs*
"The Pibroch" *Stanford*
"The Old Bard's Song" *Boughton*
"An Epitaph" *Besly*
"The Vagrant" *Mullinar*
9.10. Margaret Thackery.
"Laughter and Dancing" *Tchaikovsky*
"The Ballad Monger" *Martin*
"When the Kye Cam Hame" *Traditional*

9.20. Orchestra.
Scenes from an Imaginary Ballet
Coleridge-Taylor
9.40. Isobel Shaw.
"If There Were Dreams to Sell;" "Spring Sorrow;" "I Have Twelve Oxen"
John Ireland

9.50. Orchestra.
"Manon" (Gavotte—Menuet) . . . *Mussart*
10.0-10.30.—Programme *S.B.* from London and Leeds.
10.30. Orchestra.
Concert Valse, "Slaunthe" *French*
Persian Dance from "Khovanchchina"
Moussorgsky

10.45. Margaret Thackery.
"Deeper My Love" *Del Rio*
"My Gentle Child" }
"St. Nicholas' Day in the Morning"
Martin
"This is no My Plaid" *Traditional*
EXPERIMENTAL TRANSMISSION FOR AMATEURS.
FOR AMATEURS.

11.0. Robert Watson.
Song Cycle, "The Shropshire Lad"
Somercell
11.20. Orchestra.
"Humoresque" *Dvorak*
"Marche des Petits Japonais" . . . *Gauvain*
11.30.—Close down.

5SC GLASGOW. 420 M.
3.30-4.30.—An Hour of Melody with the Wireless Quartet and Jean Norwell (Violin).
4.45-5.15.—WOMEN'S HALF-HOUR.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.5.—Weather Forecast for Farmers.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Dr. J. J. SIMPSON. *S.B.* from Cardiff.
7.25.—Music. *S.B.* from London.
7.40.—Mr. W. KERSLEY HOLMES, Topical Talk.

Choral—Literary—Pianoforte.
S.B. to Dundee.
THE STATION ORCHESTRA:
Conducted by H. A. CARRUTHERS.
THE GLASGOW GAELIC CHOIR:
Conductor, J. N. McCONOCHIE.
MARJORIE GULLAN'S
VERSE SPEAKING CHOIR.
CISSIE WOODWARD (Solo Pianoforte).
Cissie Woodward.

8.0. Prelude and Fugue in C Sharp Major *Bach*
Sonata, Op. 27, No. 2 *Beethoven*
Intermezzo in E Major *Brahms* (41)
"Joux d'Eau" *Ravel*
Prelude from "Holberg Suite" . . . *Grigey*
Study in A Minor, Op. 25, No. 4 . . *Chopin*
8.30. Gaelic Choir.

"Rallying Song" *arr. Smieton* (18)
"Och nan och tha mi" *arr. McConochie*
"Crodh Chailien" *arr. Nesbit*
"Highland Love Song" *arr. Robertson*
"An teid thu lean a righuin og" *arr. Bell*
8.40. Orchestra.
Overture, "Melusine" *Mendelssohn*
8.55. Verse Speaking Choir.
Under the auspices of the Scottish Association for the Speaking of Verse.

9.25. Orchestra.
"Valse Lyrique" *Sibelius* (34)
Romance, Op. 5 *Tchaikovsky* (3)
9.40. Gaelic Choir.
"MacCrimmon's Lament" . . . *arr. Maonie*
"An cubrachan" *arr. McConochie*
"Posadh piuthar Iain Bhen" *arr. Nesbit*
"Beinn Dorain" *arr. McConochie*

9.50. Orchestra.
Intermezzo from "Goyescas" . . . *Granados*
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. LASCHELLES ABERCROMBIE.
S.B. from Leeds-Bradford. Local News.

10.30. Orchestra.
Selection, "Mr. Manhattan" . . . *Talbot* (3)
Valse, "Immortellen" *Gungt*
11.0.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 201.

WIRELESS PROGRAMME—TUESDAY (April 28th.)

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

The High-Power (Chelmsford) Programme will be found on page 201.

2LO LONDON. 365 M.

- 1.0-2.0.—Time Signal from Greenwich. Music played during Luncheon at the Holborn Restaurant.
- 3.15-3.45.—Transmission to Schools: Elementary Music: Miss Ethel Home. "What is Meant by Ear Training."
- 4.0-5.0.—"Books to Read," by Ann Spice. Organ and Orchestral Music, relayed from Shepherd's Bush Pavilion. "Hospitality Among the Slavs," by a Traveller.
- 6.0.—CHILDREN'S CORNER: "The Kangaroo Goes Shopping," by Ada Leonora Harris. "Progress Through the Ages—(6) Games," by W. J. Claxton.
- 6.30.—Children's Letters.
- 6.40.—Music.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- JOHN STRACHEY, Literary Criticism. *S.B. to all Stations.*
- 7.25.—Music. *S.B. to all Stations.*
- 7.40.—The Rev. A. E. SALMON, "The Primrose or the Ladye of Springe." *S.B. to other Stations.*
- 8.0.—All Stations Programme. For particulars see Centre Column.
- 10.0.—TIME SIGNAL FROM GREENWICH, WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Prof. J. ARTHUR THOMSON, M.A., LL.D., "Chimpanzees at School." *S.B. from Aberdeen. Local News.*
- 10.30.—All Stations Programme (Continued).
- 11.15.—THE SAVOY ORPHEANS AND SAVOY HAVANA BAND, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
- 12.0.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30-4.30.—Lozells Picture House Orchestra. Frank Foxon (Baritone).
- 5.0-5.30.—WOMEN'S CORNER: Miss M. E. Liddall (of the Juvenile Employment Department, Birmingham Education Committee). "Trades for Boys and Girls—No. 2, Sewing Trades for Girls."
- 5.30-6.30.—CHILDREN'S CORNER: Uncle Bonzo, Further Experiences in Africa and Elsewhere.
- 7.0-8.0.—Programme *S.B. from London.*
- 8.0.—All Stations Programme.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Prof. J. ARTHUR THOMSON, M.A., LL.D. *S.B. from Aberdeen. Local News.*
- 10.30.—All Stations Programme.
- 11.15.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.

6BM BOURNEMOUTH. 385 M.

- 3.45-5.0.—Cookery Talk to Women, by Ada Featherstone. The Wireless Orchestra: Conducted by Capt. W. A. Featherstone.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: "The Colour Prints of Japan," by Leslie Ward, A.R.E.
- 7.0-7.40.—Programme *S.B. from London.*
- 7.40.—Farmers' Talk: "My Experiences With Friesian Cattle," by Mr. J. FAWCETT.
- 8.0.—All Stations Programme.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Prof. J. ARTHUR THOMSON, M.A., LL.D. *S.B. from Aberdeen. Local News.*
- 10.30.—All Stations Programme.
- 11.15.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.

ALL STATIONS PROGRAMME. Relayed from London, Birmingham, Manchester and Glasgow.

Provided by the

N.A.R.M.A.T.

(The National Association of Radio
Manufacturers and Traders).

London 8.0-8.15.

MAVIS BENNETT (Soprano).
KIA and his ROYAL HAWAIIANS.

Manchester, 8.15-8.35.

RACHEL HUNT (Contralto).
ARTHUR CATTERALL (Violin).

London, 8.35-8.50.

IRENE SCHARRER (Pianoforte Recital).

Glasgow, 8.50-9.10.

BEATRICE MIRANDA (Soprano) } Duets.

HEBDEN FOSTER (Baritone) }

NAN R. SCOTT (Monologues).

J. C. DORSIE (Burlesque Songs).

London, 9.10-9.20.

GRACE IVELL and VIVIAN WORTH
(Entertainers).

Birmingham, 9.20-9.40.

WILLIAM HENLEY (Violin).
SYDNEY STODDART (Baritone).

London, 9.40-10.0.

Instrumental Trio:

LLOYD SHAKESPEARE,

ERNEST RUTTERFORD,

GLADYS MILLAGE.

London, 10.30-11.15.

MAVIS BENNETT.

ROY HENDERSON (Baritone).

IRENE SCHARRER.

GRACE IVELL and VIVIAN WORTH.

KIA and his ROYAL HAWAIIANS.

5WA CARDIFF. 351 M.

- 3.0-3.30.—Transmission to Schools: Dr. Jas. J. Simpson, Keeper of Zoology in the National Museum of Wales, "The Life History of the Eel."
- 3.30-4.0.—The Station Trio.
- 4.0-4.45.—The Carlton Orchestra, relayed from the Capitol Cinema.
- 5.0-5.30.—"5WA'S" "FIVE O'CLOCKS."
- 5.30-6.15.—CHILDREN'S CORNER.
- 6.15-6.30.—"Teens' Corner: Boys' Tale."
- 7.0-7.40.—Programme *S.B. from London.*
- 7.40.—The Rev. DAVID RICHARDS, M.A., "Psychology for Everyman." *S.B. to Swansea.*
- 8.0.—All Stations Programme.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Prof. J. ARTHUR THOMSON, M.A., LL.D. *S.B. from Aberdeen. Local News.*
- 10.30.—All Stations Programme.
- 11.15.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.

2ZY MANCHESTER. 375 M.

- 1.15-2.0.—Mid-day Concert relayed from the Houldsworth Hall. Pianoforte Recital by Hetty Bolton.
- 3.30-4.0.—Broadcast for Schools: Mr. E. Sims Hilditch, "Musical Appreciation."
- 4.0-5.15.—Dance Music relayed from the State Café. Talk to Women.
- 5.30-6.30.—CHILDREN'S CORNER.
- 7.0-7.40.—Programme *S.B. from London.*
- 7.40.—Local Radio Society Talk.
- 8.0.—All Stations Programme.

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

Prof. J. ARTHUR THOMSON, M.A., LL.D. *S.B. from Aberdeen.*

Local News.

10.30.—All Stations Programme.

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

12.0.—Close down.

5NO NEWCASTLE. 400 M.

- 11.30-12.30.—Stanley Styles (Bassoon). Betty Guy (Soprano).
- 3.45-5.15.—Gertrude Hibbs (Soprano). The Station Septet. London Paper ("Continental Fashions in Food," by Elise I. Sprott).
- 5.15-6.0.—CHILDREN'S CORNER.
- 7.0-7.40.—Programme *S.B. from London.*
- 7.40.—The Rev. G. L. WILLIAMS, Chaplain to the West Riding Area of Toc. H., on "Toc. H.—Its Origin and Aims."
- 8.0.—All Stations Programme.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Prof. J. ARTHUR THOMSON, M.A., LL.D., *S.B. from Aberdeen. Local News.*
- 10.30.—All Stations Programme.
- 11.15.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.

2BD ABERDEEN. 495 M.

- 3.30-5.0.—Concert: The Wireless Orchestra. Hamish Craigie (Tenor). Feminine Topics.
- 5.15-6.0.—CHILDREN'S CORNER: "The Adventures of the Arkansaw Bear—(2) Horatio's Moonlight Adventure."
- 6.0-6.30.—Madame Lefevre: French Talk.
- 6.30-7.0. THE WIRELESS ORCHESTRA. Marches.
- "The Winning Fight" Holzmann (3)
- "Quand Madelon" Halet (38)
- "Paris" Mezzacapo (34)
- "Blarney Stone" Englemann (34)
- "Soaring" Nowcieszki (34)
- 7.0-7.40.—Programme *S.B. from London.*
- 7.40.—The Rev. JOHN BAIN, F.S.A. (Scot.), on "Loch Marée and Its Antiquities."
- 8.0.—All Stations Programme.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Prof. J. ARTHUR THOMSON, M.A., LL.D., "Chimpanzees at School." *S.B. to all Stations. Local News.*
- 10.30.—All Stations Programme.
- 11.15.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.

5SC GLASGOW. 420 M.

- 3.30-4.30.—Freeman's Dance Orchestra, relayed from "The Plaza."
- 4.45-5.15.—WOMEN'S HALF-HOUR: Alexander Richard (Bass). Mrs. Alcock. "Schemes for the Training of Domestic Servants."
- 5.15-6.0.—CHILDREN'S CORNER: "Kindness to Animals" Story.
- 6.5-6.7.—Weather Forecast for Farmers.
- 7.0-7.40.—Programme *S.B. from London.*
- 7.40.—Mr. ARTHUR STRACHAN: "Tiger Shooting."
- 8.0.—All Stations Programme.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Prof. J. ARTHUR THOMSON, M.A., LL.D. *S.B. from Aberdeen. Local News.*
- 10.30.—All Stations Programme.
- 11.15.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 208.

WIRELESS PROGRAMME—WEDNESDAY (April 29th.)

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

The High-Power (Chelmsford) Programme will be found on page 201.

2LO LONDON. 365 M.

3.15-3.45.—Transmission to Schools: Mr. G. N. Pingriff, M.A., B.Sc. (Lond.): "Our Earth and Its Neighbours—The Earth's Beginning."

4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Frederick W. Taylor (Baritone). "My Part of the Country," by A. Bonnet Laird. "An East African Eden," by Mrs. S. C. Elliott-Lynn.

6.0.—CHILDREN'S CORNER: "Billy the Badger" (1), by Theodora Wilson Wilson. "Better Than That," from "Folk Tales from Many Lands."

6.30.—Children's Letters.

6.40.—Music.

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

Principal C. GRANT ROBERTSON, C.V.O., M.A., "Makers of the Empire—Cromwell." *S.B. from Birmingham.*

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

7.40.—Mr. FRANCIS GRIBBLE, "Anticipators of the League of Nations." *S.B. to other Stations.*

"From the Land of the Midnight Sun."

ROSE MYRTIL (Mezzo-Soprano),
L. STANTON JEFFERIES (Solo Pianoforte).

DAVID WISE (Solo Violin),
ASTRID YDEN (Solo Harp).

AMY BUXTON NOWELL (Recital).
THE WIRELESS ORCHESTRA:
Conducted by DAN GODFREY, Junr.

8.0.—The Orchestra.

Suite, "Sigurd Jorsalfar" *Grieg*
David Wise (With Orchestra).

Romance for Violin and Orchestra in G *Sveendren*
Rose Myrtil.

"The Poet's Heart"
"I Love Thee"
"My Thoughts are Like the
Mighty Hills" *Grieg*

"Solweig's Song"
"The Old Mother"

8.30 (approx.)—Concerto for Piano and Orchestra in A Minor *Grieg*
(Solo Pianoforte, L. Stanton Jefferies.)

9.0 (approx.)—The Orchestra.

"Valse Triste" *Sibelius*
David Wise.

"Solitude sur la Montagne"
Ole Bull, arr. Scendren

Norwegian Dance *Halvorsen*
The Orchestra.

"Bercense"
"Praeludium" *Jarnefeldt*

Swedish Folk Song *arr. Gustav Hagg*
"Legend" *Josef Lang*

9.30 (approx.)—Amy Buxton Nowell.
Declamation with Orchestra, "Bergliot" *Bjornsen-Grieg*

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

The Rt. Hon. ARTHUR HENDERSON, M.P., under the auspices of the League of Nations Union, "The Present International Situation." *S.B. to all Stations.*

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

Local News.

10.40.

The Week's Speciality.

JOHN GOSS,
HUBERT J. FOSS

and
THE CATHEDRAL MALE VOICE
QUARTET.

A Sociable Half-an-Hour of Song.

11.10.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Pianoforte Quintet.

5.0-5.30.—WOMEN'S CORNER: Mary T. Cotton, "The Wind in the Trees." Isabel Tebbs (Soprano).

5.30-6.30.—CHILDREN'S CORNER.

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

Principal C. GRANT ROBERTSON, C.V.O., M.A., "Makers of the Empire—Cromwell." *S.B. to all Stations.*

7.25-8.0.—Programme *S.B. from London.*

Military Band Programme.

THE CITY OF BIRMINGHAM POLICE BAND.

Conducted by RICHARD WASELL.

JOAN MAXWELL (Soprano).

BEATRICE DICKSON (Contralto).

NIGEL DALLAWAY (At the Piano).

Relayed from the Town Hall.

8.0.—The Band.

Prelude and Fugue in B Flat *Bach*
Beatrice Dickson.

"My Ships" *Barratt (9)*
The Band.

Suite *Byrd, arr. Jacobs (9)*
"The Earl of Oxford March"; "John, Come Kiss Me Now"; "Wolsey's Wilde"; "The Bells."

Joan Maxwell.
"The Lilac Cotton Gown" *Hill*
The Band.

March, "Song of the Blacksmith," from Suite in F *Holst (9)*
Cornet Solo, "Il Bacio" *Arditi (34)*
(Soloist, P.C. COOK.)
Beatrice Dickson.

"Danny Boy" *Weatherly (9)*
The Band.

9.0.—Overture, "Mignon" *Thomas (15)*
Joan Maxwell.

"A Blackbird Singing" *Head (9)*
The Band.

Suite, "Summer Days" *Coates (15)*
"In a Country Lane"; "On the Edge of the Lake"; "At the Dance."

Cornet Solo, "I'll Sing Thee Songs of Araby" *Clay*
Beatrice Dickson.

"I Love the Jocund Dance"
Watford Davies (15)
The Band.

Waltz, "Destiny" *Baynes (61)*
Joan Maxwell.

"Down in the Forest" *Landon Ronald (26)*
The Band.

Selection, "Rheingold"
Wagner, arr. Winterbottom (34)

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

The Rt. Hon. ARTHUR HENDERSON, M.P. *S.B. from London.*

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

Local News.

10.35.—ALICE COUCHMAN (Solo Pianoforte). Bolero *Chopin*

Prelude in A Flat *Rosenbloom (5)*
Melodie Italienne *Moszkowski*
Consolations, No. 3 *Liszt (5)*
Toccata *Syambati (57)*

11.0.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45.—Talk to Women: "Dickens," by Walter Butler. Orchestra, relayed from the Electric Theatre.

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

6.0.—Scholars' Half-Hour: "Nature Talk," by Hubert Hill.

6.30.—Music.

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

Principal C. GRANT ROBERTSON, C.V.O., M.A. *S.B. from Birmingham.*

7.25.—Music. *S.B. from London.*

7.40.—Station Director's Talk.

8.0-8.15.—Interval.

Winter Gardens Night.

Wagner Programme.

THE MUNICIPAL ORCHESTRA:
Conducted by Sir DAN GODFREY.
LETTICE NEWMAN AND ERIC RICHMOND

(Entertainers at the Piano).

Relayed from the Winter Gardens

8.15.—Orchestra.

Festival March, "Tannhäuser."
Overture, "The Flying Dutchman."
BERTRAM LEWIS (Solo Violin).

"Dreams"
Orchestra.

"Forest Murmurs" ("Siegfried").
Prelude and Closing Scene ("Tristan and Isolde").
Lettice Newman and Eric Richmond.

Songs and Duets.
"Merry Mary" *Escher*
"The Darlin' Girl from Clare" French (67)

"And Yet I Don't Know"
Weston and Lee (29)
Negro Spirituals.

"Hard Trials"
"I'm Goin' To Lay Down"
"My Burden" *Barleigh (56)*
"I've Got a Robe"
Interval.

Orchestra.
Overture, "Tannhäuser."

"The Mastersingers"
Introduction to Act III.; Dance of the Apprentices; Homage to Hans Sachs.

"Entry of the Gods into Valhalla."
"Ride of the Valkyries."

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

The Rt. Hon. ARTHUR HENDERSON, M.P. *S.B. from London.*

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

Local News.

10.40-11.10.—Programme *S.B. from London.*

5WA CARDIFF. 351 M.

3.0-3.30.—Organ Recital.

3.30-4.30.—Garforth Mortimer and his Orchestra, relayed from the Park Hall Cinema.

5.0-5.30.—"5WA'S" "FIVE O'CLOCKS."

5.30-6.15.—CHILDREN'S CORNER.

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

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

Principal C. GRANT ROBERTSON, C.V.O., M.A. *S.B. from Birmingham.*

7.25-8.0.—Programme *S.B. from London.*

LENA MASON (Solo Violin).
HECTOR GORDON (The Canny Scot).
BETTY GOODEN (Pictures at the Piano).

8.0.—Betty Gooden.
Pantomime Pictures.

"Harlequin" *Schumann*
"Columbine Disconsolate" *Schutt (41)*
"Punchinello" *McEwen (2)*
"Pierrot" *Faurer (67)*

8.10.—Hector Gordon.
Canny Impressions.

8.20.—Lena Mason.
Selected.

8.30.—Betty Gooden.
Heroic Pictures.

"Heroic Study" *Leschetizky*
"Coronach" *Edgar Barrets (25)*
"Heroic" *Liszt*

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WIRELESS PROGRAMME—WEDNESDAY (April 29th.)

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

- 8.40. Hector Gordon.
More Canny Impressions.
- 8.50. Lena Mason.
Selected.
- 9.0. **THE BARNARDO MUSICAL BOYS.**
Instrumental Music on a Peal of Ninety Handbells; Sleigh Bells, Xylophones, Tubephone, Marimbaphone, Madolines, Miniature Chimes, Bagpipes, Auto-Harp and Ocarinas.
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
The Rt. Hon. ARTHUR HENDERSON,
M.P. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Local News.
- 10.40.—Programme *S.B. from London.*
- 11.10.—Close down.

2ZY MANCHESTER. 375 M.

- 3.30-4.0.—Broadcast for Schools: Father Bernard Butler, S.J., Nature Talk. Miss Reynolds, Mythology.
- 4.0-5.15.—The "2ZY" Quartet. W. A. Banks (Bass-Baritone). Fanny Newman (Entertainer). Talk to Women.
- 5.30-6.30.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Principal C. GRANT ROBERTSON,
C.V.O., M.A. *S.B. from Birmingham.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—Prof. C. H. REILLY, of Liverpool University, on "Architecture" (2).
- THE HEBDEN BRIDGE BAND:**
Conductor, S. TOWNSEND.
CARL FUCHS (Solo 'Cello).
FODEN WILLIAMS (Entertainer).
- 8.0. Band.
March, "Colonel John Ward"
arr. Chceegman (34)
Overture, "The Bohemian Girl" ... *Wolfe*
Carl Fuchs.
Sonata in G Minor *Eccles*
Band.
Selection, Rossini's Works ... *arr. A. Owen*
Foden Williams.
Selections from his Repertoire.
Band.
Musical Medley, "Musical Fragments"
Rimmer
Cornet Solo, "Lizzie" ... *Hartmann (54)*
(Soloist, A. L. THOMAS.)
Carl Fuchs.
"Oriental Dance" *Rachmannov*
"Evening Song" *Schumann*
Prelude and 3rd Gavotte *Popper*
Band.
Humorous Two-step, "Mumbling Mose"
Shipley Douglas (15)
Selection, "Semiramids" *Rossini*
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
The Rt. Hon. ARTHUR HENDERSON,
M.P. *S.B. from London.*
Royal Horticultural Society Talk.
Local News.
- 10.35. DANCE BAND:
Conductor, MERRION DERFEL.
Relayed from the State Cafe.
- 11.0.—Close down.

5NO NEWCASTLE. 400 M.

- 3.45-4.45.—Orchestra, relayed from Fenwick's Terrace Tea Room.
- 4.45-5.15.—Winifred Gribbin (Mezzo-Soprano).
"How I Trained for Brain-Work," by Eustace Miles, M.A.
- 5.15-6.0.—CHILDREN'S CORNER.

- 6.0-6.20.—Scholars' Half-Hour: The Rev. Arthur H. Robins, "The Past in the Present—Our Play."
- 6.35.—Farmers' Corner: Prof. Gilchrist, Seasonable Notes.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Principal C. GRANT ROBERTSON,
C.V.O., M.A. *S.B. from Birmingham.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—Mr. Francis Gribble. *S.B. from London.*
ROBERT RADFORD
(In Three Famous Roles).
ALFRED M. WALL (Violin).
THE STATION SYMPHONY ORCHESTRA:
Conductor, EDWARD CLARK.
- 8.0. Orchestra.
Overture in C in the Italian Style *Schubert*
Robert Radford.
"Revenge, Timotheus Cries" ("Alexander's Feast") *Handel*
Alfred M. Wall.
Violin Concerto in A Major *Mozart*
Robert Radford.
"Who Treads the Path of Duty?" ("The Magic Flute") *Mozart*
Orchestra.
Overture, "The Barber of Seville" *Rossini*
Robert Radford.
"Mephisto's Serenade" ("Faust")
Gounod (15)
Orchestra.
Suite from "The Rosenkavalier"
Richard Strauss
Arrival of the Rose-Bearer and Duet between Sophia and Octavian; Baron Ochs's Favourite Waltz; Tenor Aria; The Breakfast; The Trio; Sophia, Octavian and the Princess; Final Duet.
- 9.30. **THE "5NO" REPERTORY COMPANY**
in
Two Plays.
Produced by GORDON LEA.
"BETWEEN THE SOUP AND THE SAVOURY"
(Gertrude E. Jennings).
A Play in One Act.
Cast:
Marie, the Cook NORAH BALLS
Ada, the Parlour-maid MARY KNYVETT
Emily, the Kitchen-maid SAL. STURGEON
The Scene represents a kitchen.
"LUCKY PETER"
(Robert Higginbotham).
A Play in One Act.
Cast:
Sir Aubrey Scott, Bart.
NORMAN FIRMIN
Peter Couthwaite ... ALAN THOMPSON
Mr. Pinchin KENDREW MILSON
The action passes in the Waiting-room of a Consulting Physician in Harley Street.
Time: Present Day—A Winter Morning.
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
The Rt. Hon. ARTHUR HENDERSON,
M.P. *S.B. from London.*
Royal Horticultural Society Talk.
Local News.
- 10.35. WALLACE CUNNINGHAM
(Entertainer).
"Whistlers and Whistling."
Original Ventriloquial Sketch,
"A Troublesome Patient."
- 11.0.—Close down.

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

2ED ABERDEEN. 495 M.

- 11.0-12.0.—Morning Transmission: Gramophone Music.
- 3.30-4.45.—Steadman's Symphony Orchestra, relayed from the Electric Theatre.
- 4.45-4.50.—Feminine Topics.
- 5.30-6.0.—CHILDREN'S CORNER: D. Downie, B.Sc., "Rivalry in Treeland."
- 6.0-6.30.—Mrs. M. Donald: Stenographers' Half-Hour.
- 6.30-7.0.—Steadman's Symphony Orchestra, relayed from the Electric Theatre.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Principal C. GRANT ROBERTSON,
C.V.O., M.A. *S.B. from Birmingham.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—Councillor BEATON, Convener of Tramways, Aberdeen, "The Aberdeen Tramways."
- 8.0-10.0.—Programme *S.B. from Glasgow.*
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
The Rt. Hon. ARTHUR HENDERSON,
M.P. *S.B. from London.*
Local News.
10.30-11.0.—Programme *S.B. from Glasgow.*

5SC GLASGOW. 420 M.

- 11.30-12.30.—Mid-day Transmission.
- 3.30-4.0.—Broadcast to Schools.
- 4.0-4.40.—Musical Moments by the Wireless Quartet and Dorothy Crawford (Solo Pianoforte).
- 4.45-5.15.—WOMEN'S HALF-HOUR.
- 5.15-6.0.—CHILDREN'S CORNER: Singing Lesson by Auntie Cyclone.
- 6.0-6.5.—Weather Forecast for Farmers.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Principal C. GRANT ROBERTSON,
C.V.O., M.A. *S.B. from Birmingham.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—Commander E. G. JUKES-HUGHES,
"Experiences in Diving."
The Beethoven Symphonies, No. 1.
S.B. to Aberdeen, Edinburgh and Dundee.
THE STATION SYMPHONY ORCHESTRA:
Conducted by
HERBERT A. CARRUTHERS.
HORACE STEVENS (Baritone).
- 8.0. Orchestra.
"Academic Festival Overture" (Brahms)
Variations on a Theme of Haydn)
- 8.30. Horace Stevens,
Selected Songs.
- 8.45. Orchestra.
SYMPHONY No. 1 *Beethoven*
- 9.11. Horace Stevens,
Selected Songs.
- 9.26. Orchestra.
Ballet Suite, "Sylvia" *Delibes*
"Valse Triste" *Sibelius*
"Praeludium" *Jarnefeldt*
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
The Rt. Hon. ARTHUR HENDERSON,
M.P. *S.B. from London.*
Local News.
- 10.30. Orchestra.
"Water Music" *Handel-Harty (63)*
(By Special Request.)
"Overture to a Comedy"
Balfour Gardiner (45)
- 11.0.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 208.

WIRELESS PROGRAMME—THURSDAY (April 30th.)

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

- A. Finlay, Interlude.
- F. B. Gilson, Laughing Song, "He'd a Funny Little Way with Him."
- Arnold Bennett, Song and Chorus, "A Song of England."
- M.A.M. Banjo Band, ("Darkie Chuckle," Selections ("Palladium March," The Choir, Choral Item, "Negro Memories," H. Albiston Gee, Interlude.
- The Troupe, Medley, "Dusky Revels."
- G. R. Ward, Solo on the Wine Glasses, "Echoes."
- A. W. Coope, Interlude.
- A. E. Finlay, Humorous Song, "Germs."
- Fred. Hill, Song and Chorus, "Beloved, Awake."
- Blyth and Wilks, Humorous Duet, "Savannah G.A."
- M.A.M. Banjo Band, Selection, "Life's Lullaby."
- F. B. Gilson, Interlude.
- The Troupe, Finale, "A Tour Through Syncopation Land."

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

Capt. P. P. ECKERSLEY. *S.B. from London.*
Local News.

10.30. NORMAN ALLIN (Bass). Short Recital.

- Oamin's Song ("Il Seraglio"), "See the Way You Rogues Come Prying" *Mozart*
- "The Harp Player" *Moussorgsky*
- "Requiem" *Graham Peck* (9)
- "The Erl-King" *Schubert*

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

11.30.—Close down.

5NO NEWCASTLE. 400 M.

11.30-12.30.—Ella Tomlinson (Solo Violin). Evelyn Longstaffe (Contralto).

3.45-5.15.—Doris Lear (Solo 'Cello). Hudson Barnsley (Baritone). The Station Trio.

5.15-6.0.—CHILDREN'S CORNER.

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

Soirée Intime.

HELEN HENSCHEL (Songs at the Piano).
MARIE BELLAS (Contralto).
EDWARD ISAACS (Solo Pianoforte).

8.0. Edward Isaacs.
Fantasia in C Minor *Bach*
Harpsichord Sonata in A Major ... *Scarlatti*
Song Without Words in D ... *Mendelssohn*
Rigaudon *Raff*

8.15. Marie Bellas.
"Sands o' Dee" *F. Clay* (63)
"My Bairnie" *Kate Vannah* (9)

8.25. Helen Henschel.
"Nymphs and Shepherds" ... *Purcell* (46)
"The Early Morning" *G. Peck* (15)
"Sea Fever" *J. Ireland* (5)
"Faery Song" *Rutland Boughton* (58)

8.35. Marie Bellas.
By Request.
"Land of Hope and Glory" *Elgar* (1)
"Abide With Me" *Liddle* (1)

8.45. Helen Henschel.
"Leezie Lindsay" } *Scottish Folk Songs*
"Turn Ye to Me" } (17)
"I'm Seventeen
Come Sunday"
"The Sprig of
Thyme" (English Folk Songs)
"The Wraggle" *arr. Cecil Sharp* (46)
"Taggle Gipsies")

9.0. Edward Isaacs.
Tocatta *Scambati* (57)
Chant-Polonais, No. 5 ... *Chopin-Liszt* (57)
Bolero *Chopin*
9.15-11.30.—Programme *S.B. from London.*

2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Orchestra. Ruth Donald (Soprano). Feminine Topics.

5.30-6.0.—CHILDREN'S CORNER: Auntie Lottie with Bedtime Songs.

6.0-6.30.—Boys' Brigade News Bulletin: Sheriff A. J. Louttit Laing, Hon. President: "A Review of Session 1924-25."

6.30-7.0. THE WIRELESS ORCHESTRA.
Concert Waltzes.
"Anticipation" *Godin* (27)
"One Night of Love" *Joyce* (3)
"Love's Separation" *Martell* (3)

7.0-7.40.—Programme *S.B. from London.*

7.40.—Dr. J. ALEX. INNES: "Old Medical Practices."

Operatic Night.

ANNE BALLANTINE (Contralto).
ROBERT RADFORD (Bass).
THE WIRELESS ORCHESTRA.

8.0. Orchestra.
Overture, "Semiramide" *Rossini*
Selection, "Romeo and Juliet"
Gounod-Borelli (38)

8.20. Anne Ballantine.
"Porgi Amor" ... ("The Marriage of Figaro") *Mozart*
"Voi che sapete" }
"O Mio Fernando" ("La Favorita") *Donizetti*

8.35. Orchestra.
Prelude, "Tristan and Isolde" ... *Wagner*
Selection, "Pagliacci" ... *Leoncavallo-Tuvan*

8.55. Robert Radford.
Prologue ("Simon Boccanegra"), "Il Lacerato Spirito" *Verdi*
Cavatina ("The Jewess") *Halevy*
Osmin's Song ("Il Seraglio"), "When a Maiden Takes Your Fancy" ... *Mozart*
(All with Orchestral Accompaniment.)

9.10. Orchestra.
Selection, "Tannhäuser and Lohengrin"
arr. Myddleton (34)

9.25. Anne Ballantine.
"Knowest Thou the Land?" ("Mignon") *Thomas*
"Micaela's Song" ("Carmen") *Bizet* (44)
"Lascia ch'io pianga" ("Rinaldo") *Handel* (11)

9.40. Robert Radford.
Falstaff's Drinking Song ("The Merry Wives of Windsor") *Nicolaï*
Bartolo's Song ("The Marriage of Figaro") *Mozart*
"I Am a Roamer" ("Son and Stranger") *Mendelssohn*

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

5SC GLASGOW. 420 M.

An Hour of Melody.

THE WIRELESS QUARTET.
DONALD NEILSON (Tenor).

3.30. Quartet.
Comedy Overture *Keler-Bela*
Selection, "Oberon" *Weber*

3.50. Donald Neilson.
"Flower Song" *Bizet* (44)
"Eleanore" *Coleridge-Taylor* (46)

4.0. Quartet.
Suite, "A Day at Capri" *Sudeni* (38)
Divertissement, "A Day in Naples"
Byng (34)
March, "Dunkirk" *Lotter* (34)

4.30. Donald Neilson.
"Maire, My Girl" *Aitken* (15)
"Linden Lea" *Vaughan Williams* (9)

4.45-5.15.—WOMEN'S HALF-HOUR: Allan Maids on "Painting."

5.15-6.0.—CHILDREN'S CORNER: Weekly Stamp Chat by Uncle Phil. Listen for the Competitions!

6.0-6.5.—Weather Forecast for Farmers.

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

8.0-10.0.—Programme *S.B. from Manchester.*

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

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 208.

EVENTS OF THE WEEK.

SUNDAY, April 26th.

LONDON, 4.0.—Springtime Programme.
LONDON, 9.0.—De Groot and the Piccadilly Orchestra.
GLASGOW, 4.0.—Popular Orchestral Programme.

MONDAY, April 27th.

"5XX," 8.0.—"Carmen" (Bizet).
LONDON, 8.0.—"London."
NEWCASTLE, 8.0.—"Ships."
BELFAST, 7.30.—Opera—Poetry—Drama.

TUESDAY, April 28th.

LONDON, 8.0.—Concert provided by the N.A.R.M.A.T. *S.B. to all Stations.*

WEDNESDAY, April 29th.

LONDON, 8.0.—"From the Land of the Midnight Sun."
LONDON, 10.40.—John Goss and Hubert Foss, with the Cathedral Male Voice Quartet.
NEWCASTLE, 8.0.—Opera and Drama.
GLASGOW, 8.0.—Beethoven Symphonies, No. 1.

THURSDAY, April 30th.

LONDON, 8.0.—Chamber Music Evening.
LONDON, 9.45.—A "Speciality" Interlude.
BOURNEMOUTH, 8.0.—"Echoes of the Hunting Season."
MANCHESTER, and "5XX," 8.0.—The Minnehaha Amateur Minstrels.
ABERDEEN, 8.0.—Operatic Night.
BELFAST, 7.30.—The Whirligig of Time.
NOTTINGHAM, 8.0.—Inaugural Community Singing Concert.

FRIDAY, May 1st.

LONDON, 8.0.—Novelty Night.
BOURNEMOUTH, 8.0.—May Day Revels.
CARDIFF, 8.0.—Gems from Opera.
MANCHESTER, 8.0.—The Crystal Set Concert Party.
GLASGOW, 8.0.—"May Day."
EDINBURGH, 8.0.—Birthday Programme.

SATURDAY, May 2nd.

LONDON, 8.0.—The Selma Four.
LONDON, 9.0.—Speeches at the Royal Academy Dinner. *S.B. to all Stations.*
BIRMINGHAM, and "5XX," 8.0.—Community Singing Concert.

WIRELESS PROGRAMME—FRIDAY (May 1st.)

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

The High-Power (Chelmsford) Programme will be found on page 201.

2LO LONDON. 365 M.

- 1.0-2.0.—Time Signal from Greenwich. Music played during Luncheon at the Hotel Metropole.
- 3.15-3.45.—Transmission to Schools: Travel Talk, "Southward With the Prince."
- 4.0-5.0.—"The Excursions of Petronella," by Constance Wentworth. "Lucullus and his Plate-Glass Dining-room," by Violet Methley. Organ Music, relayed from Shepherd's Bush Pavilion.
- 6.0-6.30.—CHILDREN'S CORNER: "The Three Feathers," from "My Book of Best Fairy Tales." "Great Rivers of the World—The Rhine."
- 6.30.—Children's Letters.
- 6.40.—Music.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- PERCY SCHOLES, the B.B.C. Music Critic. *S.B. to all Stations.*
- 7.25.—Music. *S.B. to all Stations except Belfast.*
- 7.40.—Talk on "City Churches," under the auspices of the Royal Institute of British Architects. *S.B. to other Stations.*

Novelty Night.

S.B. to Belfast.

MARJORIE BOOTH and DENNIS NOBLE (Duets).

PETE MANDELL (Solo Banjo).

NITZA CODOLBAN (Cymbalist).

E. W. HINCHLIFF (Solo Bassoon).

JAN STEWER (Dialect Recitals).

THE LONDON TROMBONE QUARTET (JESSE STAMP, BENJAMIN ASHBY, ARTHUR FALKNER, FRANK TAYLOR).

- 8.0. Quartet.
"Life's a Bumper" *Wainwright, arr. Stretton (34)*
"In Solemn Strains" *..... Percy Fletcher*
Jan Stewer.
Devon Dialect Sketch, "Jan's Explanation of Wireless."
Pete Mandell.
"Take Your Pick" *..... Mandell*
"Do You Forget" *..... Batten and Kenyon*
Medley, "Old South" *..... arr. Ferry*
- 8.45 (approx.) **An Hour in Spring.**
MABEL CONSTANDUROS.
FREDERICK LLOYD.
CHARLES WREFORD.

- 9.35. E. W. Hinchliff.
"Romance" *..... Elgar*
Marjorie Booth and Dennis Noble.
"Not That Sort of Person" ("Our Miss Gibbs") *..... Monckton (15)*
"The Old Sun-Dial" *Ernest Crampton (17)*
Quartet.
"Soldiers' Chorus" ("Faust") *..... Gounod*
"Rosamunde" *..... Schubert, arr. Rimmer*
"Slap Bang" *..... Ashby*

- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Ministry of Health Talk: Sir GEORGE NEWMAN, K.C.B., M.D., Chief Medical Officer, Ministry of Health, "The Health of the School Child." *S.B. to all Stations.*
Local News.

- 10.30.—Mr. GIBSON YOUNG on "Set Britain Singing."
10.35. Marjorie Booth and Dennis Noble.
"The Kissing Duet" ("The Geisha") *Sidney Jones (3)*
"Trot Here and There" ("Véronique") *Message (15)*
E. W. Hinchliff.
"Tarantella" *..... Stratton*

- Nitza Codolban.
Fantaisie, "Ungarde."
Waltz in C Sharp Minor *..... Chopin*
"The Wooden Soldiers' March" *..... Pierné*
"Gipsy" *..... Codolban*
11.0.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30-4.30.—Lozells Picture House Orchestra.
The Wedgwood Pianoforte Trio: Noel Wimperis (Violin); May Dalloe (Piano); Christine Acutt (Tympani).
- 5.0-5.30.—WOMEN'S CORNER: Azeline Lewis, "Teaching Housewifery in France." Janet Macfarlane (Soprano).
- 5.30-6.30.—CHILDREN'S CORNER.
7.0-7.40.—Programme *S.B. from London.*
7.40.—The Rev. E. S. PHILLIPS, F.R.A.S. (of the Birmingham Natural History and Philosophical Society), "Numbering the Stars."

8.0. **Another "Special Request" Night.**

THE STATION ORCHESTRA.

GERTRUDE DAVIES (Soprano).

MAY MARTIN (Contralto).

JOHN MOORE (Tenor).

HAROLD CASEY (Baritone).

WALTER HEARD (Solo Piccolo).

JOHN E. GREEN (Entertainer).

The whole of the items in this Programme will be taken from "Requests" forwarded by our Listeners.

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

SIR GEORGE NEWMAN. *S.B. from London.*

Local News.

10.30.—Request Programme (Continued).

11.0.—Close down.

6BM BOURNEMOUTH. 385 M.

- 3.45.—Tennis Talk to Women, by Major Cooper-Hunt (Cambridge University and Hampshire County). Helena Millais (Entertainer). Nora Bradbury (Solo Pianoforte). Ronald Gourley (Entertainer).
- 5.0.—CHILDREN'S CORNER: Uncle Jack's Fairy League Talk.
- 6.0.—Scholars' Half-Hour: French Talk, by Monsieur Pepin, B.A.
- 6.30-6.45.—Farmers' Talk: "Cauliflower and Broccoli All the Year Round," by C. G. Glead, F.R.H.S.
- 7.0-7.40.—Programme *S.B. from London.*
7.40.—"Afoot in England—(I) In Devon," by Mr. H. C. MINCHIN.

May Day Revels.

Scenes of the Country
in
Music and Drama.

WINIFRED ASCOTT (Soprano).

GLADYS JAMES (Contralto).

HAROLD STROUD (Tenor).

ERNEST EADY (Baritone).

LILLIAN EDWARDS } Scenes from
THE STATION PLAYERS } Shakespeare.

THE WIRELESS ORCHESTRA:

THE "6BM" CHORUS:

Conducted by

Capt. W. A. FEATHERSTONE.

- 8.0. Lillian Edwards.
Foreword on May Day Customs.
8.5. Orchestra.
Overture, "A May Day" *Hadyn Wood (34)*
8.20. Gladys James.
"Old World Dance Songs" *M. Phillips (15)*
8.30. The Station Players.
Scenes from Shakespeare's
"AS YOU LIKE IT."
Produced by Lillian Edwards.
9.0. Orchestra.
"Skipton Rig" *..... Holliday*
"Country Dance" *..... Quilter (9)*
"Shepherd's Hey" *..... Grainger (57)*

9.15. "THE MERRIE MEN OF SHERWOOD FOREST."

A Pastoral Operetta in 3 Acts

By W. H. Birch (18).

Winifred Ascott.

Gladys James.

Harold Stroud.

Ernest Eady.

Chorus and Orchestra.

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Sir GEORGE NEWMAN. *S.B. from London.*

Local News.

10.30. **Light English Opera.**

Winifred Ascott.

Gladys James.

Harold Stroud.

Ernest Eady.

Orchestra.

Vocal and Orchestral Scenes from

"TOM JONES"

and

"MERRIE ENGLAND."

11.0.—Close down.

5WA CARDIFF. 351 M.

- 3.0.—Transmission to Schools: Mr. R. W. Hobbs, Musical Talk.
- 3.30.—The Station Trio.
- 4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.
- 5.0.—"5WA'S" "FIVE O'CLOCKS."
- 5.30.—CHILDREN'S CORNER.
- 6.15-6.30.—"Teens' Corner: Careers for Boys."
- 7.0-7.40.—Programme *S.B. from London.*
7.40.—Mr. J. KYRLE FLETCHER: "Dr. Richard Price—A Welsh Dick Whittington." *S.B. to Swansea.*

Gems From Opera.

NORMAN ALLIN (Bass).

ENID CRUICKSHANK (Soprano).

THE STATION SYMPHONY

ORCHESTRA:

Conductor, WARWICK BRAITHWAITE.

8.0. Orchestra.
Overture, "The Secret Marriage" *Cimarosa*

Overture, "Eugen Onégin" *..... Tchaikovsky*

8.20. Norman Allin.

"O Isis and Osiris" ("The Magic Flute") *.....*

"When a Maiden Takes Your Fancy" ("Il Seraglio") *..... Mozart*

"See the Way You Rogues Come Prying" ("Il Seraglio") *.....*

(With Orchestral Accompaniment.)

8.35. Enid Cruickshank.

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

"When All Was Young" ("Faust") *Gounod (15)*

(With Orchestral Accompaniment.)

8.55. Orchestra.

"Dance of the Hours" ("La Gioconda") *Ponchielli (56)*

9.15. Norman Allin.

"The Harp Player" *.....*

"The Seminarist" *..... Moussorgsky*

9.25. Enid Cruickshank.

"Alas, Those Chimes" ("Maritana") *Wallace*

"Softly Awakes My Heart" *..... Saint-Saëns*

(With Orchestral Accompaniment.)

9.35. Orchestra.

Selection, "Gianni Schicchi" *Puccini (56)*

Three Pieces from "The Mastersingers" *Wagner*

Introduction to 3rd Act; Dance of the Apprentices; Entry of the Mastersingers.

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Sir GEORGE NEWMAN. *S.B. from London.*

Local News.

10.30.—DANCE MUSIC.

11.0.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 208.

WIRELESS PROGRAMME—FRIDAY (May 1st.)

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

2ZY MANCHESTER. 375 M.

- 3.30-4.0.—Broadcast for Schools: Travel Talk. Popular Science.
- 4.0-5.15.—The "2ZY" Quartet. Ernest Hart (Solo Violin). Maud Millar (Contralto). Talk to Women.
- 5.30-6.30.—CHILDREN'S CORNER.
- 7.0-7.40.—Programme S.B. from London.
- 7.40.—Boy Scouts' Local News Bulletin. Mr. STEPHEN GWYNN on "Ireland for Holidays."
- 8.0-10.0. THE "CRYSTAL SET" CONCERT PARTY.
 LOUIE GUITON (Soprano);
 LEILA ELLIOTT (Contralto);
 JOHN E. CHANTLER (Tenor);
 REGINALD WHITEHEAD (Bass);
 MARK STUART (Comedian).
 JOE HANNA-TICKLER (Pianist).
- 10.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Sir GEORGE NEWMAN. S.B. from London.
 Local News.
- 10.30. THE "2ZY" MERMAID CLUB in "FANCY FREE."
 A Play by Stanley Houghton.
 Cast:
 Francey BETTY JARDINE
 Alfred KIT MARLOWE
 Ethelbert NORMAN ODDY
 Delia ELSIE FROST
- 11.0.—Close down.

5NO NEWCASTLE. 400 M.

- 3.30.—Transmission to Schools: George Dodds, Mus.Bac., "Music."
- 4.0.—Tilley's Orchestra. London Paper ("The Lore of Precious Stones—The Sapphire," by Violet M. Methley).
- 5.15.—CHILDREN'S CORNER.
- 6.0-6.20.—Scholars' Half-Hour: T. W. Moles, B.A., B.Sc., "Beowulf—The Old English Epic."
- 7.0-8.0.—Programme S.B. from London.
 "Merrie England."
 NORAH L. ALLISON (Soprano).
 ARTHUR LEWIS (Baritone).
 ALFRED SEABRIDGE (Solo Violin).
 THE STATION ORCHESTRA:
 Conductor, EDWARD CLARK.
 THE "5NO" CHORAL SOCIETY OCTET:
 Chorus Master, R. G. PRATT.
 Orchestra.
- 8.0. Selection.
- 8.10. Norah L. Allison.
 "Come to the Fair" ("Three More Songs of the Fair") Easthop-Martin (26)
 "An Interlude"
 "Hatfield Bells"
- 8.20. Alfred Seabridge.
 "Stately Dance" Frederic H. Cowen (46)
 "Children's Dance" Edward German (15)
- 8.30. Octet.
 Glee and Madrigals.
- 8.35. Arthur Lewis.
 Two Elizabethan Songs.
 "In Youth is Pleasure" Armstrong Gibbs
 "Love is a Sickness" ... (26)
- 8.45. Orchestra.
 Selection, "The Rose"
 W. H. Myddleton (34)
- 8.55. Norah L. Allison.
 "Waltz Song" ("Merrie England") German (15)
 "It Was a Lover and His Lass" German (46)

- 9.5. Octet.
 Glee and Madrigals.
- 9.10. Alfred Seabridge.
 A Nameless Air Traditional (63)
 Graceful Dance.
 Country Dance Cowen (46)
- 9.20. Arthur Lewis.
 "Corinna Goes a-Maying"
 Ernest Walker (9)
 "Hope the Horn-Blower"
 John Ireland (9)
- Requests.**
 MADGE RAINE (Contralto).
 ROBERT STRANGWAYS (Baritone).
 THE STATION ORCHESTRA:
 Conductor, EDWARD CLARK.
- 9.30. Madge Raine.
 "Who is Sylvia?"
 "My Ships" Barratt (9)
 "Darby and Joan" Molloy (9)
- 9.40. Orchestra.
 March, "Colonel Bogey" Alford (34)
 Selection from "Lilac Time"
 Schubert-Klutsam (15)
- 9.50. Robert Strangeways.
 "Star of Eve" Wagner
 "My Old Shako" Trotter (9)
 "Fishermen of England" German (15)
- 10.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Sir GEORGE NEWMAN. S.B. from London.
 Local News.
- 10.30. Madge Raine.
 "Now Sleeps the Crimson Petal"
 Quilter (9)
 "Songs My Mother Sang" Grimshaw (9)
 "Berceuse de Jocelyn" Godard
- 10.40. Orchestra.
 "Lo! Here the Gentle Lark" Bishop
 (Flute and Clarinet Duet with Orchestral Accompaniment.)
 Barcarolle ("The Tales of Hoffmann")
 Offenbach
- 10.50. Robert Strangeways.
 "Drake Goes West" Sanderson (9)
 "In Summertime on Bredon" ... Peel (15)
- 11.0.—Close down.

2BD ABERDEEN. 495 M.

- 3.30-5.0.—The Wireless Orchestra. Eva Cushnie (Soprano). Feminine Topics.
- 5.15.—CHILDREN'S CORNER: May Day—Music by the Oakbank Boys.
- 6.0.—Football Corner: Conducted by Peter Craigmyle.
 Agricultural Notes.
- 6.30.—Steadman's Symphony Orchestra, relayed from the Electric Theatre.
- 7.0-7.40.—Programme S.B. from London.
- 7.40.—Mr. PATRICK MCGEE: "City Guilds."
- Miscellaneous Programme.**
 HELEN HENSCHEL (Songs at the Piano).
 MERCIA STOTESBURY (Violin).
 EDWARD ISAACS (Solo Pianoforte).
 THE WIRELESS ORCHESTRA.
- 8.0. Orchestra.
 Suite Fantaisiste Gabriel-Mari
- 8.20. Mercia Stotesbury.
 Selected.
- 8.40. Helen Henschel.
 "Nymphs and Shepherds" ... Purcell (46)
 "The Early Morning" Peel (15)
 "Sea Fever" J. Ireland (5)
 "Faery Song" Boughton (58)
- 8.50. Edward Isaacs.
 Fantasia in C Minor Bach
 Siciliano in G Minor
 Italian Concerto
 Allegro Moderato; Andante; Presto.
- 9.10. Orchestra.
 Four American-Indian Songs ... Cadman (9)
- 9.20. Helen Henschel.
 Irish Folk Song Foote (9)
 "To Daisies" Quilter (9)
 "A Secret" Quilter
 "Turn Ye to Me"
 "Loezie Lindsay" Traditional (17)

- 9.30. Mercia Stotesbury.
 Selected.
 Orchestra.
- 9.50. Three Old Dances Wood (10)
- 10.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Sir GEORGE NEWMAN. S.B. from London.
 Local News.
- 10.30. Helen Henschel.
 "I'm Seventeen Come Sunday"
 "Waly Waly" Sharpe (46)
 "The Wraggle-Taggle Gypsies"
- 10.40. Edward Isaacs.
 Waltz in A Flat, Op. 34, No. 1.....
 Nocturne in D Flat, Op. 21, No. 2 } Chopin
 Bolero }
- 11.0.—Close down.

5SC GLASGOW. 420 M.

- 11.30-12.30.—Midday Transmission.
- 3.30.—Broadcast to Schools.
- 4.0.—Musical Moments by the Wireless Quartet and Helen W. Nesbit (Soprano).
- 4.45.—WOMEN'S HALF-HOUR: Miss Dunnett, "Hot Weather Cookery."
- 5.15.—CHILDREN'S CORNER.
- 6.0-6.5.—Weather Forecast for Farmers.
- 7.0-7.40.—Programme S.B. from London.
- 7.40.—Col. D. A. TYRIE, "Six Weeks on the Riviera." S.B. from Dundee.
- May Day.**
 THE STATION ORCHESTRA:
 THE STATION CHOIR:
 Conducted by
 HERBERT A. CARRUTHERS.
 ROBERT RADFORD (Bass).
 Orchestra.
- 8.0. Suite, "The Language of Flowers"
 Cowen (43)
- 8.25. Cantata:
 "THE MAY QUEEN"
 (Sterndale-Bennett) (46).
 The May Queen EDITH BRASS (Soprano)
 The Lover JAMES NEWALL (Tenor)
 The Queen
 FLORA BLYTHMAN (Contralto)
 Captain of the Foresters (Robin Hood)
 ROBERT RADFORD (Bass)
 CHOIR AND ORCHESTRA.
- 9.10. Orchestra.
 Suite, "Le Lac des Cygnes" ("The Swan Lake") Tchaikovsky
- 9.30. Robert Radford (With Orchestra).
 "The Elder's Secret" (Hans Sach's Monologues) Wagner
 "Craze, Craze" ("The Master-singers")
- 9.45. Orchestra.
 "May Song" Elgar
 "Valse des Fleurs" (From "Casse-Noisette" Suite) Tchaikovsky
- 10.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Sir GEORGE NEWMAN. S.B. from London.
 Local News.
- 10.30. Robert Radford.
 "A May Morning" Denza (15)
 "It Was a Lover" Morley
 "Glorious Devon" Ed. German (9)
- Orchestra.
 Scherzo ("A Midsummer Night's Dream")
 Mendelssohn
 Valse, "Voice of Spring" Strauss
- 11.0.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 203.

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

Lundy and the Islands of Wales.

HULLO, children!

This week we have another travel talk. It will give you some interesting facts about the romantic islands of Wales.

If you have ever travelled by road along the north coast of Devon or Cornwall, you will have seen an island rising abruptly, like a wall, from the sea. Perhaps you have heard the village folk say:—

"When Lundy's plain it will be rain,
When Lundy's high it will be dry."

For that queer wall of rock is Lundy Island, and whenever you can see it clearly, you may be sure that the rain clouds are not far off. If, however, it looms up high and ghost-like, you can safely arrange that picnic you have been planning!

Captured By Pirates.

"Why has the island such a strange appearance?" you ask. Because it is only three miles long and the cliffs are between four and five hundred feet high. That's why it looks so solid and lumpy; but when you reach the island, you will find it very beautiful and just haunted by the ghosts of smugglers and pirates. Every cave and cleft in the rocks would have a story to tell, if only they could speak. Only three hundred years ago, the island was captured by Turkish pirates, and a few years later it fell into the hands of Spaniards. Once, too, it belonged to that famous seaman, Sir Richard Grenville, the hero of *The Revenge*, and long, long ago, it was inhabited by prehistoric men, whose story no one knows. Only the mysterious round towers they have left behind bear witness to their existence.

There is only one safe landing place, where a little beach has been formed under the shelter of Rat Island, so called because of the number of black rats which have made their homes there. The rugged cliffs are inhabited by myriads of

birds, and so peaceful is the island, that they take no notice of anyone who may wander along the shore.

At the eastern end there stands a lighthouse to guide and welcome home-bound ships, and below it is a battery, whose warning guns are fired in bad or foggy weather. On the other end of the isle you will find the ruins of the ancient chapel of St. Helen, and a little to the south lie the remains of Marisco Castle, a splendid medieval fortress, once held by the lawless family whose name it bears, until, in 1242, Sir William Marisco was hanged for plotting against the life of his King—Henry III.

The islands of Wales are all noted for their religious history, for the earliest Christian missionaries and saints were often driven to seek refuge from their heathen enemies, and where else should they go but to the then almost inaccessible islands round our coasts?

Not far from the Cockle Sands of South Wales, where you often see women busily gathering the live shell-fish and loading them in sacks on to the backs of their donkeys, lies little Caldy Island with its very old chapel. Ramsey Island, near St. David's Head, is said to have been the home of St. Justinian, and Bardsey, or the "Isle of the Swirling Current," is even more holy, for here twenty thousand monks and saints were buried!

Brave Monks.

Although this Island is only four miles from the Welsh coast, the waters that lie between are very dangerous because of the swift rushing current. However, the poor persecuted monks were brave enough to risk the crossing, but their cruel Saxon enemies weren't taking any chances! So Bardsey became a blessed sanctuary and for years was visited by devout pilgrims. To this day, along the roads of Carnarvonshire, you can see the remains of the monks' wells, and

there is still one farm that gives free food to all pilgrims and travellers.

The harbour is quite good, though it can only be reached when the tide and weather are favourable, and it is used mostly by the fisher-folk. There is a magnificent lighthouse, 140 feet high, whose beams can be seen for seventeen miles around, and there is the ruined tower of the ancient abbey of St. Mary. Hundreds of legends have been woven round the island and the peasants will tell you that the Magic Ring belonging to Merlin, the Magician, was once kept there in the House of Glass.

Anglesea is so easy to reach that one hardly thinks of it as an island at all! But in olden days it was the Druids' stronghold. Here they performed their mystic rites; here the Romans came to wrest their power from them; here, on the uplands that overlook the sea, stand the stones that mark the resting places of these priests of ancient Briton.

A Name You Can't Pronounce.

The first village you arrive at in Anglesea is generally marked on the map as "Llanfairpwllgwyngyll," but that isn't even half its name. The full name has fifty-eight letters in it and it means "Church of St. Mary in a hollow of white hazel, near to a rapid whirlpool and to St. Tysilio's Church, near to a red cave." For one penny you can get a village boy to pronounce the name for you, but I expect it would take some time for you to learn to do it yourself!

The whole island is full of historical interest and there are ruined castles and chapels to be seen, as well as lovely little bays and villages, country lanes, old Roman roads, and splendid cliffs to be explored. And for those of you who love trains and bridges, what could be better than to watch the Boat Express tearing across the island and over the bridge that leads to Holyhead!

THE TORTLE.

By LANGFORD REED.



The Professor stared in amazement.

EXPECT you wonder what a Tortle is. Possess your soul in patience, for you will find out by the time you reach the end of the story.

Years and years ago, there lived the cleverest Professor that ever was. You could tell he was clever

because his forehead extended nearly to the back of his neck and he wore horn-rimmed spectacles and had so many letters after his name that when his friends wrote to him they had to use foolscap envelopes to get them all in. He knew all about geology and tautology, and syntax and tin-tacks, and why eggs were bald and why cocoa-nuts wore whiskers; could speak Latin, Greek, French, English, and Lancashire, and had invented a number of things which were so clever that no one, except himself, understood them.

In fine weather he would stroll about his

beautiful garden, so deeply wrapped in thought that he never required an overcoat, and so unmindful of everything around him that he never noticed there were fairies in the garden, not even when they mischievously flew about him.

Another inhabitant of the garden was Teresa, an amiable and sentimental tortoise who loved the Professor to distraction. But I doubt if he even knew of her existence.

His neglect distressed her gentle heart and, believing that "absence makes the heart grow fonder," she thought it would be a good idea to take a few weeks' holiday in the great world outside. She mentioned her desire to her friends, the fairies, and one of them, named Gadabout, said: "I believe I can help you. Not long ago I was spending a week-end at the seaside, hundreds of miles from here, with my friend, Theodore the Turtle, and he expressed a wish to spend a holiday inland. I suggest that the pair of you exchange houses, that will save the cost of living in apartments. If you like, with the aid of a little fairy magic, I will arrange for the change to take place at once."

So Teresa and the Turtle exchanged houses, or rather shells. It was some time before the former became accustomed to the water. But after she had learnt to paddle, and then to swim, she thoroughly enjoyed herself, and was made very welcome by the resident turtles of the place.

Meanwhile, Theodore got on pretty well in the garden, although the food disagreed with him and he missed his daily bath. A turtle's head and limbs are different from those of a tortoise, so he looked very quaint in Teresa's

shell; but the Professor did not notice. Indeed, had he walked about on stilts (if you can imagine a turtle doing such a thing!) it would have been all the same to the old gentleman.

The best of holidays must end, and so the day came when Teresa and Theodore found themselves at home again. Teresa hoped the Professor had missed her, but it was doubtful whether he would ever have noticed her had it not been for an extraordinary incident. In order to test his latest invention, for extracting gold from the scales of goldfish, he had a dried-up old pond in the garden re-filled with water and stocked with goldfish. Next morning, when he came along to experiment, he had the shock of his life, for Teresa, having learnt to enjoy swimming, was having a most refreshing bathe.

The Professor stared in amazement and rubbed his eyes to make sure he was awake. Then he exclaimed: "Bless my soul, I have discovered a new species of reptile! It isn't a tortoise, or it wouldn't be swimming about like a turtle, and it isn't a turtle, for it's got a tortoise's shell and legs. Perhaps it's the Mock Turtle that the soup is made from! Anyway, I shall call it a Tortle!"

And, forgetting all about his invention, he retired to his study and wrote a scientific paper about his discovery which made such a sensation that people came from all parts to see Teresa and himself.

Thus, Teresa got her wish by coming under his notice, and he accumulated some more letters after his name and was hailed as one of the greatest naturalists of the age.

So now you know that a Tortle is a creature that is half a tortoise and half a turtle!

WIRELESS PROGRAMME—SATURDAY (May 2nd.)

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

The High-Power (Chelmsford) Programme will be found on page 201.

2LO LONDON. 365 M.

- 4.0-5.30.—Time Signal from Greenwich. Concert: The "2LO" Octet. Ceredig Jones (Baritone). Irene Selwood (Entertainer). "London Past and Present" (5), by Dorothy Monro. "A Garden Chat," by D. Eardley Wilmot.
- 6.0.—CHILDREN'S CORNER: "A Negro Story—Why Bears Sleep Through the Winter," from "More Nature Myths," by F. V. Farmer. Children's News.
- 6.30.—Children's Letters.
- 6.40.—Music.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Radio Association Bulletin. *S.B. to all Stations.*
- 7.25.—Music. *S.B. to all Stations except Belfast.*
- 7.40.—Mr. RAYMOND PARKS, "Gardening Hints for May." *S.B. to other Stations.*
- 8.0. **A Short Programme of Dance Music** by THE SELMA FOUR. *S.B. to other Stations.*
- 8.30. FRANK TULLY will entertain.
- 8.35. The Selma Four.
- 9.0-11.0 (approx.) **Speeches** at the Royal Academy Banquet. Relayed from the Royal Academy. *S.B. to all Stations.*
- The following will speak during the Banquet.
SIR FRANK DICKSEE (President).
H.R.H. THE DUKE OF YORK.
THE SECRETARIES OF STATE FOR THE NAVY, ARMY, AND AIR.
- 11.0 (approx.)—TIMESIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Local News.
- 11.15 (approx.)—THE SAVOY ORPHEANS, SAVOY HAVANA BAND, AND SELMA FOUR, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
- 12.0.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30-4.30.—The Buffalo Orchestra (Direction: Shenkman and Quitt), relayed from the Palais de Danse.
- 5.0-5.30.—WOMEN'S CORNER: George Handley, F.E.S., "Further Hints on Bee Keeping—Spring Management."
- 6.30-6.30.—CHILDREN'S CORNER: Auntie Phil and another Snooky Adventure.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Radio Association Bulletin. *S.B. from London.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—Major VERNON BROOK, M.I.A.E., "How Is It Made?—(1) The Growth of a Pin."
- 8.0-9.0. **Community Singing.** Relayed to "5XX."
DORIS VANE (Soprano).
GLADYS PALMER (Contralto).
WALTER GLYNNE (Tenor).
NORMAN ALLIN (Bass).
THE STATION REPERTORY CHORUS.
Conducted by JOSEPH LEWIS.
This Concert is relayed from the Central Hall, Birmingham, and broadcast from the High-Power Station "5XX."
A number of well-known chorus songs will be sung during the evening by the leading artists. The audience are invited to join in the choruses, assisted by the choir.
- 9.0-11.0.—Speeches at the Royal Academy Banquet. *S.B. from London.*

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

Local News.
11.15-12.0.—THE SAVOY BANDS. *S.B. from London.*

6BM BOURNEMOUTH. 385 M.

- 3.45.—Gardening Talk to Women by George Dance. Orchestra, relayed from the Electric Theatre.
- 5.0.—CHILDREN'S CORNER: Songs and Stories by Uncle Ray, and Aunties Mysterious and Ethel. Music Talk by Uncle Franklin.
- 6.0.—Scholars' Half-Hour: "Mysterious Tibet," by J. Scattergood, F.R.G.S.
- 6.30.—Music.
- 7.0-12.0.—Programme *S.B. from London.*

5WA CARDIFF. 351 M.

- 3.0-3.30.—Organ Recital, relayed from the Park Hall Cinema.
- 3.30-4.30.—Garforth Mortimer and his Orchestra, relayed from the Park Hall Cinema.
- 5.0.—"5WA'S" "FIVE O'CLOCKS."
- 5.30.—CHILDREN'S CORNER.
- 6.15-6.30.—"Teens' Corner: Tale for Teens.
- 6.40.—Sports Corner, conducted by Mr. L. E. WILLIAMS.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Radio Association Bulletin. *S.B. from London.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—Mr. W. H. DALTON, F.Z.S., F.R.H.S., A.R.San.I., "The Protection of Carnivora."
- 8.0-12.0.—Programme *S.B. from London.*

2ZY MANCHESTER. 375 M.

- 4.0-5.15.—Dance Music, relayed from the State Café. Lilian Thwaites (Soprano). Harry Pashley (Baritone). Talk to Women.
- 5.30-6.30.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Radio Association Bulletin. *S.B. from London.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—Mr. F. STACEY LINTOTT: Weekly Talk on Sport.
- Dance Music and Humour.**
THE DULCETTOS DANCE BAND:
Conductor, WILLIAM TAYLOR.
JOHN E. GREEN (Entertainer).
- 8.0. Band.
Selected.
- 8.20 (approx.). John E. Green.
"If Life Were a Play" Gray
"Philosophy of Work."
"A North Country Interlude."
- 8.40 (approx.). Band.
Selected.
- 9.0-11.0.—Speeches at the Royal Academy Banquet. *S.B. from London.*
- 11.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Local News.
- 11.15-12.0.—THE SAVOY BANDS. *S.B. from London.*

5NO NEWCASTLE. 400 M.

- 3.45-5.15.—Dorothy Robson (Elocutionist). The Davies Trio. London Paper ("Careers for Women: The Medical Profession," by a Woman Doctor). Alfred Smith (Oboe).
- 5.15-6.0.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Radio Association Bulletin. *S.B. from London.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—Mr. Raymond Parks. *S.B. from London.*
- 8.0-12.0.—Programme *S.B. from London.*

2BD ABERDEEN. 495 M.

- 3.30. THE WIRELESS ORCHESTRA.
Selection, "The Rebel Maid" Phillips
Two Novelettes Ancliffe
Serenade Miniature; Love Lilt.
- 3.50. ARTHUR G. LONIE (Tenor).
"Jessie, the Flow'r o' Dunblane" MacFarren
"Ae Fond Kiss" Gatty (1)
Orchestra.
- 4.0. Selection "The Pearl Fishers" Bizet
"Romantique" Ketelbey
Reveil d'Amour; Scherzo; Valse Dramatique.
- 4.20. Arthur G. Lonie.
"Mary Morrison" Sullivan
"Annie Laurie" MacFarren
Orchestra.
- 4.30. "Colonial Song" Grainger
Concert Valse, "Slaunthe" French
"March of the Dwarfs" Moszkowski
- 4.45-5.0.—Feminine Topics.
- 5.30.—CHILDREN'S CORNER: Songs by the Uncles.
- 6.0.—Mr. William Brown, B.Sc., M.R.C.V.S., "Veterinary Topics." Farmers' Advice Corner under the auspices of the North of Scotland Agricultural College: Conducted by Don G. Munro, B.Sc.
- 6.30. THE WIRELESS ORCHESTRA.
Miscellaneous Programme.
"Merry Playmates" Howgill
"Alfresco" Herbert
"April Night" Clutsum
"Maritza" Wood
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Radio Association Bulletin. *S.B. from London.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—Mr. A. F. WOOD, "How to Improve Your Photography."
Vocalists—Violinist.
- 8.0. IDA SARGENT (Songs at the Piano).
"The Market" Carey
"Dennis" Richardson
"Little Mary Fawcett" Withy
"Woman Costs Less than a Man" Regboir
- 8.10. FRED FALCONER (Solo Violin).
Chanson Louis XIII and Pavane
Couperin-Kreisler
Caprice Viennois Kreisler
Spanish Dance Granados-Kreisler
- 8.25. ALEX MCGREGOR (Baritone).
"My Nannie's Awa" Traditional
"My Boy Tammy" Traditional
Ida Sargent.
- 8.30. "Sh! h! h!" Sargent
"My Little Garden" Sargent
"Cows" Sargent
"The Lilac Tree" Gartlan
- 8.40. Fred Falconer.
Andantino Martini-Kreisler
Scherzo Dittersdorf-Kreisler
Variations on a Theme by Tartini Kreisler
- 8.50. Alex McGregor.
"I am a Son of Nars" Traditional
"Johnnie Cope" Diack
- 9.0-11.0.—Speeches at the Royal Academy Banquet. *S.B. from London.*
- 11.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
- 11.15-12.0.—THE SAVOY BANDS. *S.B. from London.*

5SC GLASGOW. 420 M.

- 11.0.—Relay of Speech by H.R.H. PRINCE HENRY on the occasion of the Laying of the Memorial Stone at the Hospital for Diseases of the Ear, Nose, and Throat, Glasgow.
An Hour of Melody.
THE WIRELESS QUARTET.
THOMAS WILLIAMSON (Baritone).
Quartet.
- 3.30. Overture, "A Midsummer Night's Dream" Thomas

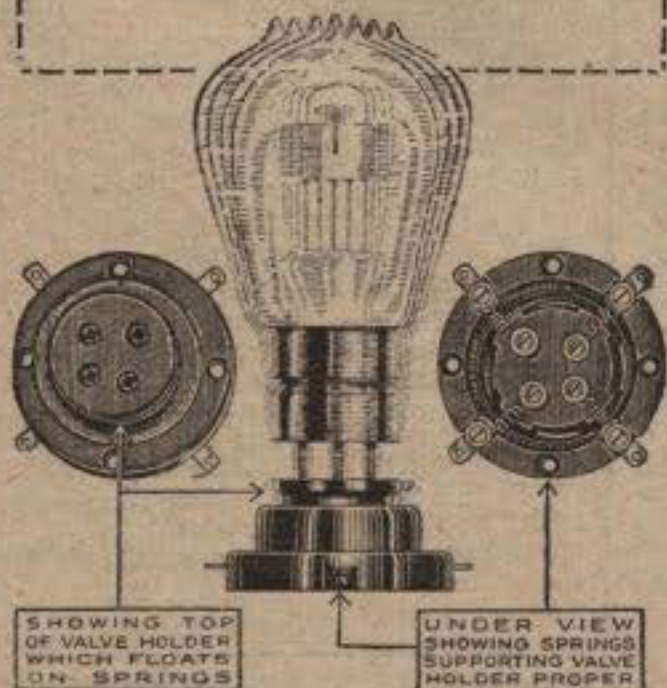
(Continued in column 1, page 235.)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 108.



A special feature of the Ethophone V.

ON looking inside the cabinet of the Ethophone V, the unusual shape of the valve holders immediately attracts attention. These anti-phonic valve holders are designed to eliminate the microphonic noises associated with dull-emitter valves. As the illustration below shows, the valve holder proper is slung on springs which absorb mechanical shocks and vibration. This method of support not only achieves the main object named but tends to prolong the life of the valves by protecting them from damage. The sockets are countersunk and so the risk of short circuits is eliminated.



The Ethophone V.

—a receiver famed all over the world

THE Ethophone V. represents the ultimate desire of all who want to make the best of broadcast. It is an ideal receiver for loud speaker reception of both British and Continental programmes, and under favourable conditions will receive American stations.

The Ethophone V., a tuner, receiver and power amplifier combined, is a powerful instrument and employs four valves. As explained in the panel on the left, it is specially designed for the use of dull-emitter valves under proper conditions. It is operated by three simple controls, will receive on any wave-length from 100 metres upwards, and is fitted with a special device, the Selector, which is used to minimise "interference." The panel is free from untidy wires, as all terminals are placed conveniently at the back of the cabinet.

In conjunction with the Ethovox Loud Speaker, the Ethophone V. reproduces music and speech perfectly. You *must* hear this combination to appreciate the depth and beauty of the mellow tone which enables us to name the Ethophone V. and the Ethovox as *musical* instruments. Go to any Burndept Agent and ask him to give you a free demonstration.

Ethophone V. (No. 1508), without valves or batteries, £30.
Marconi Licence, £2 10s.

Ethovox Loud Speaker, either 120 or 2,000 ohms resistance, £5.

BURNDEPT

WIRELESS LIMITED

Aldine House, Bedford Street, Strand, London, W.C.2.

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CARDIFF: 67, Queen Street.

BIRMINGHAM: Winchester House, Victoria Square.

NORTHAMPTON: 10, The Drapery.

NEWCASTLE: 17, Lisle Street.

WIRELESS PROGRAMME—BELFAST (April 26th, to May 2nd.)

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

2BE 435 M. SUNDAY.

- 4.0-6.0.—POPULAR ORCHESTRAL PROGRAMME. *S.B. from Glasgow.*
 6.0-6.30.—CHILDREN'S CORNER. *S.B. from Newcastle.*
 7.0. THE STATION CHOIR.
 Hymn, "To Our Redeemer's Glorious Name"
 Anthem, "Remember Not, Lord" *Purcell* (46)
 The Rev. D. HENDERSON, of Great Victoria Street Baptist Church, Religious Address.
 Hymn, "Why Should I Fear the Darkest Hour?"
 9.30-10.30.—Programme *S.B. from London.*

MONDAY.

- 4.0-5.0.—The "2BE" Quartet.
 5.30-6.0.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Dr. J. J. SIMPSON. *S.B. from Cardiff.*

Opera—Poetry—Drama.

THE STATION ORCHESTRA:
 R. M. KENT (Tenor).
 THE BELFAST RADIO PLAYERS.

- 7.30. Orchestra.
 Overture to "Faust" *Gounod* (15)
 Suite, "Carmen" *Bizet* (44)
 R. M. Kent, with Orchestra.
 Aria, "The Flower Song" ("Carmen") *Bizet* (44)
 Orchestra.
 Intermezzo ("Cavalleria Rusticana") *Mascagni* (3)
 Barcarolle ("The Tales of Hoffmann") *Offenbach* (34)
 R. M. Kent.
 "Lohengrin's Narration" *Wagner*
 "There is a Flower that Bloometh"
 ("Maritana") *Wallace*
 Orchestra.
 "Pas des Fleurs" ("Naila") *Delibes* (38)
 The Radio Players
 Present
 "NINE O'CLOCK"
 (Cyril L. Ashurst).

Cast:
 Sir John Richmond (A Famous Explorer)
 TYRONE POWER
 Grieg (His Friend) ARTHUR MALCOLM
 Parker (A Servant) J. R. MAGEEAN
 Scene—A Room in Sir John Richmond's
 Town House. Time—The Present.
 Produced by ARTHUR MALCOLM.

- 9.0.—Mr. FOREST REID on "Lyric Poetry."
 R. M. Kent.
 "On With the Motley" ("Pagliacci") *Leoncavallo* (3)
 "O Vision Entrancing" ("Esmeralda") *Goring Thomas* (9)
 Orchestra.
 Ballet Music ("Faust") *Gounod* (15)
 Overture, "Mignon" *Thomas* (34)
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Dr. R. W. LIVINGSTONE, Vice-Chancellor of Queen's University, "Some Views of Life in the Ancient World—A Preacher." Local News.
 10.30. Orchestra.
 Selection, "Manon Lescaut" .. *Puccini* (34)
 10.40.—Close down.

TUESDAY.

- 11.30-12.30.—Gramophone Records.
 4.0-5.30.—The Station Orchestra. May Reid (Soprano).
 5.30-6.0.—CHILDREN'S CORNER.

- 6.40-6.55.—Mr. FREDERICK CURRAGH, "The Story of Our Life-Boats."
 7.0-8.0.—Programme *S.B. from London.*
 8.0.—N.A.R.M.A.T. Concert. For particulars see Tuesday's Programme Page.
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 10.10.—Prof. J. ARTHUR THOMSON, M.A., LL.D. *S.B. from Aberdeen.* Local News.
 10.30.—N.A.R.M.A.T. Concert (cont.).
 11.15.—THE SAVOY BANDS. *S.B. from London.*
 12.0.—Close down.

WEDNESDAY.

- 4.0-5.0.—The "2BE" Quartet.
 5.30-6.0.—CHILDREN'S CORNER.
 6.40.—Farmers' Talk by the Ministry of Agriculture (N. Ireland).
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Principal C. GRANT ROBERTSON C.V.O., M.A. *S.B. from Birmingham.*

Symphony Concert.

HERBERT HEYNER (Baritone).
 ERNEST A. A. STONELEY (Violin).
 MINA HARPUR (Violin).
 THE AUGMENTED STATION ORCHESTRA.
 Conducted by HAROLD LOWE.

- 7.30. Orchestra.
 Rhapsodic Dance, "The Bamboula" *Coleridge-Taylor* (34)
 Overture, "The Merry Wives of Windsor" *Nicolai*
 Herbert Heyner.
 Selected Songs.
 Orchestra.
 Hungarian Rhapsody, No. 2 in D Minor and G. *Liszt*
 Herbert Heyner.
 Selected Songs.
 Orchestra.
 Entr'actes—
 Minuet in C, Op. 14 *Padrewski* (38)
 Humoreske in G ... *Dvorak* (41)
 Herbert Heyner.
 Selected Songs.
 Orchestra.

"Welsh Rhapsody" *German* (46)
 Ernest A. A. Stoneley and Mina Harpur.
 Concerto in D Minor for Two Violins and Strings *Bach*
 Orchestra.

Prelude and Love Death ("Tristan and Isolde") *Wagner* (34)
 Entr'acte and Valse ("Coppélia") *Delibes*
 "Danse Cosaque" ("Mazeppa") *Tchaikovsky*

- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 The Rt. Hon. ARTHUR HENDERSON M.P. *S.B. from London.*
 Local News.
 Orchestra.
 10.30.—Suite, "Rustic Revels" .. *Fletcher* (15).
 10.40-11.10.—Programme *S.B. from London.*

THURSDAY.

- 4.0-5.0.—The "2BE" Quintet.
 5.30-6.0.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Market Prices for Farmers and Fortnightly Bulletin of the Ministry of Agriculture. *S.B. from London.*

The Whirligig of Time.
 THE STATION ORCHESTRA.
 THE BELFAST RADIO PLAYERS.

- 7.30. Orchestra.
 Overture, "The Black Domino" .. *Auber*
 Valse, "Blue Danube" *Strauss*
 Quadrille, "Beauties of Ireland" *Bowman*

The Radio Players
 Present
 "AN HOUR IN A MID-VICTORIAN DRAWING-ROOM."
 Originated and Produced by TYRONE POWER.
 Characters:
 Mrs. Podbury Pauncefoot
 CHARLOTTE TEDLIE
 Alberta (Her Daughter) .. EVVA KERR
 Clara Twigg KATHLEEN PORTER
 Col. Tupman Tozer ARTHUR MALCOLM
 Frederick Blenkinsop G. COFFEY MAY
 Alfred Pantin T. O. CORRIN

9.0. Orchestra.
 "Songs Without Words" .. *Mendelssohn*
 Grand March *Blake* (10)
 The Radio Players
 Present
 "TEN MINUTES OF PROGRESS."
 Originated and Produced by TYRONE POWER.

Characters:
 Dr. Portia Tope-Glaishar
 CHARLOTTE TEDLIE
 Henry Tope-Glaishar (Her Husband)
 T. O. CORRIN
 Mrs. Magnolia Block EVVA KERR
 Osbert Hoyt ARTHUR MALCOLM
 Sacheverel Hoyt G. COFFEY MAY
 Gadarene B. Vancouver (A Sculptress)
 KATHLEEN PORTER

- Orchestra.
 "Rag-time" *Stravinsky* (16)
 Evva Kerr.
 Three Pastoral Songs *Quilter* (25)
 Orchestra.
 "Hamabdil," a Hebrew Melody (Strings, Tympani and Harp) *Bantock* (16)
 Suite for Small Orchestra .. *Stravinsky* (16)
 March; Polka; Valse; Galop.
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Capt. P. P. ECKERSLEY. *S.B. from London.*
 Local News.
 10.30.—THE SAVOY BANDS. *S.B. from London.*
 11.30.—Close down.

FRIDAY.

11.30-12.30.—Gramophone Records.
 4.0-5.30. Concert.
 THE STATION ORCHESTRA.
 DAVID WILSON (Baritone).
 Orchestra.
 March, "Vito" *Hope* (34)
 Overture, "A May Day" *Wood* (34)
 Symphony No. 7 (Salomon Set) *Haydn*
 David Wilson.
 "Over Here" *Chas. Wood*
 "The Pauper's Drive" *Sidney Homer*
 "Mendin' Roadways" *Eric Coates*
 Orchestra.

- Suite, "Enfantino" *Lardelli* (34)
 Aubade; Danse des Enfants (Gavotte); Danse des Galants (Polka); Danse des Filles (Valse).
 Three Country Sketches *Hovgill* (34)
 Pastorale; Entr'acte; The Little Villagers' Dance.
 Fox-trot, "Let It Rain" *Kendis and Dyson*
 5.30-6.0.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.*
 7.25.—Light Music. *S.B. from London.*
 7.40.—Col. D. A. TYRIE. *S.B. from Dundee.*
 8.0-11.0.—Programme *S.B. from London.*

SATURDAY.

- 4.0-5.0.—The "2BE" Trio. E. J. Harris (Solo Clarinet).
 5.30-6.0.—CHILDREN'S CORNER.
 7.0-12.0.—Programme *S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 193.

The Maker of Modern Africa. A Pugnacious Poet.

Livingstone's Pioneer Work. By Cyril Midgeley, B.Sc., F.R.G.S.*



DAVID LIVINGSTONE.

THE great pioneer work of such men as Da Gama and Columbus first opened up the great trade routes of the world. The sea became a highway and in the next two centuries the seaward edges of all the continents became known. In some cases, the lands were readily opened up and pioneers made their way along the rivers into the interior, as, for example, along the Mississippi and the St. Lawrence, in North America. In Africa, however, the case was different—Africa long remained the Dark Continent, known to Europeans only in isolated patches and with white settlements only along the coast.

Two names stand out in the history of the exploration of the interior of Africa—Mungo Park, who died while exploring the course of the Niger River, in 1805, and David Livingstone, who died in 1873, also in the Heart of Africa.

From Mill to Medicine.

Dr. Livingstone, as a boy, had one big ambition—to go to China as a missionary, for at first he had no thought of going to Africa, the land which did eventually claim his life's work.

His people were poor, and Livingstone, as a boy, had a very hard time of it. He only won through by virtue of much economy, much hard work and hardship, and by his determination to get away from the mill and follow out his life as he had planned it. He went to Glasgow where, keeping himself by working in a mill, he eventually qualified as a doctor and was ready for China.

Just as he was on the point of going there a war broke out and, rather than wait, Livingstone decided to change the sphere of his labour, and go out with Dr. Moffat to work among the natives on the edge of the Kalahari Desert. This was in 1841, and for thirty-two years from this date, Dr. Livingstone laboured and toiled for the good of the natives of Africa.

Among the Bushmen.

Livingstone's first experiences of African life were with the bushmen tribes living on the edge of the Kalahari. At this time, a great drought had inflicted hardship on all the lands around the Kalahari. Livingstone taught the natives how to make the best of the water in local streams, and showed them how to irrigate their land. For a long time, he tried to struggle on and to improve the conditions of these people, but he had two big enemies, the Boers, who did not approve of his missionary work among the natives, and the native medicine men, who were naturally much opposed to the new doctrines Livingstone tried to teach.

Later, Livingstone crossed northwards over the great Kalahari Desert and reached the Zambesi and the land now known as Rhodesia—the first white man to visit this part of the world.

Crossing the desert, Livingstone made his first great geographical discovery—Lake Ngami. Two attempts to reach the Zambesi from Lake Ngami failed, because the chiefs refused to allow Livingstone to pass. In the end, he had

to make a long detour to reach the land he desired. This detour led over the bed of an old dried-up inland sea. Everybody suffered from thirst, but in spite of the lack of water and the danger of sleeping sickness, Livingstone eventually reached the famous Makololo tribe of warriors who, under their chief, Sebituane, had captured the country on the south bank of the River Zambesi. The country was exceptionally rich and fertile, but the Makololo were warriors and, as such, despised farming. They levied tribute on the conquered tribes of farmers and lived on the food produced by their slaves.

Scared by a Magic Lantern.

Moving along the Zambesi, Livingstone at first received great kindness from the chiefs through whose lands he passed. The great white doctor was a man whose personality gripped even the chiefs of the Zambesi, and his medical skill was a way by which again and again he was able to turn circumstances in his favour.

At the Court of the great chief Shinte, Livingstone showed some simple Bible pictures by means of the old-fashioned magic lantern. These were very popular, except such pictures as Abraham and the proposed sacrifice of Isaac. An old-fashioned magic-lantern show would be a very tame affair nowadays, but the sight of the raised knife on the screen was too much for the nerves of these black warriors.

Opposed by Slave-Traders.

As Livingstone approached the coast, his troubles increased, for he was now passing over the more usual routes of the slave-traders, who had always bribed the native chiefs through whose land they passed. Expecting bribes and not receiving them, the natives did their best to oppose the advance of Livingstone, and the last stages of the journey were difficult and trying.

At last they reached the coast and the outposts of civilization, where at Loanda, Livingstone was well received and helped by the Portuguese officials. The sea was a source of great wonder to the natives who had travelled with Livingstone. Remember that they were men from the very heart of Africa—men to whom the sea was but a legend. Here is their account of how they first saw the sea:—

"We marched along," they said, "with our father, believing that what the ancients had always told us was true, that the world has no end. But all at once the world said to us: 'I am finished. There is no more of me.' " "Our father" was the way in which the natives spoke of Livingstone.

Many Discoveries.

One of Livingstone's ideas in making his journey down the Zambesi to the coast was to open up a trade route which might break through the monopoly of the slave-dealers, so that, after his visit to the coast, he returned once more to the land of the Makololo.

Here he heard much of a certain region along the Zambesi and, exploring this, he discovered the Victoria Falls.

Of his later discoveries in Africa we cannot say much. He discovered Lake Nyasa and re-visited the Victoria Falls. After a visit to England, in 1866, he again returned to Africa and wandered for five years in the neighbourhood of Lake Tanganyika. Rumours reached the coast that he was dead and, in 1871, the relief expedition under Stanley found him ill at Ujiji.

After Stanley's return, Livingstone pushed on into the heart of Africa, searching for the source of the Congo, but on the morning of May 1st, 1873, his native servant found him dead in his tent.

By Francis Gribble.

FEW poets know which of their works are destined to immortality and which to oblivion; but Thomas Moore was one of the few. Again and again he predicted that his "Irish Melodies" would be remembered when all his other poems had been forgotten, and he was right. "Lalla Rookh" is read nowadays only by professors of literature, who do not read it for their pleasure; but we all know "The Harp that Once," and "Rich and Rare Were the Gems She Wore," and "Love's Young Dream," and "Go Where Glory Waits Thee," and many of the other songs. And we sometimes quote Moore without knowing who it is that we are quoting, as in the case of the familiar lines:—

Though Wisdom oft has sought me,
I scorn'd the lore she brought me.
My only books
Were woman's looks,
And folly's all they've taught me.

A Drawing-Room Entertainer.

This gift of song was Moore's "Open Sesame" to the highest social circles. By its help—together with that of a quick wit and a companionable manner—he easily triumphed over all his social disadvantages. His father was a grocer of the days before multiple shops. His mother's family was in the bacon trade. But he himself had hardly settled in London as a young man of one-and-twenty when he became the intimate friend of Lord Moira, afterwards Viceroy of India, with a standing invitation to stay at Donnington Hall whenever he liked.

He shone as a drawing-room entertainer, in an age in which that art had not yet become a profession. He sang his own songs, playing his own accompaniments, and he was as successful in his *genre* as Corney Grain and Mr. Sterndale Bennett in theirs.

He specially excelled in pathos, and pathos was, at that date, fashionable. His songs unsealed the fount of tears, and his listeners wallowed in the voluptuous luxury of woe. Excellent as they were, they owed much to his rendering of them, and it was his personal success which sent them through edition after edition.

Stopping a Duel.

Everybody liked him. Though he could be quarrelsome, he had not a real enemy in the world. Two men whom he had challenged to mortal combat in that duelling age—Byron, and Jeffrey of the *Edinburgh Review*—became his most intimate friends. In the case of his hostile encounter with Jeffrey, it is related that the two principals were "conversing affably" while their seconds were loading the pistols, and were delighted when the "myrmidons of Bow Street," as the police were then styled, emerged from a clump of trees and separated them. Soon afterwards, at any rate, Jeffrey was asking Moore to join the band of contributors to his periodical, and his social acceptability was so great that Lord Lansdowne was willing to pay his debts and Lord John Russell undertook the task of writing his biography.

Happy Home Life.

His domestic life was also happy. He married an actress, but she had no desire to live in the limelight, either on the stage or in Society. All her interests were centred in her country cottage and her babies; but she did not expect her husband to spend all his time at home. She quite understood that his literary success depended in some measure on his social position, and she was content to be left in the country while he spent the season in town as a bachelor. Nor is there any reason to suppose that he ever abused the privilege or gave her cause for jealousy.

* In a talk from Birmingham.

From Hallé to Harty.

The Story of the Hallé Orchestra. By J. A. Forsyth.

IN the year 1857 there was held in Manchester the Art Treasures Exhibition, and Mr. Charles Hallé was invited by the Committee to provide the music. From these small beginnings was formed the famous Hallé Orchestra, destined to play such a vital part in the musical life of this country, and especially in the musical life of the North of England.

So great was the success of the Art Treasures band that, greatly daring, Mr. Hallé was encouraged to start the remarkable series of concerts, in the Free Trade Hall, Manchester, on January 30th, 1858, that from that day to this have gone on each winter without interruption, and still bear their founder's name.

Half a Crown Profit!

The old story of that first season is, perhaps, worthy of repetition. How the clear profit amounted to half a crown, and how Hallé's business manager duly presented him with ten new threepenny-bits, one for himself, one for his wife, and one for each of his eight children. Once firmly established, however, the fame of the Orchestra grew by leaps and bounds and, before long, concerts were given not only in Manchester, but all over the North of England and Scotland, with occasional fugitive visits to London and even across the water to Ireland.

Hallé was not only a great conductor and a born leader of men, but one of the foremost pianists of his day, and he appeared in this capacity at his Manchester concerts alone on 369 occasions. Before taking up his permanent residence in Manchester, Hallé lived in Paris, and was the intimate friend and whole-hearted admirer of Berlioz, and to him is due the credit of introducing this brilliantly-gifted composer's works to English audiences. It is a coincidence that Hamilton Harty, who, thirty years after Hallé's death became his successor in Manchester, should also be not only a Berlioz enthusiast, but generally recognized as the finest exponent of his compositions.

Famous Conductors.

The Hallé Orchestra, ever since its inception, has always been distinguished by two outstanding features, the personnel of the band and the programmes of the concerts. The former has been made up, in the main, by virtuosi of their particular instruments, among its leaders having been Ludwig Straus, Willy Hess, Dr. Brodsky, and Arthur Catterall, to mention only a few well-known names.

Sir Charles Hallé died suddenly in October, 1895, five days before the first concert of the season, and an interregnum season of guest conductors was hurriedly arranged, the first of whom was Sir Arthur Sullivan, an old and

intimate friend of the Hallé family. Twelve months later, Sir Frederic Cowen was appointed to the command, and under his rule the Orchestra pursued the even tenor of its way. And then, in 1899, began the second great epoch of the Hallé Orchestra, when Dr. Hans Richter settled in Manchester and became its conductor.

The thirteen years of Richter's régime were of incalculable benefit to the Orchestra and to music generally, for during his stay in England orchestral playing and orchestral conducting made extraordinary strides, both artistically and in the favour of the public. In addition to his world-wide celebrity, Richter had the genius for getting all that was best out of his players and he so enhanced the reputation of the Orchestra that it, too, became of almost world-wide importance. If proof of this statement were necessary, it is forthcoming in the fact that when Richter resigned, the late Arthur Nikisch, Richard Strauss, and Weingartner were all willing to take his place had their Continental engagements permitted.

Encouraging Elgar.

And those thirteen years of invaluable service were rendered especially notable for the introduction and exploitation of a large number of works by British composers. Particularly is this true of Elgar, and he would be the first to acknowledge the help and encouragement he received from his well-beloved "King Hans." Indeed, Elgar's first symphony was given its first performance by Richter and the Hallé Orchestra in Manchester.

In the spring of 1912, Dr. Richter, full of years and well-deserved popularity, retired, and I personally know they were years of great happiness and satisfaction for him, and wonderful interest and incitement to the Orchestra.

His place was taken by Michael Balling, the well-known Bayreuth conductor, and although, owing to the outbreak of war in 1914, his stay was short, he made his mark in Manchester, and left the Orchestra at least as well equipped as when he took charge. To follow hot foot on the heels of a Colossus like Richter was not a simple proposition, but Balling's work promised well until fate put an end to

this genial and good conductor's many activities in England.

The autumn of 1914 was a troublesome time in the history of the Hallé Orchestra, for, like many other institutions, it was shaken to its foundations, and some of the guarantors would have broken it up there and then. But the moment brought forth the man, and when Thomas Beecham offered his services, the menace was averted.

Exciting Years.

Music in England owes this great-hearted musician a debt of gratitude that has never been properly recognized, and it is incontrovertible that when he, in his imperturbable fashion, took up the Hallé conductorship, there was an example of cool level-headedness set to other musical organizations that did much to restore the general unsteadiness of outlook.

For six years, aided by his able lieutenants, Albert Coates, Eugene Goossens, and Hamilton Harty, he conducted the Hallé Orchestra here, there, and everywhere, and very brilliant, not to say exciting, years they were.

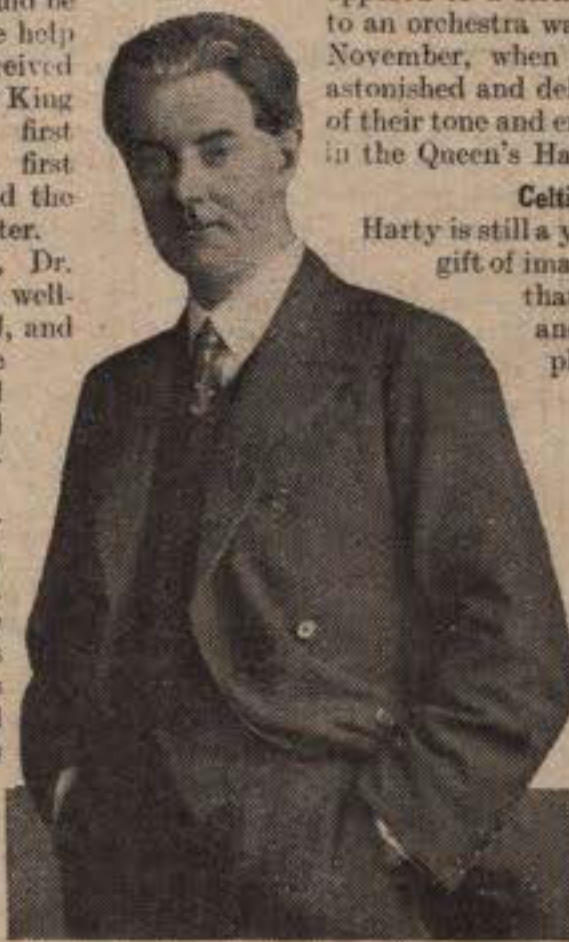
The third great epoch had its dawn in the autumn of 1920, with the appointment of Hamilton Harty as the permanent Hallé conductor, and what a permanent conductor, as opposed to a series of guest conductors, means to an orchestra was illustrated last October and November, when he and the Hallé Orchestra astonished and delighted London by the beauty of their tone and ensemble at their three concerts in the Queen's Hall.

Celtic Imagination.

Harty is still a young man. He has the Celtic gift of imagination, a fervent enthusiasm that is magnetic alike to orchestra and audience, and a firm, but pliant, hand with the "stick."

He has immensely increased the artistic reputation of the Orchestra, and, incidentally, his own during the last year or two and, like his predecessor, Sir Charles Hallé, he takes an active part in the musical life of Manchester.

It is of interest to know that Mr. Harty is to receive the degree of Doctor of Music, *honoris causa*, from the University of Dublin next June, and it is a coincidence that a similar honour was conferred on Dr. Richter many years ago, and among the audience on that occasion was Hamilton Harty, then a mere youth.



Mr. HAMILTON HARTY.

BROADCASTING IN IRELAND.

DURING the past twelve months thousands of people in the Irish Free State have listened nightly to the programmes given by the B.B.C., but have not in any way contributed towards the expenses of providing them.

Irish listeners have to pay a tax of £1 per annum for being allowed to use a receiving set, but the B.B.C. do not receive a portion of this sum, as in the case of Great Britain and Northern Ireland. There has been for a long time a feeling amongst listeners in the Free State that it is hardly fair to make use of the facilities provided by the B.B.C. without contributing to the cost.

With the object of showing some appreciation of the work of the B.B.C., it has been suggested that listeners from the Irish Free State should

provide, at their own expense, one complete night's entertainment from the High-Power Station. The night to be an "Irish Night," with artists from Ireland. The cost of this would not be very heavy, and at the outside would not exceed £100, a sum that can easily be raised by Free State radio enthusiasts. A committee is being formed and artists secured, so that, in the event of the project being supported, an early date can be arranged for the programme.

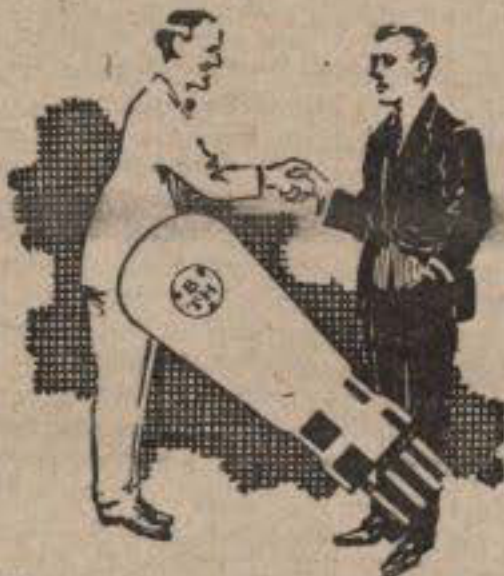
Any listeners in the Irish Free State who wish to contribute towards this should communicate with Mr. S. T. Robinson, 33 and 34, South King Street, Dublin, stating the amount they are willing to subscribe to this entertainment. In the event of the total amount promised being in excess of requirements, only the *pro rata* amount will be asked for from those promised.

THREE wireless sets have been installed at Marylebone Workhouse Infirmary.

RECENTLY, Station "2FC," the farmers' broadcasting service in Sydney, Australia, transmitted a complete sitting of the State Legislative Assembly.

The experiment was very successful and proves that Parliamentary sittings can be broadcast with good effect.

THE Chesterton (Cambs) Board of Guardians has decided to install wireless apparatus, at a cost of £70, at the workhouse for the entertainment of the inmates. It is proposed to have three loud speakers, one in the men's ward, one in the women's ward and one in the day-room.



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Dundee Programme.

2DE 331 M.

Week Beginning Sunday, April 26th.

SUNDAY, April 26th.

4.0-6.30.—Programme S.B. from Glasgow.
8.30-9.0.—Service conducted by The Rev. Provost A. C. DON, M.A., of the Cathedral Church of St. Paul.
9.0-10.30.—Programme S.B. from London.

MON., April 27th, WED., April 29th, SAT., May 2nd.

3.0-4.30.—Concert. Women's Topics.
5.15-6.0.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from Glasgow.

TUESDAY, April 28th.

11.30-12.30.—Concert.
3.30-4.30.—Kinnaird Hall Picture House Orchestra.
5.15-6.0.—CHILDREN'S CORNER.
6.40-12.0.—Programme S.B. from London.

THURSDAY, April 30th.

3.30-4.30.—Kinnaird Picture House Orchestra.
4.30-5.0.—Recital of New Gramophone Records.
5.15-6.0.—Teens' Corner.
6.40-7.40.—Programme S.B. from London.
7.40.—Talk on "The Twenty-Ninth C. E. Convention in Dundee."
8.0-11.30.—Programme S.B. from London.

FRIDAY, May 1st.

3.30-4.30.—Kinnaird Picture House Orchestra.
5.15-6.0.—CHILDREN'S CORNER.
7.0-7.40.—Programme S.B. from London.
7.40.—Col. D. A. TYRIE, "Six Weeks on the Riviera." S.B. to Glasgow, Aberdeen and Belfast.

May Day.

MARY FERRIER (Soprano).
JAMES G. CAMERON (Baritone).

ORCHESTRA:

Under the Direction of
H. HOLLINGSWORTH.

8.0. Orchestra.
"The Rose" Myddleton (34)
Mary Ferrier.
Old World Dance Songs
Montague Phillips (15)

8.30-9.0.—Programme S.B. from Edinburgh.

Homage to Antonin Dvorak.

(Born 8,9,1841, Died 1,5,1904.)

9.0. James G. Cameron.
"Silent Woods" }
"Songs My Mother Taught Me" } Dvorak (41)
Orchestra.

Humoreske Dvorak (41)

Mary Ferrier.

"I Chant My Lay" }
"Hark! My Triangle" } Dvorak (41)

MAY DAY (Continued).

9.20. Orchestra.
Suite, "Woodland Sketches" MacDowell
James G. Cameron.

"'Twas in the Glorious Month of May"
Schumann

"Love Song" Brahms (41)

Henry Hollingsworth.

Selections, "Airs and Dances" .. Purcell

Mary Ferrier.

"Have You Seen But a White Lily Grow?"
Old English

"Rose Softly Blooming" Spohr

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

Station Director's Talk.

10.30 (approx.) Orchestra.

Idyll, "The Singing Stream"
Howard Carr (51)

James G. Cameron.

"It Was a Lover and His Lass" .. Morley (9)

"O Mistress Mine" J. F. Heyde (63)

"When Laura Smiles" Dowland (68)

Orchestra.

Minuetina Byford (10)

Pastorale from "English Scenes"
Bantock (10)

11.0.—Close down.

Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, April 26th.

SUNDAY, April 26th.

4.0-6.30.—Programme S.B. from Glasgow.
8.30-9.0.—The Rev. KENNETH DUNBAR, Lockhart Memorial Church, Religious Address, and Hymns by the Church Choir.
9.0-10.30.—Programme S.B. from London.

MONDAY, April 27th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.40-11.0.—Programme S.B. from London.

TUESDAY, April 28th.

11.30-12.30.—Gramophone Records.
3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.40-12.0.—Programme S.B. from London.

WEDNESDAY, April 29th.

2.30-3.30.—The Station Pianoforte Trio.
3.30.—Talk to Schools: Mr. E. W. M. Balfour-Melville, M.A., "Six British Statesmen—(1) Sir Robert Walpole."
5.0-6.0.—CHILDREN'S CORNER.
6.40-8.0.—Programme S.B. from London.
8.0-10.25.—Programme S.B. from Glasgow.
10.25.—Mr. J. S. CHISHOLM: Horticultural Talk.
Local News.

10.40-11.10.—Programme S.B. from London.

11.10-12.0.—"THE ROMANY REVELLERS"
from the Dumedin Palais de Danse.

THURSDAY, April 30th.

11.30-12.30.—Gramophone Records.
3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.40-11.30.—Programme S.B. from London.

FRIDAY, May 1st.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.40-8.0.—Programme S.B. from London.

A Birthday Party.

Edinburgh Station, born May 1st, 1924.
8.0.—Preliminary Remarks by the Station Director.

8.10. THE EUTERPE DANCE ORCHESTRA will play some cheerful music to create an appropriate atmosphere.

8.20. ROBERT BURNETT (Baritone) will sing.

8.30. 8.30-9.0. S.B. to Dundee.
JOHN HENRY will give his impressions of Edinburgh and other things.

8.42. The Euterpe Dance Orchestra.
8.52.—Capt. P. P. ECKERSLEY, Chief Engineer to the B.B.C., will have something to say.

9.0.—The Rt. Hon. Sir W. L. SLEIGH, Lord Provost of Edinburgh, will speak.

9.10. Robert Burnett will sing again.

9.25. A Sketch entitled "RADIO RACHEL," or "ALONE IN THE ETHER," by Willie Carrier.

To be performed by Members of the Staff of the Edinburgh Station.

Should difficulties arise in regard to the copyright of this work, we shall substitute another and more serious sketch entitled:

"TUNING NOTES," or "HEARD ON THE TILES," by "Cat's Whisker."

The above transmission will be preceded by a Prologue in Verse, spoken by the Station Bard.

10.0-10.25.—Programme S.B. from London.

Station Topics and Local News.

10.35 (approx.) John Henry will pile on the agony.

10.45-11.0.—The Euterpe Dance Orchestra.

SATURDAY, May 2nd.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.40-8.0.—Programme S.B. from London.

8.0-9.0.—Programme S.B. from Glasgow.

9.0-12.0.—Programme S.B. from London.

Hull Programme.

6KH 335 M.

Week Beginning Sunday, April 26th.

SUNDAY, April 26th.

4.0-6.30. } Programmes S.B. from London.
8.30-10.30. }

MONDAY, April 27th, and WEDNESDAY, April 29th.

3.0-3.30. } Music relayed from the Majestic
4.0-4.30. } Picture House.
3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
6.20-6.30.—Boy Scouts' Talk (Wednesday).
6.40 onwards.—Programme S.B. from London.

TUESDAY, April 28th, and THURSDAY, April 30th.

3.0-3.30. } Gramophone Records.
4.0-4.30. }
3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
6.40 onwards.—Programme S.B. from London.

FRIDAY, May 1st.

3.0-3.30. } Music relayed from the Majestic
4.0-4.30. } Picture House.
3.30-4.0.—Transmission to Schools.
4.30-5.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
6.40-7.40.—Programme S.B. from London.
7.40.—Mr. HIRAM P. BAILEY: "Shanghaied in the Nineties."

Popular Night.

ANNIE HEARFIELD (Solo Pianoforte).
ARTHUR JOHNSON (Solo Violin).
FREDERICK TODD (Baritone).
HAROLD KELLINGTON (Recitals).
ARTHUR JOHNSON'S PIANOFORTE QUINTET.

8.0. Quintet.
Selection, "Her Soldier Boy" .. Romberg
Spanish Serenade, "Anita" Bilton (34)

8.15. Frederick Todd.
"If All the Young Maidens" .. Lohr (15)

"In Days of Old" Hatton (67)

"Father O'Flynn" Stanford (9)

8.25. Arthur Johnson.
Air from Concerto, Op. 28 Goldmark

Scherzo in B Flat Dittersdorf-Kreiser (57)

8.35. Harold Kellington.
Recital, "By Courier" O. Henry

8.45. Quintet.
A Miniature Overture, "The Merry-makers"
Eric Coates (15)

Reverie, "Extase" Ganne (26)

9.0. Annie Hearfield.
Valse in E Minor }
Berceuse } Chopin
Study in G Flat .. }

9.10. Frederick Todd.
"Barncombe Fair" Kennedy Russell (9)

"The Song of the Waggoner"
Breville Smith (15)

"The Mistress of the Master"
Lyal Phillips (15)

9.20. Quintet.
Valse, "Guitarina" Chapuis (56)

Adagio—from the "Moonlight" Sonata
Beethoven

"Arabian Dance" Grieg

9.35. Harold Kellington.
Recital, "The Crossing Keeper"
F. W. Thomas

9.45. Arthur Johnson.
"Liebesfreud" Kreiser (57)

Meditation in C Spire

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

Sir GEORGE NEWMAN. S.B. from London.

Local News.

10.30. Annie Hearfield.
"Hark, Hark, the Lark" .. Schubert-Liszt

Fantasia, "Rigoletto" Verdi-Liszt

10.40. Frederick Todd.
"Dumbledum Day" Lohr (15)

"The Adjutant" Howard Fisher (9)

"Old Ben Bowlegs" Armstrong (43)

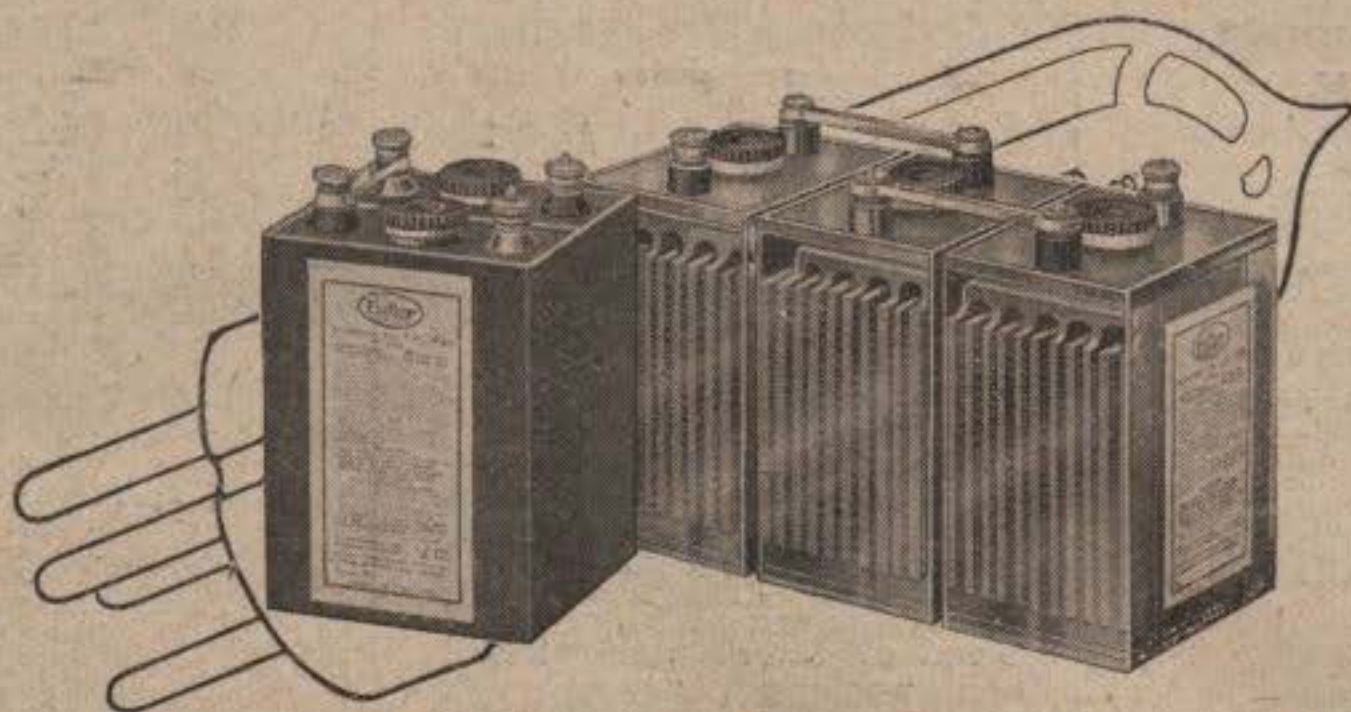
10.50. Quintet.
Fantasia, "Cavalleria Rusticana" Mascagni

11.0.—Close down.

SATURDAY, May 2nd.

3.0-3.30. } Gramophone Records.
4.0-4.30. }

3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
6.40-12.0.—Programme S.B. from London.



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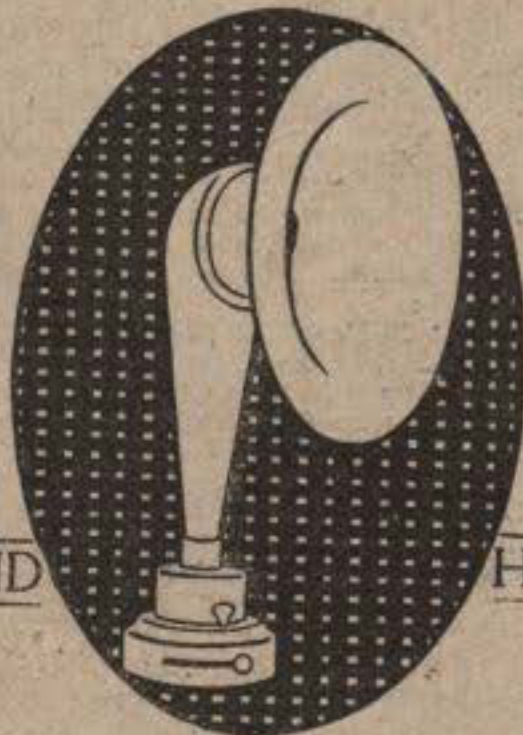
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Leeds—Bradford Programme.

2LS 346 M. 310 M.

Week Beginning Sunday, April 26th.

SUNDAY, April 26th.

4.0-6.30.—Programme S.B. from London.
8.15-9.0.—Service relayed from Queen's Street Congregational Church. Address by the Rev. Dr. HORTON, of London.
9.0-10.30.—Programme S.B. from London.

MONDAY, April 27th.

11.30-12.30.—Gramophone Records.
2.45-3.45.—The Station Trio.
5.30-6.15.—CHILDREN'S CORNER.
6.15-6.30.—Teens' Corner.
6.40-10.10.—Programme S.B. from London.
10.10.—Prof. LASCELLES ABERCROMBIE, M.A., "Introduction to Poetry." S.B. to all Stations except Belfast. Local News.
10.30-11.0.—Programme S.B. from London.

TUESDAY, April 28th.

11.30-12.30.—Gramophone Records.
2.30-4.0.—Isaac Freedman and his Orchestra, relayed from the Theatre Royal Picture House, Bradford.
4.45-5.15.—WOMEN'S HALF-HOUR.
5.30-6.15.—CHILDREN'S CORNER.
6.15-6.30.—Teens' Corner.
6.40-12.0.—Programme S.B. from London.

WEDNESDAY, April 29th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Signor Calamani and his Orchestra, relayed from the Scala Theatre, Leeds.
5.30-6.15.—CHILDREN'S CORNER.
6.15-6.30.—Teens' Corner.
6.40-7.40.—Programme S.B. from London.
7.40.—"On My Anvil," by the Smilesmith.
8.0-11.10.—Programme S.B. from London.

THURSDAY, April 30th.

11.30-12.30.—Gramophone Records.
2.30-4.0.—Isaac Freedman and his Orchestra.
4.45-5.15.—WOMEN'S HALF-HOUR.
5.30-6.15.—CHILDREN'S CORNER.
6.15-6.30.—Teens' Corner.
6.40-7.40.—Programme S.B. from London.
7.40.—Scouts' Corner: "The Life Story of a Plaiice," by Prof. W. Garstang.
8.0-11.30.—Programme S.B. from London.

FRIDAY, May 1st.

11.30-12.30.—Gramophone Records.
3.30-4.0.—Talk to Local Schools.
4.0-5.0.—Signor Calamani and his Orchestra.
5.30-6.15.—CHILDREN'S CORNER.
6.15-6.30.—Teens' Corner.
6.40-8.0.—Programme S.B. from London.

Maytime.

8.0-10.0 and 10.30-11.0.
HELEN DAIR (Soprano).
EFFIE MANN (Contralto).
RONALD MURGATROYD (Tenor).
GEORGE LISTER, J. O'NEILL (Entertainers).
CONSTANCE MORRIS (Recitals).
LESLIE LINLEY (Violin).
ARTHUR HAYNES (Cello).
HAROLD HARRISON at the Piano.
I.—A MAY MORNING.

"Hail, bounteous May! that dost inspire
Mirth, and youth, and warm desire—
Thus we salute thee with an easy song
And welcome thee and wish thee long."
—Milton.

II.—ON THE FARM.

"He . . . loved to sit
In the low hut, or garnish'd cottage,
And praise the farmer's homely wit."
—W. M. Praed.

A COMEDY INTERLUDE,

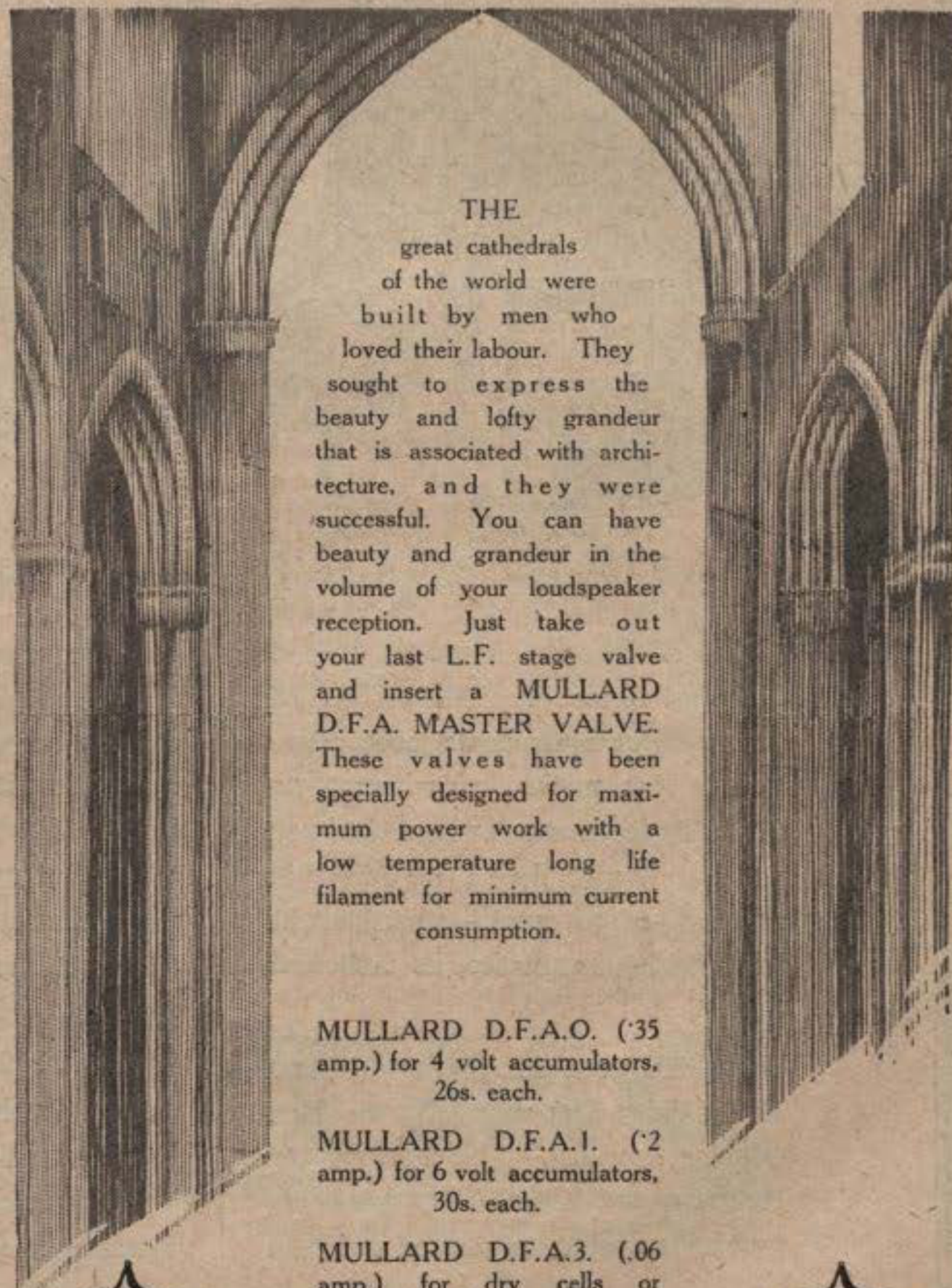
having reference to all the maladies of Spring, including Spring-cleaning and Love, and introducing SAMUEL DALTON in Bird and Animal Mimicry.
The Farmer J. O'NEILL
The New Farm Hand GEORGE LISTER
The Dairymaid CONSTANCE MORRIS

III.—THE VILLAGE GREEN.

"The Maypole is up,
Now give us the cup;
I'll drink to the garlands around it—"
—Herrick."

(Continued in column 1, page 237.)

VOLUME



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be playing, each instrument will enter in, in its full character and colour, and the overture will be in your own home what it is in the concert hall—in the centre of the concert hall—a blend of many tones. That is why the Cosmos Radio Valve Sets are known as the Musicians' Sets.

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Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, April 26th.

SUNDAY, April 26th.

4.0-6.30.—Programme S.B. from London.
 8.30-9.0.—Simple Service, relayed from St. James' Church, Toxteth Park. Address by The Rev. ARCH. HOWSON.
 9.0-10.30.—Programme S.B. from London.

MONDAY, April 27th.

11.0-12.0.—Midday Concert.
 3.30-4.30.—Musical Lecture by Moses Baritz.
 5.30-6.20.—CHILDREN'S CORNER.
 6.20-6.35.—'Teens' Corner.
 6.40-11.0.—Programme S.B. from London.

TUESDAY, April 28th.

3.30-4.0.—WOMEN'S HALF-HOUR.
 4.0-5.0.—The "State Brighter Liverpool" Band, relayed from the State Café.
 5.30-6.20.—CHILDREN'S CORNER.
 6.20-6.35.—'Teens' Corner.
 6.40-12.0.—Programme S.B. from London.

WEDNESDAY, April 29th.

11.0-12.0.—Midday Concert.
 3.30-4.30.—The "6LV" String Quartet.
 5.30-6.20.—CHILDREN'S CORNER.
 6.20-6.35.—'Teens' Corner.
 6.40-11.10.—Programme S.B. from London.

THURSDAY, April 30th.

3.30-4.0.—WOMEN'S HALF-HOUR.
 4.0-5.0.—Gaillard and his Orchestra.
 5.30-6.20.—CHILDREN'S CORNER.
 6.20-6.35.—'Teens' Corner.
 6.40-11.30.—Programme S.B. from London.

FRIDAY, May 1st.

3.15-3.45.—Transmission for schools.
 4.0-5.0.—The "6LV" Station Pianoforte Quartet.
 5.30-6.20.—CHILDREN'S CORNER.
 6.20-6.35.—'Teens' Corner.
 6.40-7.40.—Programme S.B. from London.
 7.40.—Mr. Robert Gladstone on (2) "The Early History of Liverpool."

"How Day Again Breaks Winter's Chain."

DORIS GAMBELL (Soprano),
 ALBERT E. BATTEN (Tenor),
 GEORGE HILL (Baritone).

THE STATION CHORAL SOCIETY.
 THE AUGMENTED STATION ORCHESTRA:

Under the Direction of FREDERICK BROWN.

- 8.0. Overture, "A Midsummer Night Dream" Thomas
- 8.15. Choir and Orchestra. "The First Walpurgis Night" Mendelssohn (40)
- 8.45. Orchestra. Suite, "Sylvan Scenes" Percy Fletcher (34)
- 9.5. George Hill. Three Songs of Travel Vaughan Williams (9)
- 9.20. Albert E. Batten. "At Dawning" Cadman (9)
- "Come Into the Garden, Maud" Balfe
- 9.35. Orchestra. Entr'acte, "The Whispering of the Flowers" Blon (34)
- 9.45. Choir and Orchestra. "Blest Pair of Sirens" Parry (46)
- 10.0-10.25.—Programme S.B. from London.
- Local News.
- 10.30. Doris Gambell. "A May Morning" Denza (15)
- "Lo, Here the Gentle Lark" Bishop (Flute Obbligato: E. HATTON.)
- 10.40. Orchestra. "Lyric Suite" Grieg
- 11.0.—Close down.

SATURDAY, May 2nd.

3.0-4.0.—Mr. Ellingford's Organ Recital, relayed from St. George's Hall.
 5.30-6.20.—CHILDREN'S CORNER.
 6.20-6.35.—'Teens' Corner.
 6.40-12.0.—Programme S.B. from London.



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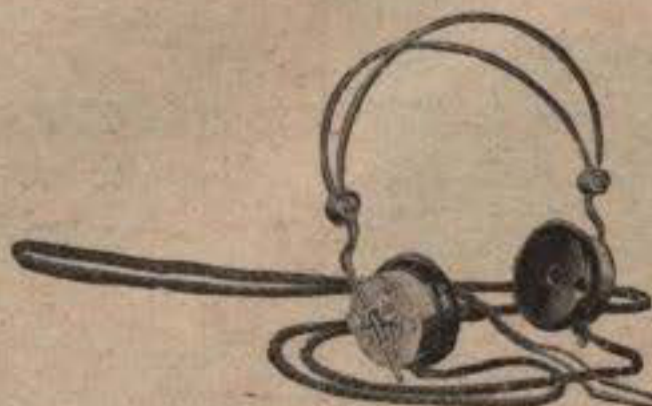
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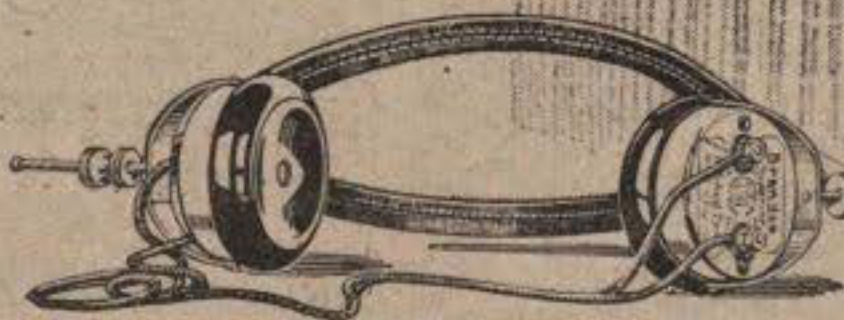
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Table-Talker

42/-



*Matched Tone
Headphones*

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Nottingham Programme.

5NG 328 M.

Week Beginning Sunday, April 26th.

SUNDAY, April 26th.

4.0-6.30.—Programme S.B. from London.
8.15-8.50. Service, The Rev. Ira G. Goldhawk.
Relayed from the Albert Hall.
9.0-10.30.—Programme S.B. from London.

MONDAY, April 27th.

11.30-12.30.—Pianola Recital.
3.30-4.30.—The Scala Picture Theatre Orchestra : Musical Director, Andrew James.
4.30-5.0.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—"Teens' Corner."
6.20-6.30.—Station Topics.
6.40-7.40.—Programme S.B. from London.
7.40.—Prof. H. H. SWINNERTON, D.Sc.,
"Strayed and Vanished Continents" (2).
8.0-11.0.—Programme S.B. from London.

TUESDAY, April 28th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Lyons' Café Orchestra : Conductor, Brasseley Eyton.
4.30-5.0.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.20-6.35.—"Teens' Corner."
6.40-7.40.—Programme S.B. from London.
7.40.—Mr. C. TABORN, "The Garden in May."
8.0-12.0.—Programme S.B. from London.

WEDNESDAY, April 29th.

11.30-12.30.—Short Story Hour.
3.15-3.30.—Mr. L. Moseley, Astronomical Notes.
3.30-4.30.—Lyons' Café Orchestra.
4.30-5.0.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.20-6.35.—"Teens' Corner."
6.40-11.10.—Programme S.B. from London.

THURSDAY, April 30th.

11.30-12.30.—Pianola Recital.
3.25-3.45.—Transmission to Schools: Mr. Bernard Johnson, B.A., Mus. Bac., F.R.C.O., "Tunes."
3.45-4.45.—The Scala Picture Theatre Orchestra.
5.15-6.0.—CHILDREN'S CORNER.
6.20-6.35.—"Teens' Corner."
6.40-8.0.—Programme S.B. from London.

Inaugural Concert

of the
Community Singing Society.

Relayed from the Albert Hall.

Chairman: Mr. BERNARD JOHNSON, B.A., Mus. Bac., F.R.C.O.

Conductor: WILLIAM TURNER.

LILIAN STILES-ALLEN (Soprano).

JOSEPH FARRINGTON (Bass).

JOHN HENRY (Entertainer).

THE NOTTINGHAM PHILHARMONIC SOCIETY.

8.0. Choir and Community Singing Society.
National Anthem.
Joseph Farrington.

"I'm a Roamer" Mendelssohn (6)
Joseph Farrington with Choir and
Community Singing Society.

"Bonnie Banks of Loch Lomond"
Scotch Air (6)

Lilian Stiles-Allen.
"The Jewel Song" ("Faust") Gounod (15)
John Henry.

Nottingham Philharmonic Society.
"Come to the Fair" E. Martin (26)
"In This Hour of Softened Splendour"

Pinsuti (6)

Joseph Farrington.
"The Yeomen of England" ... E. German
Joseph Farrington and Community
Singing Society.

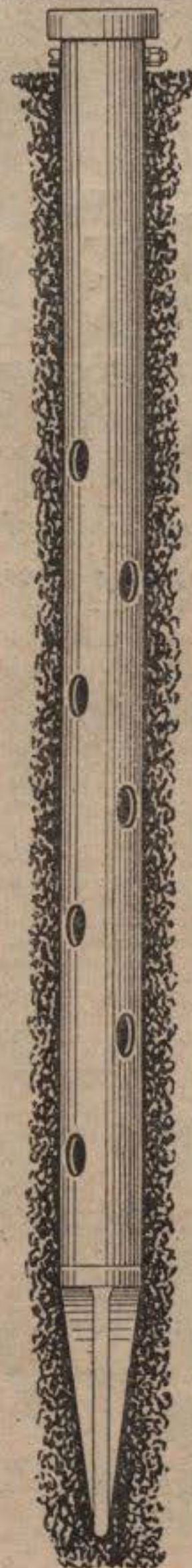
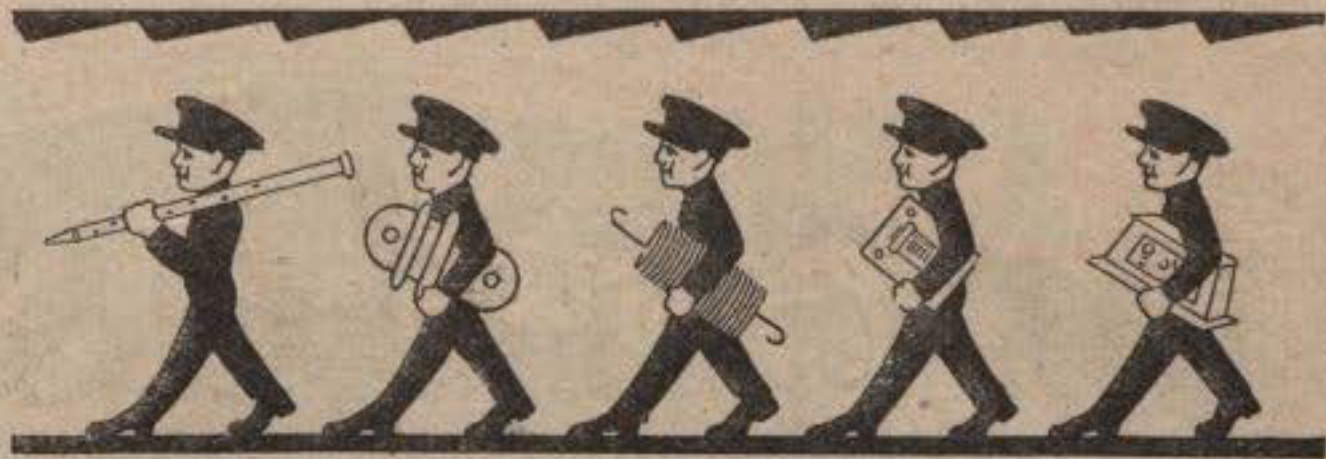
"The Floral Dance" Moss (15)
Lilian Stiles-Allen.

"She Wandered Down the Mountain Side"
Clay (9)

Lilian Stiles-Allen and Community
Singing Society.
"The Dear Little Shamrock" Irish Air (6)
John Henry.

Lilian Stiles-Allen and Joseph Farrington.
Duet, "Trot Here and There" ("Véronique")
..... Messenger (15)

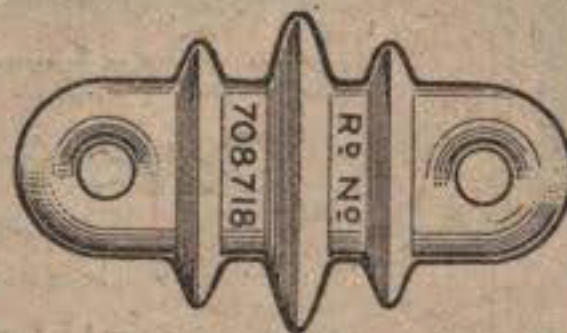
(Continued on page 237.)



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Every little bit of energy saved makes a world of difference to your reception. The Climax Radio Earth, Insulators and Shock Absorbers save big bits of energy and cut out the chief weaknesses in present-day wireless installations. THE CLIMAX RADIO EARTH—the low-loss DIRECT TUBULAR EARTH. Far better than the old-fashioned water-pipe or gas-pipe earth. Ready for use. Easily fitted. Maximum efficiency. Length, approx. 30ins. Price 5/-

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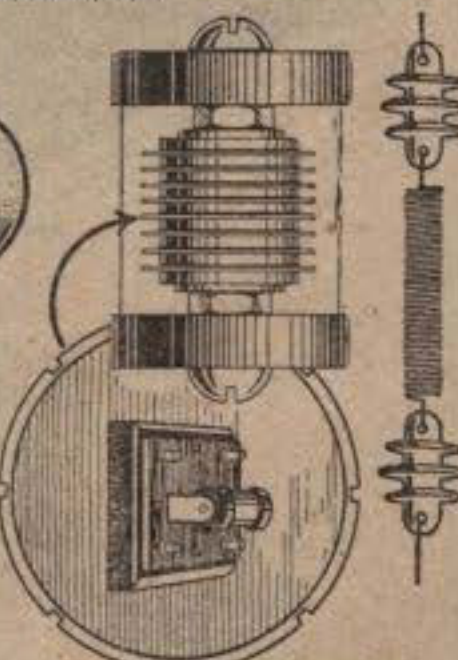
Price per pair 1/-. Set of four insulators with two shock absorbers, 3/-.

THE CLIMAX JUNIOR CRYSTAL SET DE LUXE.

A very attractive crystal set in a small, beautifully finished mahogany case, carrying a brilliantly polished panel with silver finished fittings. The detector is the well-known Climax Sure-Set Plug-in detector, fitted with micrometer adjustment. This detector can be set quickly and easily, and is very stable when set. It has all the advantages of a permanent detector, with the advantage that you can adjust it. The miniature switch enables the wave length to be changed over to Chelmsford without using any loading coils.

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Made on the multi-gap, quenched spark principle. Provides atmospheric space charges and lightning discharges with a straight path to earth of very low reluctance. Protects the set—whether in use or not. NO SWITCHES NECESSARY. The mica insulating discs and series multiple gaps ensure complete absence of arcing effect. Leaves your signals at maximum strength. Equipped with a Climax Lightning Arrester, an aerial is a positive protection against lightning. Instead of being a source of danger. Price 7/6, complete, ready to fix.



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Every Climax product is clearly marked with the name "Climax." In case of difficulty, or if substitutes are offered you, send your order direct to us, together with P.O., and we will send the goods by return.

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RADIO

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*"For Distance Neutron
Outshines All."*

Orrell, Bootle.

No doubt you will be pleased to hear the following details re your crystal.

Friday evening I tuned in Bournemouth after Liverpool station closed down at 10.50, and heard them quite loud enough to tell the music and follow same, after which I succeeded in tuning in the Dance Music from Glasgow until 11.30, when the announcer gave the tunes played and closed down. I may state that it is by no means the first time I have tuned in Glasgow, and on two occasions Belfast. Manchester I can obtain any time, daylight or dark, and is everything one may wish for on three Pair of Headphones.

Set Edison Bell Vario with square law condenser across Neutron Crystal and Micro Dect.

I consider this all the more remarkable as the crystal is well handled, having been set in various detectors with Woods metal, sometimes with too much heat, in fact, so hot that I could not hold cup in hand.

I have tried most Crystals and Detectors, but *for Distance Neutron outshines all*, and not one spot but nearly all over.
F. G. U.

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Packed in tin with silver cats-whisker.
Insist on Neutron in the Black and
Yellow Tin. If unable to obtain, send
1/6 with dealer's name
and this wonderful crystal
will be mailed by return.

1/6

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NEUTRON LTD.,
Sicilian House, Southampton Row,
London, W.C.1. *Phone: Museum 2077.*



Plymouth Programme.

5 PY 338 M.

Week Beginning Sunday, April 26th.

SUNDAY, April 26th.

4.0-6.30.—Programme S.B. from London.
8.15-9.0. Sunday Evening Service.

Address by
The Rev. J. H. B. MASTERMAN,
Bishop of Plymouth.

Relayed from
St. Andrew's Parish Church.

9.0-10.30.—Programme S.B. from London.

**MONDAY, April 27th, and WEDNESDAY,
April 29th.**

11.30-12.30.—Gramophone Records.
3.30-4.30.—Ernest Manning and his Orchestra,
relayed from the New Palladium Cinema.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
6.40 onwards.—Programme S.B. from London.

TUESDAY, April 28th.

3.30-4.30.—Ernest Manning and his Orchestra.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
6.30.—Boy Scouts' Bulletin.
6.40-12.0.—Programme S.B. from London.

**THURSDAY, April 30th, and SATURDAY,
May 2nd.**

4.0-5.0.—Albert Fullbrook and his Trio, relayed
from the Royal Hotel.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
6.40 onwards.—Programme S.B. from London.

FRIDAY, May 1st.

3.30-4.0.—Talks to Schools: Mr. W. H.
Burgess, M.A.: "The Good Ship *May-
flower*," Musical Interlude. Mrs. G. N.
Case: "The Story of Sobreh and
Rustam" (Matthew Arnold).
4.0-5.0.—Albert Fullbrook and his Trio.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
6.40-7.40.—Programme S.B. from London.
7.40.—Mr. C. W. BRACKEN, B.A., F.E.S.,
"Nursery Rhymes: Their Origin and
Meaning."

Edward German Programme.

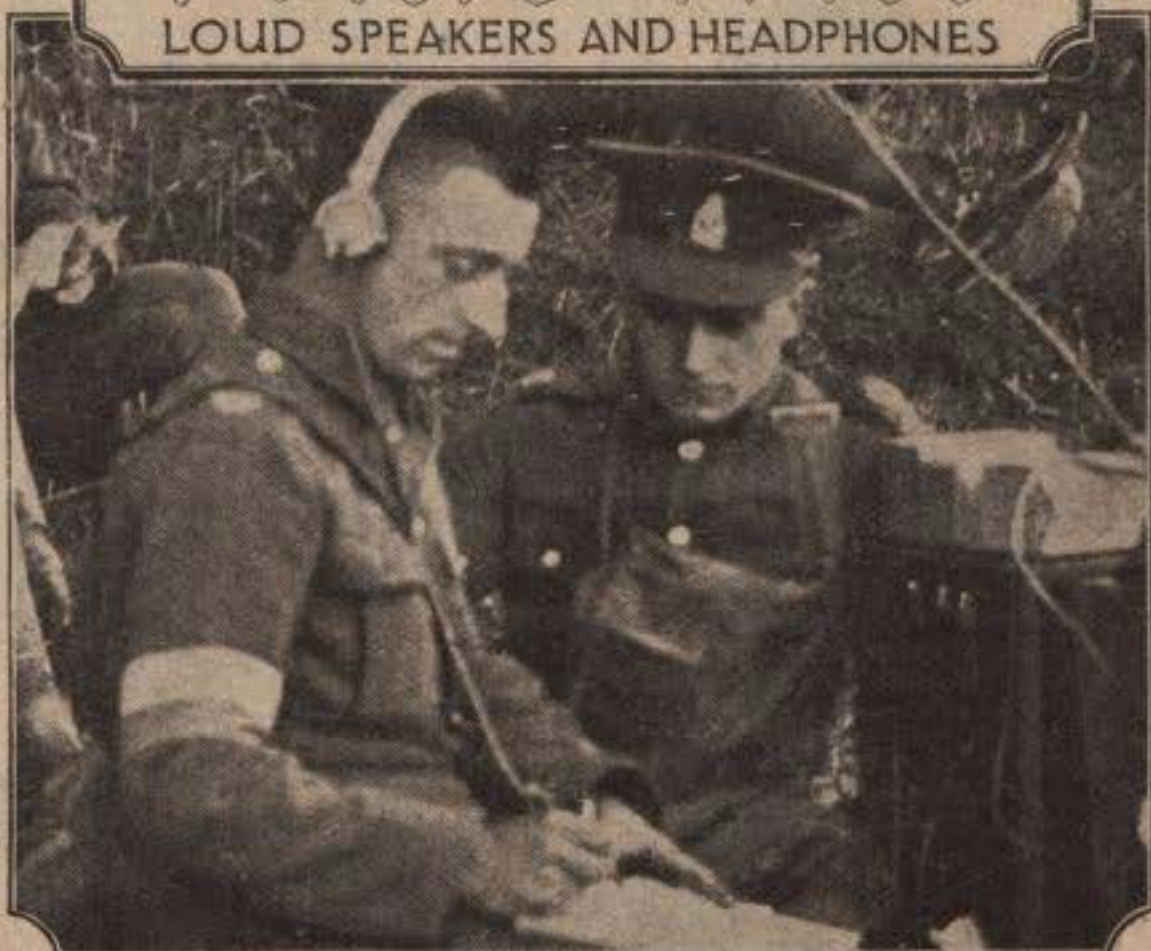
KATHLEEN DRAKE (Soprano).
ARTHUR WATKINSON (Baritone).
BAND OF H.M. ROYAL MARINES
(Plymouth Division).

(By permission of Col. Comm. F. C. Edwards,
and Officers R.M.)
Director of Music:

Lt. P. S. G. O'Donnell, M.V.O.

- The Band.
8.0. Selection, "A Princess of Kensington" (15)
Bourrée and Gigue from "Much Ado About
Nothing" (46)
8.20. Kathleen Drake.
"Who Can Say that Love is Cruel?" (15)
"Twin Butterflies" (15)
8.30. The Band.
Welsh Rhapsody (46)
"Nell Gwyn Dances" (15)
8.50. Arthur Watkinson.
"The Yeomen of England" (15)
9.0. The Band.
Selection, "Tom Jones" (15)
Three Dances, "As You Like It" (46)
Incidental Music, "The Tempter."
9.30. Kathleen Drake.
Waltz Song, "Tom Jones" (15)
"O Sinking Sun" ("Emerald Isle") (15)
9.45. The Band.
"Henry VIII. Dances" (40)
Selection, "Merrie England" (15)
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir GEORGE NEWMAN. S.B. from
London.
Local News.
10.30. Arthur Watkinson.
"May Day at Islington" (4) Oliver
"Songs of the Fair" *Easthope Martin* (26)
The Band.
"Children's Overture" (15) Quilter
11.0.—Close down.

Brown
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**Ask the man who wore a
blue - and - white armlet!**

If you want to know the measure of esteem in which **Brown Headphones** were held during the Great War, ask any member of the Royal Engineers. He will readily tell you of their extreme reliability even under the rigours of campaigning. When messages simply had to go through—when men's lives depended upon communication with the front line being maintained—**Brown A-type Headphones** were entrusted with the work of interpreting the signals.

To-day, thousands of wireless enthusiasts—experts and amateurs alike—think only of the **Brown A-type** when fine headphones are mentioned. Obviously their exclusive reed mechanism (patented throughout the world) places them in a class apart.

And now that a greatly increased demand permits a reduction in manufacturing costs they are even better value at their new prices. For long distance reception every Radio enthusiast needs at least one pair of **Brown A-type Headphones**.

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8,000 ohms } 60/-

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**Brown
A-type
Loud Speaker.**

**Brown
H.1 Loud
Speaker.**

**Brown
A-type
Phones.**



Only the Wuncell gives that bell-like tone.

If you are already using Dull Emitter Valves and obtaining disappointing results from your Loud Speaker do not blame your Set without first testing the Valves. Remember that the secret of Cossor success lies in the correct use being made of the electron stream given off by the filament. In the Wuncell the filament is arched and almost totally enclosed by the hood-shaped anode and Grid. Practically no portion of the electron emission can escape. But, on the other hand, any Valve with a long, straight filament and tubular anode permits a wasteful leakage of the electron stream at each end of the anode.

Obviously such a design means inefficient operation — and inefficient operation means loss of sensitiveness and distortion. If you are already a user of Cossor Bright Emitters we need only remind you that when you decide to take advantage of the economies of Dull Emitters, you will find the Wuncell W.1 and W.2 are an exact match of the famous P.1 and P.2.

Technical Data:

Filament voltage, 1.2 to 1.8
Fil. consumption, .3 amps.
Plate voltage, 20 to 80

Prices:

W.1 For Detector or L.F. Amplifier

W.2 (With red top for long distance reception)
18/- each

W.R.1 Corresponding to W.1

W.R.2 Corresponding to W.2
20/- each



*Fitted with internal resistance so that Valve can be used with 2, 4, or 6-volt Accumulator without alteration to Set.

Tracking microphonic noises to their lair!

WHILE bright valves were universal we rarely heard much about microphonic noises. To-day, now that so many wireless enthusiasts are awake to the economies of the Dull Emitter, the elimination of microphonic noises is quite a problem.

* * * * *

Various ingenious methods are suggested. Valve holders sprung on rubber bases or on coiled springs are already available. Some technical writers even advocate the mounting of valves on rubber insulated platforms. But these are only makeshifts to make the best of a bad job. Obviously the best way to overcome microphonic noises is to go to the root of the trouble within the valve itself.

* * * * *

Microphonic noises are due to external vibration. Usually the cause lies in the use of an extremely fragile filament. Sometimes it is due to lack of rigidity of the grid. To overcome such noises, therefore, these elements must be so robust in design that movement is practically impossible.

* * * * *

This was the problem that had to be faced when the Cossor Wuncell was designed. Microphonic noises were not accepted as inevitable, we knew that they could be eliminated. First of all we tracked down the causes. The worst culprit was the valve with the long, straight and extremely fragile filament. A filament so delicate that the slightest touch on the glass would set it a-quivering. Such valves on occasion have even been known to set up microphonic noises when the mouth of the Loud Speaker is turned towards them!

* * * * *

Another fruitful cause of microphonic noises lies in the use of a Grid insecurely mounted on its electrode. Most Grids are merely spirals of wires secured to upright nickel supports. And so our experiments drew us more and more to the conclusion that the standard Cossor construction which had definitely produced the finest Bright Emitter should be used for the Wuncell.

* * * * *

Owing to its unique filament construction—an arch with a third supporting electrode at its centre—all possibility of vibration is eliminated. Its Grid, too, is wonderfully rigid. It is built up on a stout metal Grid band and each turn of the wire is securely anchored in three distinct places. Thus in the Wuncell microphonic noises are tracked to their source and completely eliminated. Even if the table on which the Receiver stands is struck there will be no answering discord from the Loud Speaker. Can any other Dull Emitter survive such a drastic test? And thoughtful valve users are realising that such rigidity and strength—particularly in the filament—means a considerable increase in life for the Wuncell.

Cossor Wuncell Valves

THE ONLY DULL-EMITTER VALVES SOLD IN SEALED BOXES

Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, April 26th.

SUNDAY, April 26th.

4.0-6.30. } Programmes S.B. from London.
8.30-10.30. }
11.30-12.30.—Gramophone Records.
4.0-5.0.—Orchestra, relayed from the Grand Hotel.
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
6.40-7.40.—Programme S.B. from London.
7.40.—Station Director's Talk.
8.0-11.0.—Programme S.B. from London.

TUES., April 28th, and WED., April 29th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Orchestra relayed from the Albert Hall (Tuesday).
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
6.40 onwards.—Programme S.B. from London.

THURSDAY, April 30th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Orchestra, relayed from the Albert Hall.
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
6.40-7.40.—Programme S.B. from London.
7.40.—Mr. ERIC N. SIMONS on "George Gissing."
8.0-11.30.—Programme S.B. from London.

FRIDAY, May 1st.

11.30-12.30.—Gramophone Records.
4.0-5.0.—Orchestra, under the direction of Dante Selmi, relayed from the Grand Hotel.
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
6.40-7.40.—Programme S.B. from London.
7.40.—Mr. W. PERCIVAL WESTELL, F.L.S., "Wonderland Nature Talks—(11) Summer Birds from Overseas."

Opera Optimists.

8.0. The Company.
"We're Here"
Chris Gerard and G. T. Cawthorne
J. Cyril Coucom and Ruth E. Oates.
Duet, "Liza and Bill" .. F. O. Lyster (55)
J. Cyril Coucom and Chris Gerard.
"The Poet and Peasant" .. Suppe (55)
Hilda Whitehead and Frank T. Dixon.
"A Night in Venice" .. G. Lucantoni (56)
The Company.
"Come With Us" Hayes and Gallatly (14)
J. CYRIL COUCOM.
"Bachelor Joe" .. Lauri Bowen (53)
J. Cyril Coucom, Frank T. Dixon and Chris Gerard.
Trio, "Them Were Days"
Hayes and Gallatly (14)
G. T. CAWTHORNE.
"Bells of Yorkshire" W. Harrison
Rhapsodie, No. 1 G. List
"STAINLESS STEPHEN" Entertains.
The Company.
"Cross Words"
Chris Gerard and G. T. Cawthorne
Prologue, "Pagliacci" .. Leoncavallo (3)
Operatic Salad.
CHRIS GERARD—Humour,
RUTH E. OATES.
"Orpheus With His Lute" Sullivan
HILDA WHITEHEAD.
"Softly Awakes My Heart" .. Saint-Saens
LILY WILDE.
"A Simple Girl" G. Ellis (14)
J. Cyril Coucom, Frank T. Dixon and
Chris Gerard
Entertain.
FRANK T. DIXON.
"A Hurricane Am I" Garadini
Lily Wilde, Chris Gerard, J. Cyril Coucom
and Frank T. Dixon.
Quartet, "I Should Like"
Hayes and Gallatly (14)
10.0-10.25.—Programme S.B. from London.
Local News.
10.30. The Company.
Coster Burlesque.
"Sometime Never" .. Groom and Gallatly

(Continued on page 237.)

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World's Standard Loud Speaker

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Quality

AMPLION SUPREMACY is unani-
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thousands of Radio Users in many
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AMPLION FACTORY OUTPUT
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definitely announce THERE WILL BE
NO REDUCTION IN THE PRICES
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DURING THIS YEAR, 1925.

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SPECIAL RADIO CONCERT, ON
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World's
Standard

AMPLION

Wireless
Loud
Speaker

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Better Radio Reproduction.

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St. Andrew's Works, Crofton Park, S.E.4

Dear Sirs,
Please send me descriptive literature and
address of nearest AMPLION STOCKIST
where I can hear a demonstration.

Name.....

Address.....

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are fully covered by a guarantee of satisfaction
and free service.

SIEMENS

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NEW TYPE—LARGE CAPACITY.

THE H.T. DRY BATTERIES DE LUXE.



Type R.B.3. 72 volts, with lid removed.

In the designing of these batteries very careful attention has been paid to those details upon which the success of a H.T. dry battery is very largely dependent.

The result is an article which will appeal to the technically-minded by reason of its special constructional features, and to the broadcast listener for the reliability and long life which are associated with the name.

Ample supplies are now available.

Descriptive Price Sheet, 645, on Application.

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“Broadcasting” Comfort

BERKELEY Comfort is broadcast throughout the entire country and has indeed added to the greater enjoyment of wireless by providing ideal conditions for “listening-in.” What can be more delightful than to rest in the luxurious deep-seated comfort of a Berkeley and “listen-in” to the broadcasting concerts and the wireless news?

The universal popularity of the Berkeley increases day by day. Every chair purchased is an eloquent advocate of Berkeley Comfort and Quality. It makes a circle of new friends wherever it goes. Built for ease and comfort, handsome, roomy, and of the greatest durability, Berkeleys are the finest chair value ever offered.

The *Berkeley* Easy Chair

HAS THE LARGEST SALE OF ANY EASY CHAIR IN THE WORLD.

The frame of the Berkeley is exceptionally strong. It is fitted with long steel-coppered springs in the back, seat, and front edge. The Berkeley has bold, broad, heavily upholstered arms, with an extra deep seat and double-bordered front. The seat also has an independent front edge which adds greatly to the comfort and life of the chair.

CASH PRICE 85/- or 15/- with order and 5 payments of 15/- monthly. **FREE DELIVERY** in England & Wales (Scotland 5/- extra).

SOLD ON THE MONEY-BACK PRINCIPLE. Soon after receipt of first payment with your order we send the Berkeley Easy Chair, carriage paid, in England and Wales (Scotland 5/- extra). If upon examination it is not completely satisfactory, you may return it within 7 days at our expense and we will refund your money in full.

WRITE NOW FOR PATTERNS and choose your own covering. On receipt of a postcard we will send you, post free, a complete range of serviceable and artistic designs to harmonise with any scheme of decoration or colouring in your home.

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Berkeleys cannot be obtained elsewhere.

Stoke-on-Trent Programme.

6ST 306 M.

Week Beginning Sunday, April 26th.

SUNDAY, April 26th.

4.0-6.30.—Programme S.B. from London.
8.15.—Special Service from St. Peter's Church.
9.0-10.30.—Programme S.B. from London.

MONDAY, April 27th, to WEDNESDAY, April 29th, and SATURDAY, May 2nd.

12.30-1.30.—Midday Concert (Tuesday).
3.30-4.30.—The Majestic Cinema Orchestra.
Musical Director: Thomas Beckett.
5.0-6.0.—CHILDREN'S CORNER.
6.40 onwards.—Programme S.B. from London.

THURSDAY, April 30th.

3.30-4.30.—Gramophone Records of the Week.
5.0-6.0.—CHILDREN'S CORNER.
6.40-11.30.—Programme S.B. from London.

FRIDAY, May 1st.

12.30-1.30.—Midday Concert.
3.0-3.30.—Transmission to Schools: Mr. J. W. B. Masefield: "Staffordshire Wild Animals."

3.30-4.30.—The Majestic Cinema Orchestra.
5.0-6.0.—CHILDREN'S CORNER.

6.40-8.0.—Programme S.B. from London.
HERBERT E. SHERWIN'S ORCHESTRA.
Leader: AGNES E. SHERWIN.
EDITH MALAND (Soprano).
JOHN BOURNE (Tenor).

C. CADDICK-ADAMS (Solo Violoncello).
8.0. The Orchestra.
"War March of the Priests" ("Athalie")
Mendelssohn

Overture, "Raymond" Ambroise Thomas
8.18. Edith Maland.

"Spring's Awakening" Sanderson (9)
"Dawn, Gentle Flower" Bennett
8.28. The Orchestra.

Intermezzo ("Cavalleria Rusticana")
Mascagni
Hungarian Rhapsody, No. 2 Liszt
8.45. John Bourne.

"I Did Not Know" Trotter (43)
"My Dreams" Posti (15)
8.55. The Orchestra.

Two Norwegian Melodies (for String Orchestra). Grieg
Selection, "La Bohème" Puccini

9.15. Edith Maland.
"The Secret" } Schubert
"Hedge Roses" }

9.25. C. Caddick-Adams.
Selected.
9.30. The Orchestra.

Suite, "Scènes Pittoresques" Massenet (67)
March; Air de Ballet; Angelus; Fête Bohème.
9.50. John Bourne.

"A Daffodil Wedding" W. G. Ross (46)
"Maire, My Girl" Aitken (15)
10.0-10.30.—Programme S.B. from London.

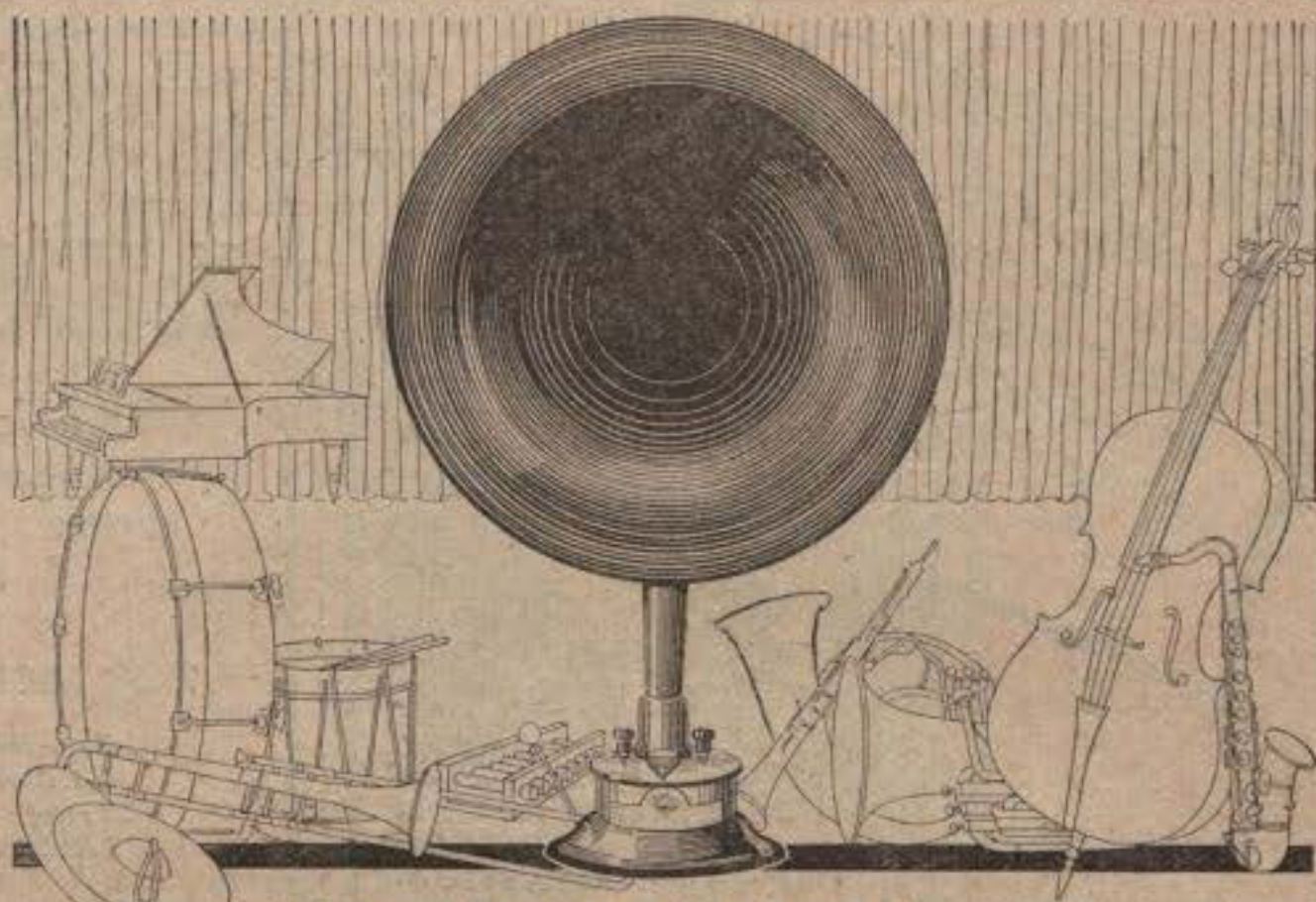
10.30. The Orchestra.
Overture, "Maritana" Wallace
10.40. Edith Maland.

"Villanelle" E. dell'Acqua (4)
10.45. Edith Maland and John Bourne.
Duet, "Close to Your Heart" Charlton (9)

10.50. The Orchestra.
Selection, "Dorothy" Alfred Cellier (15)
11.0.—Close down.

"RADIO TIMES" READING CASE.

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



FAITHFUL REPRODUCTION

You wouldn't expect a bugle to produce the tones of a violin for the simple reason that each is not designed for the other's work.

There is, however, a construction from which practically every type of musical instrument can be reproduced. This wonderful feature of design occurs in the **voicing of organ pipes**. Now take the question of loudspeakers. Thousands of the broadcasting public have been dissatisfied because their loudspeaker failed to give perfect reproduction to **all** instruments.

If they had only known that the **RADIOSUN IS VOICED LIKE AN ORGAN!!** That is the wonderful difference of the Radiosun to all other loudspeakers.

In the construction of the Radiosun loudspeaker you have the ideal combination of expert musical and electrical knowledge and

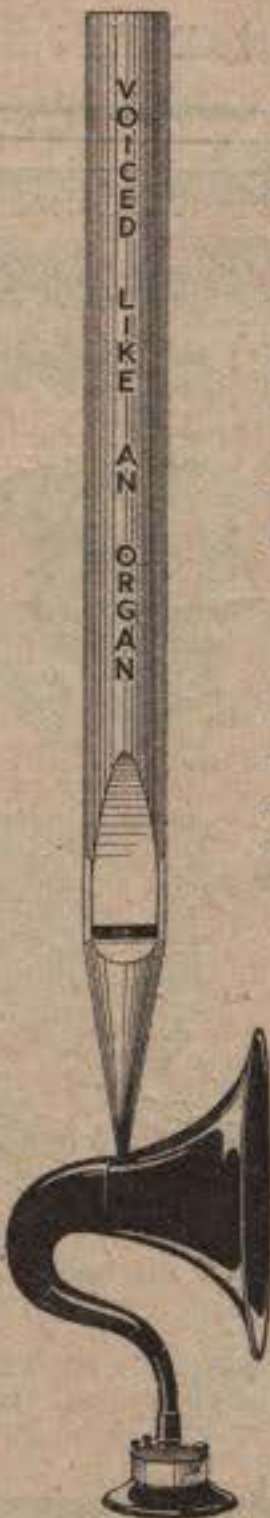
THE RESULTS are
FAITHFUL REPRODUCTION,
CARRYING POWER and
PURE TONE.

You won't be satisfied till you've heard a **RADIOSUN**. Write for our leaflet, "The Wonderful Difference," and arrange for a demonstration, without obligation, with your dealer.

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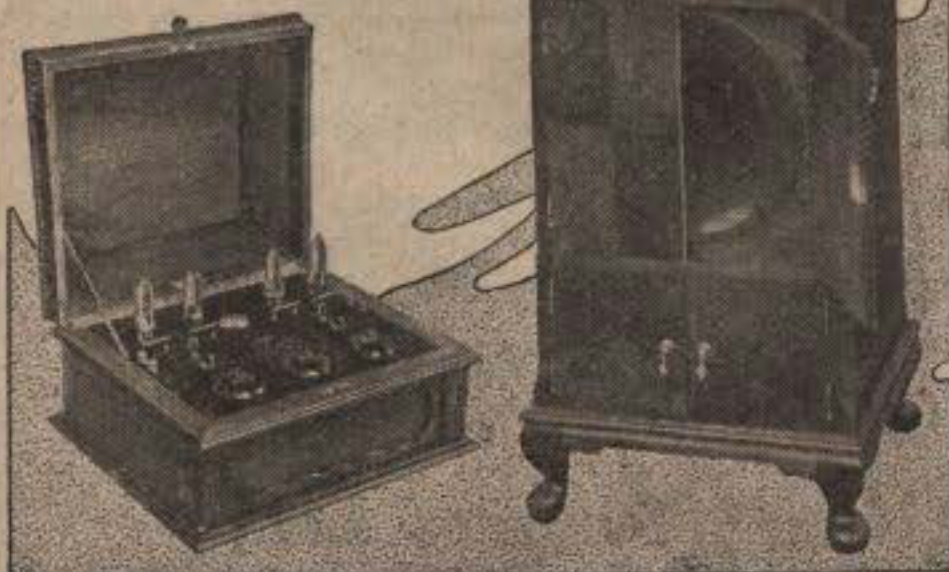
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Swansea Programme.

5SX 485 M.

Week Beginning Sunday, April 26th.

SUNDAY, April 26th.

4.0-6.30.—Programme S.B. from Cardiff.
8.30-9.0.—Studio Service: Address by the Rev. H. BARR TURNER.
9.0-10.55.—Programme S.B. from Cardiff.

MONDAY, April 27th.

3.0-4.0.—The Castle Cinema Orchestra, relayed from the Castle Cinema: Musical Director, Jack Arnold.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.40-7.40.—Programme S.B. from London.
7.40.—Mr. F. J. HARRIES. S.B. from Cardiff.
8.0-11.0.—Programme S.B. from London.

TUESDAY, April 28th.

3.0-4.0.—New Gramophone Records.
5.15-6.0.—CHILDREN'S CORNER.
6.40-7.40.—Programme S.B. from London.
7.40.—The Rev. DAVID RICHARDS, M.A. S.B. from Cardiff.
8.0-12.0.—Programme S.B. from London.

WEDNESDAY, April 29th.

3.0-4.0.—The Castle Cinema Orchestra.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.40-8.0.—Programme S.B. from London.
8.0-11.10.—Programme S.B. from Cardiff.

THURSDAY, April 30th.

3.0-4.0.—W. H. Hoare's Trio.
5.15-6.0.—CHILDREN'S CORNER.
6.40-7.40.—Programme S.B. from London.
7.40.—Mr. RICHARD TRESEDER. S.B. from Cardiff.
8.0-11.30.—Programme S.B. from London.

FRIDAY, May 1st.

3.0-4.0.—The Castle Cinema Orchestra.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.40-7.40.—Programme S.B. from London.
7.40.—Mr. J. KYRLE FLETCHER. S.B. from Cardiff.

The Swansea Welsh Drama Society.

THE STATION TRIO:

T. D. JONES (Pianoforte).
MORGAN LLOYD (Violin).
GWILYM H. THOMAS (Cello).
GWEN JONES (Contralto).
ARTHUR DENBY (Tenor).
ERASMUS MORGAN (Bass).

- 8.0. The Trio.
"Petit Duo Symphonique"
Berthold Jones (57)
Descriptive Intermezzo, "Vesper Time"
Kennedy Russell (4)
- 8.15. Arthur Denby.
"Melisande in the Wood" Alma Goetz (15)
"Ah, Moon of My Delight"
Liza Lehmann (44)
- 8.25. The Trio.
English Dance Suite Alec Rowley (4)
- 8.35. Gwen Jones.
"Telynan'r Saint" W. O. Jones
"Fy-nghartref ar y bryn"
W. S. Gwynn Williams (15)
- 8.45. Erasmus Morgan.
"Hear Me, Ye Winds and Waves"
Handel (9)
"Friend" Clare Novello Davies (9)
- 8.55. The Drama Society.
"DWYWAITH YN BLENTYN"
(R. G. Berry).
Characters:
Capt. Pris Dafis JOHN THOMAS
Capt. Nathan Jones RICHARD HUGHES
Mallt MAGDALEN MORGAN
Scene: The Living Room in the House of
Capt. Pris Dafis.
- 9.30. The Trio.
Selection from "The Magic Flute" Mozart
"Coronach" Edgar Barrett (25)
- 9.45. Gwen Jones.
"Vale" Kennedy Russell (4)
(Continued in column 1, page 235).

Louden Valves



The 4-Volt Dull Emitter.

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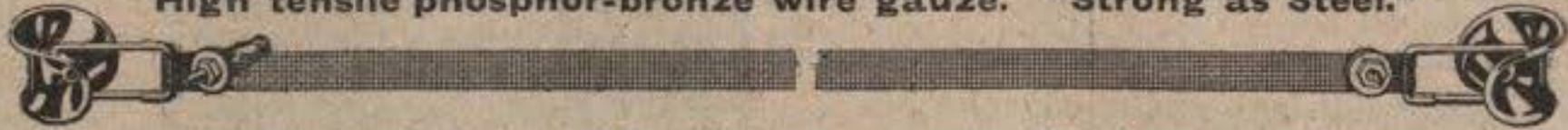
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Saturday's Programme.

(Continued from page 213.)

- Selection, "The Gypsy Princess"
Kalman (15)
- 3.50. Thomas Williamson.
"The Spectro Fight" ... *M. X. Hayes* (58)
"The Fiddler of Dooney"
T. F. Dunhill (58)
- 4.0. Quartet.
Suite, "Ballet Russe"..... *Luigini* (34)
Tarantelle, "Festa Napolitana"
Wesley (38)
Selection, "Excelsior" (Ballet)
Marenso (56)
- 4.30. Thomas Williamson.
"Three for Jack" *W. H. Squire* (15)
"Grinder John"..... *E. Melvin* (15)
- 4.45-5.15.—WOMEN'S HALF-HOUR.
5.15-6.0.—CHILDREN'S CORNER: At Home
Day for Children of All Ages.
6.0-6.5.—Weather Forecast for Farmers.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Radio Association Bulletin. *S.B. from
London.*
7.25.—Music. *S.B. from London.*
7.40.—Talk.
- Request Night.**
S.B. to Edinburgh and Dundee.
EDWARD ISAACS (Solo Pianoforte).
HELEN HENSCHEL (Songs at the Piano).
Edward Isaacs.
- 8.0. Fantasie in C Minor..... *Bach*
Nocturne in D Flat, Op. 27, No. 2... *Chopin*
Rigaudon *Raff*
- 8.15. Helen Henschel.
"My Lovely Celia"..... *arr.*
"Come, Let's Be Merry" *Lane Wilson* (1)
"Morning Hymn" *Henschel*
"The Brook Sings" *Henschel* (2)
"Gipsies" *Graham Peel*
"I Love the Jocund Dance"
Walford Davies
- 8.30. Edward Isaacs.
Eglogue..... *List*
Caprice in the Style of Scarlatti
Paderewski
Chant Polonaise, No. 5..... *Chopin-List*
Toccata *Sgambati*
- 8.45. Helen Henschel.
Folk Songs.
"Hey, Johnny Cope" *Traditional*
"Ca' the Yewes" ...
"Blow Away the Morning Dew"
arr. C. Sharp (11)
- Request Songs.
"Jardin d'Amour" *arr. Keel* (1)
"Verduron" *arr. Weckerlin*
- 9.0-11.0.—Speeches at the Royal Academy
Banquet. *S.B. from London.*
- 11.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
11.15-12.0.—THE SAVOY BANDS. *S.B. from
London.*

Swansea Programme.

(Continued from page 233.)

- "A Simple Little String"
Lionel Monckton (15)
Erasmus Morgan.
- "Y Marchog" *Parry*
"Dear Friends" *Meredith*
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir GEORGE NEWMAN. *S.B. from
London. Local News.*
- 10.30. Arthur Denby.
"Beneath Thy Window" *E. di Capua* (56)
"For You Alone" *Geehl* (31)
Gwen Jones.
"The Songs My Mother Sang" *Grimshaw* (9)
"Shipmates o' Mine" *Sanderson* (9)
- 10.45. The Trio.
The Grand Trio (Op. 49) *Mendelssohn*
1st and 2nd Movements.
- 11.0.—Close down.
- SATURDAY, May 2nd.**
3.0-4.0.—The Castle Cinema Orchestra.
5.15-6.0.—CHILDREN'S CORNER.
6.40-7.40.—Programme *S.B. from London.*
7.40-8.0.—Programme *S.B. from Cardiff.*
8.0-12.0.—Programme *S.B. from London.*

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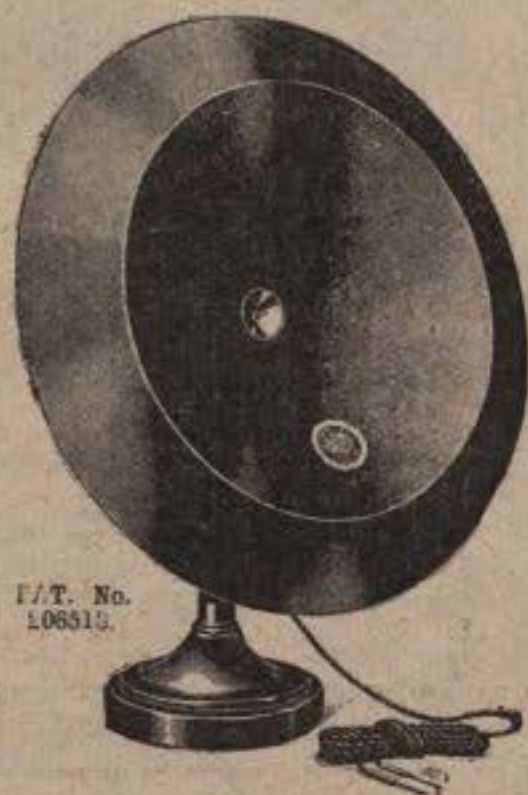
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Leeds—Bradford Programme.

(Continued from page 221.)

IV.—MAY NIGHTS.

"Behold the young May Moon
O, happy, happy Maid,
With love as young as she
In the Spring twilight—"

—Sidney Dobell.

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

SATURDAY, May 2nd.

2.45-3.45.—The Station Trio.
5.30-6.15.—CHILDREN'S CORNER.
6.15-6.30.—"Teens' Corner."
6.40-7.40.—Programme S.B. from London.
7.40.—Farmers' Corner: Monthly Farm Topics;
"Clean Milk," by Mr. S. GORDON
NICHOLSON.
8.0-12.0.—Programme S.B. from London.

Nottingham Programme.

(Continued from page 225.)

Nottingham Philharmonic Society.
"Drake's Drum" ... Coleridge-Taylor (18)
Lilian Stiles-Allen, Choir and Community
Singing Society.
"Love's Old Sweet Song" ... Molloy (9)
Choir and Community Singing Society.
Welsh National Anthem, "Land of My
Fathers" (54)
Joseph Farrington, Nottingham Philhar-
monic Society and Community Singing
Society.
"Land of Hope and Glory" ... Elgar (9)
John Henry.
Choir and Community Singing Society.
"Auld Lang Syne" Scotch Air (6)
10.0-11.30.—Programme S.B. from London.

FRIDAY, May 1st.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Lyons' Café Orchestra.
4.30-5.0.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.20-6.35.—"Teens' Corner."
6.40-7.40.—Programme S.B. from London.
7.40.—Capt. H. A. BROWN, "Notts. County
Cricket."
8.0-11.0.—Programme S.B. from London.

SATURDAY, May 2nd.

3.15-4.15.—Scala Picture Theatre Orchestra.
5.0-6.0.—CHILDREN'S CORNER.
6.40-7.40.—Programme S.B. from London.
7.40.—Mr. FRANK HEALD ("John o' Trent"),
Outdoor Topics.
8.0-12.0.—Programme S.B. from London.

Sheffield Programme.

(Continued from page 229.)

Lily Wilde.
"Will o' the Wisp" C. G. Spross
J. Cyril Coocorn and Ruth E. Oates.
"When We Were Children"
Frank Wood, Edgar Bateman and
H. L. Greenfield.
Hilda Whitehead.
"I Heard You Go By" Daniel Wood (26)
The Company.
Sketch, "A Search for Talent" ... Original
11.0.—Close down.

SATURDAY, May 2nd.

4.0-5.0.—Orchestra, relayed from the Grand
Hotel.
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
6.40-12.0.—Programme S.B. from London.

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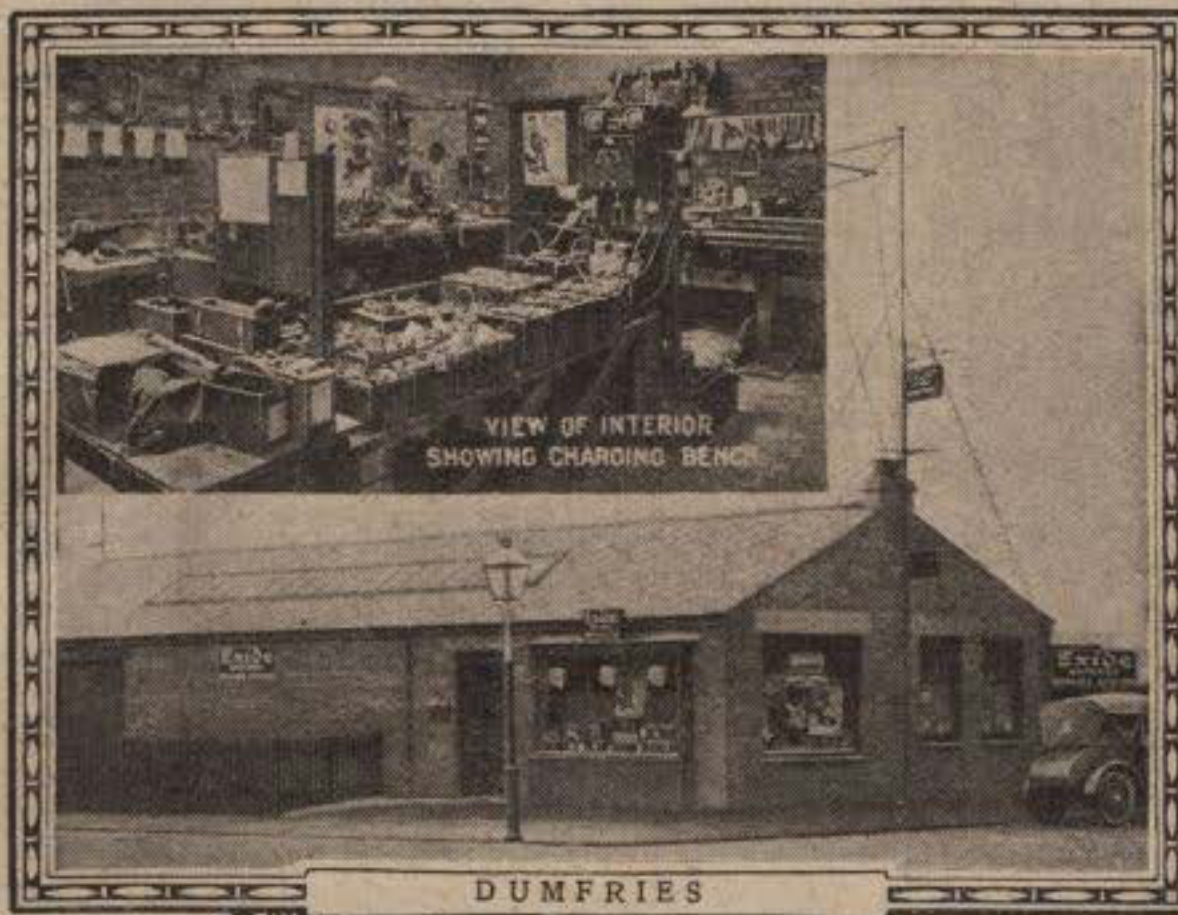
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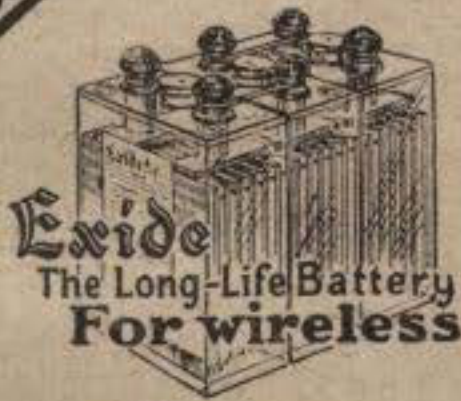
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