



## THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

### OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

*For the Week Commencing*  
**SUNDAY, MAY 18th.**

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

#### SPECIAL CONTENTS:

**THE BIRTH OF A STAR.**  
By Sir Oliver Lodge.

**BANISHING WIRELESS TROUBLES.**  
By P. P. Eckersley.

**RADIO IN THE SUMMERTIME.**

**OFFICIAL NEWS AND VIEWS.**

**A FAMOUS RUSSIAN ORCHESTRA.**

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

## Concerning Terminology!

UNTIL it became hackneyed and its effect prejudiced by a particular application, there was something pleasing and almost romantic about the word "broadcast." It was euphonious. It stirred the imagination. It was rather a creditable word to use. I heard it years and years ago, and it caught my fancy. I used to think out different applications of it.

It was in a senior French class, during a translation of a passage of Victor Hugo, I think. It was to the effect that the sad eye of the philosopher is always fixed on a mountain of darkness, which was destiny, from the top of which a colossal spectre of Evil was casting handfuls of serpents over the earth. Someone said "casting abroad over the earth"; thence I heard for the first time "broadcasting." I have remembered it ever since, but until recently with only an academic interest.

Little I thought how great a part this arresting word would play in after years. I trust there is no analogy between the gloomy picture above and the functions we exercise to-day. There are, I think, no serpents involved.

The conjugation of the verb needs to be settled once and for all. We have no call in general to issue fiat relating to such matters. We defer to recognized authority. But there are one or two words over the terminological destinies of which we may perhaps claim the right to exercise an influence. There is no precedent, anyhow.

We decided many moons ago, and in our correspondence internal and external gave effect to the decision, that the rulings which apply to the verb "to cast" should also hold with "broadcast." Hence "I have broadcast," not "I have broadcasted." Momentous decision. Arrogant, no doubt, but, nevertheless, one in

which I think we should be supported by purists; apart from which, it sounds much better.

The effects of quiet example are evidently not sufficient. All over the place one's eye and ear are offended by the unpleasant suffix. As the C.E. says, "Please don't do it." If the nuisance continues, we shall refer the matter to our solicitors. Incidentally, we shall have to warn them first, as I had a legal document from them only yesterday in which "broadcasted" appeared four times.

There is another horror which continues to be perpetrated. "Listeners-in." Even "Listeners" would be better. Apart from that, the term is a misnomer. It is a relic of pre-war days, when a few eager amateurs did actually listen in to signals which were not specifically intended for them. To-day, the matter is intended for those who have receiving sets (and licences). They, therefore, listen. It is not much of an expression at best, and one awaits something better. To British ears, however, it is more acceptable than "broadcasters" or "radio fans."

Our famous Committee of last summer, on the suggestion of Sir Henry Norman, agreed to drop the preposition. At that time I was often being asked by persistent journalists to indicate what decisions the Committee were likely to make, so I told them about this one. It was taken seriously in one or two quarters; the sole result of long deliberations. They were quite unkind about it.

Another matter about which we are particular is the name of the medium by means of which that which is spoken or performed in studios or other places where they broadcast is carried to

(Continued overleaf in column 3)



# A Poet's Good Angel.

## The Story of "Oh, Wert Thou in the Cauld Blast."

IF the millions of his fellow-countrymen in all parts of the world who revere the name of Robert Burns were asked one by one to name his tenderest and most lovely song, the opinions would be many and various. Some would undoubtedly choose "John Anderson, my Jo, John," others "Ye Banks and Braes," and many others "Highland Mary"; but it is possible that most votes would be cast for "Oh, Wert Thou in the Cauld Blast," which seems to combine in two perfect stanzas every quality which constitutes Burns the greatest song-writer—excepting only Shakespeare—the world has known.

Yet the songs of Burns have done the poet's memory an injustice in one respect at least. Being in large part love-songs, they give the impression that Burns was always thinking of the "lassies-o" and addressing them in impassioned verse. But it must be remembered that Burns was an artist in words, and often painted fancy pictures from the models nearest to his hand. Of this habit, the song in question is an excellent example.

Whom was the poet addressing—this married

Oh, wert thou in the cauld blast,  
On yonder lea, on yonder lea,  
My plaidie to the angry airt,  
I'd shelter thee, I'd shelter thee.  
Or did misfortune's bitter storms  
Around thee blaw, around thee blaw,  
Thy bield should be my bosom,  
To share it a', to share it a'.  
Or were I in the wildest waste,  
Sae black and bare, sae black and bare,  
The desert were a paradise,  
If thou wert there, if thou wert there;  
Or were I monarch o' the globe,  
Wi' thee to reign, wi' thee to reign,  
The brightest jewel in my crown  
Wad be my queen, wad be my queen.

man with a family? Whom was he calling his "queen" and declaring that, if she were but there, the desert would be a paradise? Well, it may be said at once that it was not his wife. What a subject for speculative scandal!

Yet the scandal would be undeserved and the conclusion would be wrong, for the girl addressed in such passionate and devoted terms was "as good as gold," and the poet's affection for her was much more the affection of a parent than of a lover.

### Just Before the End.

Besides, Burns was a dying man when he wrote this touching song of protecting love, the supreme expression of love that counts not the cost and reckons not of sacrifice in the service of the beloved. He died on July 21st, 1794; he wrote "Oh, Wert Thou in the Cauld Blast" in the preceding May.

It is well known that at the very time they were laying Burns in his grave a son was born to him, and this largely accounts for the fact that when he wrote this immortal song Mrs. Burns was unable to attend to her sick husband. The May of that year was very beautiful, but the east wind, which so often accompanies even a lovely spring season, made the poet in his weakly state shiver with cold.

It was at this juncture that Jessie Lewars appeared on the scene, the good angel, the ministering spirit of Burns's last days on earth, and henceforth no one can think of those sad days without associating with them the girlish form and face of Jessie Lewars, the sister of a brother exciseman, who has immor-

talised her name by dropping in to smooth the poet's pillow and "redd up the hoose."

Jessie had several times asked Burns to write a new song for her, but the inspiration had not come. Then, one morning, the poet said to her that if she would play to him any favourite tune, he would try to meet her wishes. Jessie sat down at the instrument and played over several airs which both she and Burns knew well. Then she struck into the air of an old song, the words of which began:—

The robin cam to the wren's nest,  
And keekit in, and keekit in.

Burns asked her to play it again and yet again, until the lilt of it had taken hold of him; then, in a few minutes, the song, "O Wert Thou in the Cauld Blast" was completed, written for all time.

It is characteristic of Burns that he should cast it in the form of a love song, that he should assume the rôle of a lover, but it was the gratitude of a sad heart that found expression here, and not illicit love. Jessie Lewars was but a girl at the time, but she lived to be a wife and mother, to see an honoured old age, and to retain to her last breath that love for the poet which any good woman can feel, and great pride that he had addressed to her one of his sweetest songs.

A. B. COOPER.

## Concerning Terminology.

(Continued from the previous page.)

your receiving sets. One hears of the wireless waves passing through the air. Ether. And this same ether is perhaps the most fascinating of all studies.

Some day, no doubt, someone will tell us a great deal more about it than is known to-day. Much is known already, and much that seems contradictory. So far, it is a mental conception only, but none the less its existence as a definite entity is perfectly clear. It is harder than steel, but is also possessed of properties normally associated only with a gas. Again, it acts like a jelly. It is infinitely denser than any known substance, and still it cannot be seen. What we knew as solid matter is now found to be something like faults and bubbles in the ether. It pervades everywhere and everything; of it all things are made, and by it they cohere. If its equilibrium be destroyed, then—

"the great globe itself,  
Yea, all which it inherit, shall dissolve,  
And like this insubstantial pageant faded,  
Leave not a wrack behind."

The finite mind cannot comprehend it, but in the twilight of these mysterious infinities we operate to marshal and control such good things as may be sent in the form of music or speech or other sounds by the means of this amazing medium.

J. C. W. REITH.

# Those Curious Phrases!

## A Talk from London, by Major L. R. Tosswill.

HAVE you ever thought how many expressions there are in everyday use of which we do not know the origins? These are not exactly slang terms, but phrases continually on our lips without our having the least idea on what facts or fables they were founded.

A good example is the expression "as right as ninepence." We may well wonder why ninepence? This is an excellent illustration of a phrase becoming altered when the original meaning has been forgotten. It should really be "as right as nine pins," and is taken from the game of nine-pins, or skittles, in which the nine pins are set up in three rows of three each. The pins are placed exactly in line, so that the whole forms a symmetrical square—hence the term "as right," or correct, as nine pins.

### Derived from the Hunt.

Then there is the expression to "eat humble pie." This is really a hunting term, for the "umbles" are the heart, liver and entrails of the deer, which were the perquisite of the huntsmen. The feudal lord sat at the high table eating his venison, while the umbles were made into a pie which was served to the huntsman and his fellows who sat below the salt. Hence the term to "eat humble pie"—that is, to come down from a higher to a more lowly position.

Next, there is the curious word "Gibberish." When we hear someone saying "Aldeboronte fosco fornio," or "Kimonare kitty kary," we say he is talking gibberish. It sounds appropriate, but how many of us know *why* we say gibberish? Seven hundred years ago there lived a man called Geber, who was a famous alchemist and, like most of the alchemists, spent most of his time searching for a formula that would turn everything into gold. He wrote many papers on this subject, but was careful to write them in mystical jargon, or "gibberish," as we now say, for if they had been written so that all

could understand them, he would have been in danger of being burned for having dealings with the devil. The word "gibberish" is, of course, derived from his name.

### The Sailor's Mistake.

Then there is the expression "It's all my eye and Betty Martin," meaning "it's all nonsense." Tradition says that this arose through a British sailor going into a foreign church and hearing a priest say: "O Mihi, beate Martine"—"Oh! hear me, Blessed Martin." When he related this, he said he couldn't make head or tail of it, but the priest seemed to be saying: "All my eye and Betty Martin."

The phrase "I'll cook your goose for you," meaning "pay you out," had an interesting origin. A certain king of Sweden, Eric, attacked a town with a small force. The townsfolk, in derision, hung out a goose for him to shoot at. After a time, however, they became alarmed and sent a herald to inquire what he wanted. Eric's reply was "to cook your goose for you!"

### Scrapes That Failed.

To "scrape acquaintance with a person." The Emperor Hadrian was visiting the public baths one day when he saw an old soldier who had served with him scraping himself with a broken bit of pottery, as he was too poor to buy or hire a flesh brush. The Emperor gave him some money. Next day, the bath was crowded with soldiers all scraping themselves busily with similar make-shifts. Hadrian watched them for a time, then remarked: "Scrape on, gentlemen, but you'll not scrape acquaintance with me in that way."

We talk of a person "putting on side." Side is an obsolete term for a trailing gown, so that, originally, one who "put on side" was merely wearing such a garment.



# Official News and Views. GOSSIP ABOUT BROADCASTING.

## Earl Balfour to Broadcast.

ON Thursday, May 29th, the speeches of Earl Balfour, who will propose the toast of the evening at the dinner of the National Institute of National Psychology to be held at the Hotel Victoria, and the speeches of Mr. Tom Shaw, the Minister of Labour, and Sir Hugh Bell will be broadcast. These speeches will deal with the importance of diminishing the wide differences in efficiency which have been found among different mills and factories within any one industry at the present time.

## For Cricketers and Tennis Players.

On Friday, the 23rd inst., Mr. A. E. Beamish, the well-known lawn tennis player, will broadcast from "2LO," at 9.45 p.m., on "How to Improve Your Game." On the following evening, at 9.15 p.m., Col. Phillip Trevor will talk on Cricket from "2LO." These Talks will be interesting and useful to all tennis players and cricketers.

## A Debate on Summer Time.

What is your opinion of Summer Time? This annual change always provokes much discussion, and, consequently, listeners will, no doubt, follow the debate to be broadcast from "2LO" on the 28th inst. on the Summer Time question. Sir Kingsley Wood, M.P., will give the case for Summer Time, and Mr. Hope Simpson, M.P., will give the case against. Each will speak fifteen minutes, in addition to five minutes each allowed for the purpose of answering each other's points.

## A National Man Hunt.

Many people will remember the man hunt which the London Station organized with success last summer, and will be interested to learn that plans are now being made for a national man hunt to take place in the near future.

## An Interesting Event.

For the first time in the history of educational conferences, an address will be delivered to a conference by someone speaking in an adjoining county. On the 31st inst., at 2.30 p.m., the education conference of the Durham County Association of Teachers, to be held in Durham, will be addressed by Sir Theodore Morison, K.C.S.I., Principal of Armstrong College, Newcastle. He will speak from the Newcastle Studio.

## Sixth Experimental Broadcast.

Owing to the L.C.C. Schools being closed on Friday afternoon, May 23rd, in celebration of Empire Day, the sixth experimental broadcast from "2LO" will take place on May 30th, at 3.15 p.m., when Dr. G. P. Gooch, joint editor of the *Contemporary Review* and the *Cambridge History of British Foreign Policy*, will talk on Napoleon.

## A Trip to St. Albans.

No one can dispute the popularity of Mr. Allan S. Walker's Talks from "2LO." Following an invitation which he made to listeners in a recent talk on St. Albans, fifty people made the journey with him to St. Albans Cathedral and contributed liberally, on the suggestion of the Dean of St. Albans, to the funds of the District Nursing Association.

It was Mr. Walker who, not long ago, invited listeners who wished to be conducted over the House of Commons by him to meet him outside the House on the following day. When he arrived there to conduct his party, he found that some six thousand people had accepted his invitation, and perplexed policemen engaged in making queues of them in order to relieve the congestion of traffic!

## A Talk on Thomas Hardy.

June 2nd is the birthday of Mr. Thomas Hardy, O.M., and on that date Mr. J. C. Squire, the distinguished critic, will broadcast a Talk from "2LO" on Thomas Hardy and his works. Bournemouth will receive the talk, and we understand Mr. Hardy, who is himself an enthusiastic listener, will hear Mr. Squire's Talk.

## Princess's Son at Bournemouth Studio.

One of the most enthusiastic admirers of the King's speech at Wembley was Master Alexander Ramsay, the five-year-old son of Princess Patricia. He visited the Bournemouth Studio in order to hear the speech, which was received on loud speakers in the studio.

## Cardiff's New Musical Director.

Mr. H. W. Braithwaite has been appointed Musical Director of Cardiff, and takes up his duties almost immediately. Mr. Braithwaite has had a distinguished musical career, and was at the age of twenty-three the youngest Wagnerian Conductor. At that time he conducted the O'Mara Opera Company. He was one time Conductor of the Carl Rosa Opera Company, and Sub-Conductor of the British National Opera Company. He has composed two Symphonic Poems, two Sonatas for Piano, and several quintettas, songs, etc. He is now at work on an opera for which he has composed his own libretto. He is very interested in the development of National Opera.

Mr. Braithwaite is a native of New Zealand, being born in Dunedin, and early in the war he enlisted in the New Zealand Expeditionary Force.

## "Rosenkavalier."

Listeners will have an opportunity of hearing the last act of Strauss's famous opera *Rosenkavalier* on May 27th. It will be broadcast from the Covent Garden Opera House, where the International Opera Season is now in progress. On the 31st May, between 8 and 10 p.m., the

Massed Bands at Wembley will be broadcast, and on June 1st at "2LO" Miss Maude Royden will deliver the Sunday address.

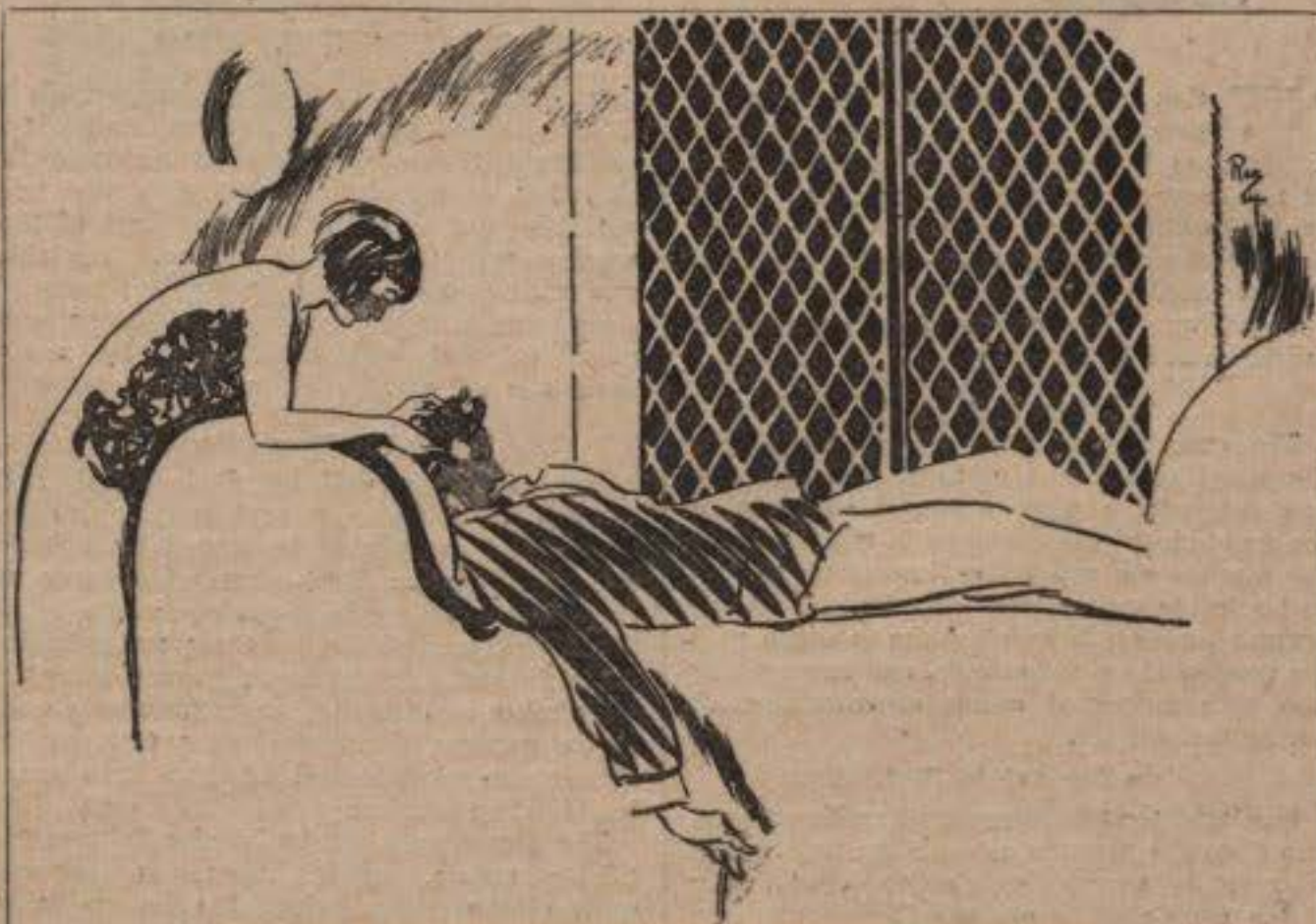
## Listening in Saragossa.

Mr. W. F. Bletcher, who gives the Spanish Talks from the Manchester Station, has received a letter from a correspondent in Saragossa, in which it is stated that, up to the present, "The Wireless telephony Act has not been published. This is why the development of wireless has been so slow, and why the number of people owning sets is comparatively small. And even these few have to use them almost in secret. Nearly all Saragossa has listened to my set—with which we can hear all the English stations quite clearly and the French station fairly well. Every night I am accompanied by several people desirous of hearing what each and all consider marvellous."

"You know what pleasure one feels in giving pleasure to others. In this case, I have the satisfaction both of listening myself and of allowing others to listen. I only wish I could depict to you the series of expressions, postures, etc., which one observes in the case of novices. Some seem to be affected by a sort of religious fervour and act just as though they were in church; others remain, as it were, stupefied, as if they could not make out what was happening to them; another will shout out joyfully, and yet another will commence to hum to the music. I can tell you it is a splendid field for the study of human character."

## Liverpool's New Station.

The Liverpool Relay Station will be opened on June 4th. Mr. H. Cecil Pearson has been appointed the Station Director. He has been on the staff of the Birmingham Station for some time, and, prior to that, was a naval officer. During the war he served some two and a half years in the Dover Patrol, and during 1919 he was wireless officer on the light cruiser *Phaeton*, in the Baltic.



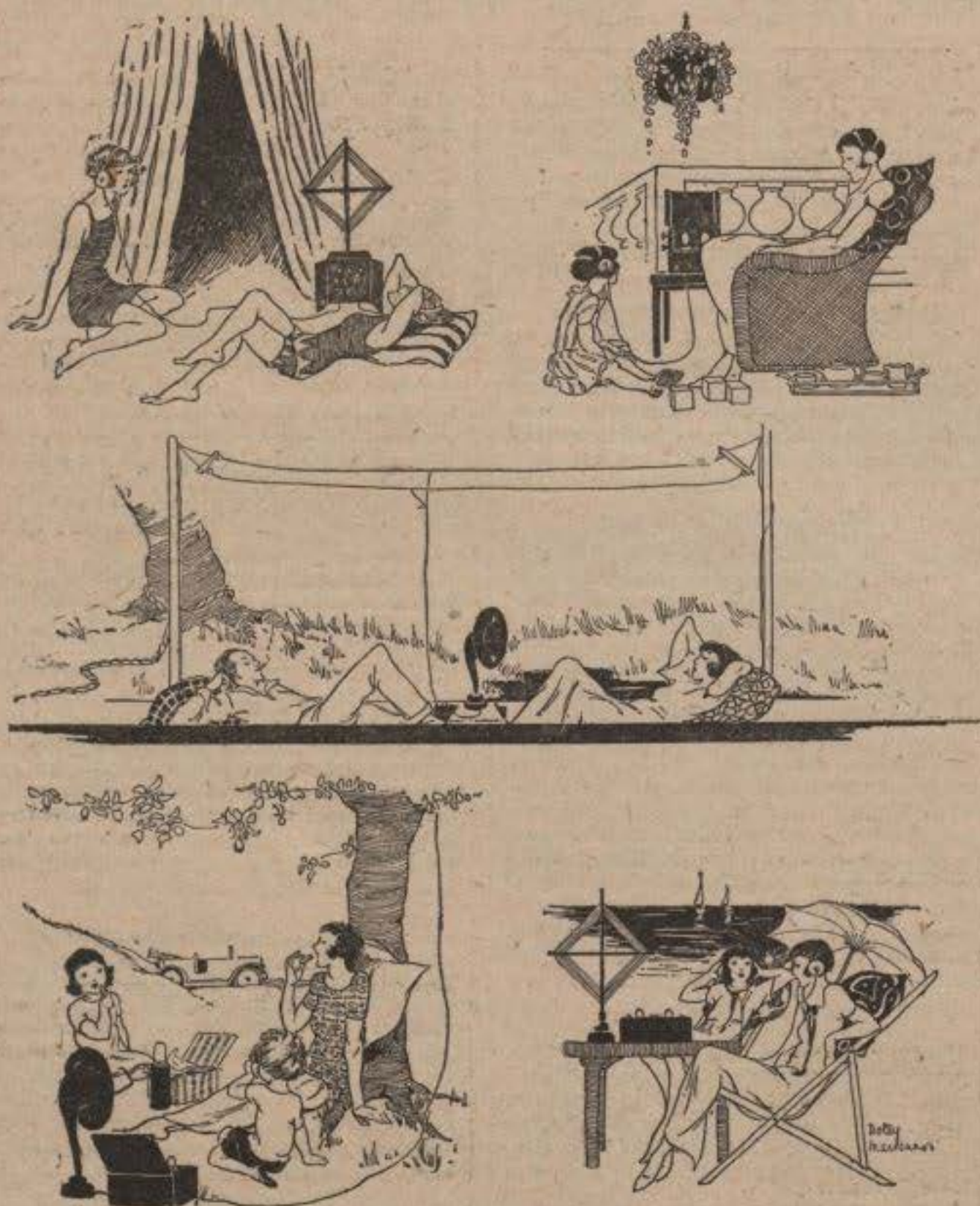
## ANOTHER LIBEL ON THE DIRECTOR OF PROGRAMMES.

Bilkins (after a hard day at the office): "Lor! but I'm tired, Mary!"

Mary: "Well, cheer up, dear! Jane has broken the wireless set and you can get a good evening's rest."



## Radio in the Summertime.



SOME OF THE JOYS OF OPEN-AIR LISTENING.

**N**OW that summer is here, new uses for wireless are being made. It will play a much more important rôle in the enjoyment of the summer months this year than it did twelve months ago, because a far greater number of people are wireless enthusiasts than at that time.

It will provide a means of enjoyment that can be shared by all.

### Listening in Camp.

The camper who seeks to get away from the usual round of the town dweller's life and enjoy for a while a simple existence in the quietude of the countryside will find that his wireless set will be as important to him as his frying-pan or tent. It will fulfil an important function in keeping him in touch with the news of the world outside, and in supplying him with an added means of entertainment during the evening.

### In Car and In Boat.

Similarly, the touring motorist seeking relaxation from the pressure of work can be beguiled wherever he may be with music or with song at the mere exercise of his will.

Not only the camper and the motorist, but those who are to take their summer pleasures lazily lying on flat-bottomed river boats will also be able in the dusk of the evening to enjoy some bright, light amusement broadcast to

them from different parts of the country. It is difficult, indeed, to imagine any summer holiday, whether by the seaside and the river or amid the charming beauty of the countryside, that will not this year have the added interest of the wireless programme when desired. Portable sets will become increasingly popular; many of these give a high degree of efficiency and reliability that will be enjoyed by many thousands of wireless enthusiasts.

### Dances for Pic-nic Parties.

Open-air wireless will largely be popularized through loud speakers enabling impromptu dances and concerts to be shared by holiday and picnic parties. Even those who remain at home will still be able to partake in the combined pleasures of the open air and wireless entertainment. It will be no unusual thing to see wireless sets installed on tennis courts and in the gardens of private houses with people listening to what is sent to them from some broadcasting station.

The programmes are to be of a light entertaining nature, suitable to the needs and spirit of the season. Special talks are being arranged on tennis, cricket, and other summer sports by some of the most distinguished of their exponents. Dance music and songs and popular programmes by well-known bands

(Continued at the foot of next column.)

## Spark Wireless.

### Why It Cannot Yet Be Abolished.

**T**O those who nightly listen to items from the various broadcasting stations, spark wireless is an unmitigated nuisance. Those who cause it are only too well aware of the fact and would try to diminish interference; but they themselves are powerless. Most of you have, I expect, wished ships and coast stations miles away from the British coast, and generally passed some pretty hard remarks about them. Next time that you are "jambled," remember that it is not being done on purpose, and, above all, that it is necessary.

You have possibly been assured that if ships and coast stations were fitted with continuous wave apparatus, the trouble would be totally eliminated. True, it would; but at present it is impossible.

The primary importance of wireless at sea is its often-proved ability to aid in saving life, not only when an accident happens, but in preventing accidents that would, were it not for wireless, inevitably take place.

### An International Law Needed.

Let us consider the remedy already mentioned, namely, the introduction of continuous wave apparatus on all ships and coast stations. To bring this about an international law would have to be introduced to that effect; and all countries that possessed ships would have to agree. We have had ample demonstration during the last few years as to how difficult that is of accomplishment.

The change from one system to the other would have to be practically instantaneous, and for the following reason. Stations fitted with spark apparatus only cannot receive messages transmitted by continuous waves. Therefore, if a ship needed assistance and sent an S.O.S. on the latter system and the only ships within range had spark receivers, she would never obtain the assistance she so urgently needed.

Consider the number of ships that carry wireless—there are at least 5,000 British vessels alone that do so, and it is patently impossible to make the alteration to them all at once. Many months would have to elapse before the change could be accomplished. While it was being done, the lives of thousands would be needlessly imperilled. F. A. C.

### BROADCASTING IN INDIA.

**A** CORRESPONDENT in Calcutta, writing to the *Newspaper World*, states that:—

"Broadcasting has been in operation in India now for some two months, and already a fair measure of popularity has been obtained. The big broadcasting station is in Calcutta and there is one with a smaller radius in Bombay.

"Tri-weekly concerts, arranged by the Radio Club of Bengal, are given, and under favourable conditions these have been heard in Ceylon, Madras, and Burma. Calcutta, in turn, has listened to London and Paris, though the results have not been encouraging.

"A feature of the Calcutta programmes is the *News Bulletin* to which the Calcutta daily papers contribute, the 'copy' being edited to prevent overlapping by the Associated Press, the all-India news agency.

"A special weekly feature, 'The Broadcaster,' has been started by the *Englishman*, Calcutta, for the benefit of amateurs. Special articles are contributed by experts in non-technical language."

(Continued from the previous column.)

will figure more largely in the fare to be provided in the coming months.

The whole resources of the Company's organization are to be employed in order that all may share in the pleasures of wireless in a way that was not possible some twelve months ago.



## Listeners' Letters.

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

### Relay Stations.

DEAR SIR,—Captain Eckersley thinks that there seems to be need for a straight talk on the subject of Relay Stations, and a careful perusal of his article leaves the impression that he thinks the public are somewhat unreasonable, and expect too much of the B.B.C. engineers. I think he misses completely the real source of dissatisfaction, which arises from the fact that the discovery of successful wireless transmission has—quite suddenly—provided humanity with a new and delightful instrument of pleasure, interest, and entertainment.

To those people fortunately situated within the short radius of a main broadcasting station the results are remarkable. But the introduction of wireless has divided the population of the country into two sections, those who can and those who cannot easily receive the wireless programmes.

For those who can receive the London programmes on crystal sets the present wireless situation leaves nothing to be desired; they are the pampered aristocrats of the listening public. There is still, however, a majority of the population who are unable to hear the B.B.C. programmes. Surely it is a compliment to Captain Eckersley that so many people should be anxious to participate in the enjoyment of the commodity he has done so much to make popular.

I am sure the wants of Sheffield people are absurdly modest; they only want the same facilities for wireless reception that London has, and so long as they get this, they don't really mind if it snows.

Yours faithfully,

Sheffield.

F. LLOYD.

[Captain Eckersley comments on the above letter as follows: "I think Mr. Lloyd sums up the situation in his last sentence, where he states that Sheffield people want exactly the same facilities in broadcasting as London people. We should be delighted if we could accede to his request; but we have got first to study majorities as far as possible. If, in doing this, we cannot give all an equal service, our scheme for the high-power station is, at any rate, an earnest of the fact that we are doing our utmost to give the best that the art admits."]

### What is Bad Music?

DEAR SIR,—I should like to ask Dr. C. Stanford Terry (whose remarks on "The Way to Like Good Music" are printed in *The Radio Times*) what he really means by "bad" music. Is music "bad" when it has a tune? or is it "bad" if it is a good tune but badly "harmonized"?

If neither of these, what is it? I notice that Dr. Terry speaks of the "cacophonous insanities of our ballrooms" as if cacophony were only "bad music" when it is met in the ballroom. What about "cacophonous insanities" in the concert-rooms which some of the ultra-modern composers turn out? Isn't this "bad music" too?

If "cacophonous insanity" constitutes bad music in the one instance, surely it must constitute it also in the other?

Yours truly, ALBERT W. KETTLBEY.

### Wembley Heard in Austria.

DEAR SIR,—We were listening to the King's speech at Wembley, and we are much obliged to you for having it advertised before so that we could "stand by" and wait for it.

We are listening every night to your splendid broadcasting all over your country.

Our set works on a coil aerial and a loud-speaker—a resistance-coupled six-bulb set.

Yours truly, S. S.

Bregenz, Austria,

On the Lake of Constance.

## PEOPLE IN THE PROGRAMMES.

### Listen for the Duke of York.



Photo: C. Vandyke, Ltd.  
H.R.H. THE DUKE OF YORK.

interested in scientific and mechanical subjects.

His Royal Highness has the reputation of being the humorist of the Royal Family, and among the stories that he is fond of telling is the following. An Irish soldier, during a battle, stuck to his colonel's side like a leech.

"Well, my man, you have followed me well to-day," said the colonel.

"Yes, sorr," replied Pat. "Me mother said to me: 'Just stick to the colonel, me bhoys, and you'll be all right. Colonels never gets hurted!'"

### From Errand-Boy to Minister of State.

AT the Empire Day Banquet the Duke of York's speech will be followed by one by the Rt. Hon. J. H. Thomas, M.P., the Colonial Secretary, which will also be broadcast. In view of this, it is interesting to recall that it is only a short time ago that Mr. Thomas visited his native town, Newport (Mon.), in company with the Duke of York, and while there, he drew the Duke's attention to the drapery establishment where he was employed forty years ago as an errand-boy.

### Famous Author to Broadcast.



Photo: Hoggel  
SIR A. CONAN DOYLE.

of living writers, for besides being a fully qualified doctor, he is a thorough-going sportsman.

### His First Case.

SIR ARTHUR CONAN DOYLE is fond of telling an amusing story concerning his first case as a medical practitioner. Called in the middle of a bitter winter's night to a house three miles away, where a child was reported to be seriously ill, Sir Arthur, then plain Dr. Doyle, tramped through the rain only to find the place in darkness, and bolted into the bargain. He knocked and rang again and again. No answer!

At last a head stuck itself out of a third-storey window. "Be you Dr. Doyle?" it said.

"Yes," said the doctor; "let me in."

"Oh, no need to come in now," said the man. "The child's all right."

Dr. Doyle buttoned his coat and started off homeward. But suddenly the window was raised again.

Dr. Doyle hurried back.

"Well, what do you want?" he said.

"Ye won't charge nothin' for this visit, will ye?" asked the voice.

### For Lovers of the Country.



MISS RACHEL SWETE MACNAMARA.

THE well-known authoress, Miss Rachel Swete Macnamara is broadcasting a series of talks on "Country Lore" from Bournemouth. These should prove popular among all listeners who are fond of country life.

Miss Macnamara tells me that she has been writing ever since she can remember. In fact, she says (to use an Irish

bull!) that she began to write before she knew how! She used to make up little verses and get her elder sister to write them down before she learnt for herself the use of a pen—now her favourite implement!

Miss Macnamara has travelled in many lands—Egypt, Italy, France, Switzerland and Germany—and some of her novels have been translated into French and Dutch.

Travel and reading are her favourite recreations.

### "The Magic Carpet."

AMONG the most popular of recent "talks" are those known as "The Magic Carpet." The eleventh of this series will be given by Lt.-Col. S. H. Hingley from Cardiff on Wednesday, May 21st. Lt.-Col. Hingley knows his subject well, for he spent some years in India, where he studied the people and the country thoroughly.

He has had a long and distinguished military career. After passing out of Sandhurst with high honours, he received his commission in the West India Regiment, and saw fourteen years' service in the West Indies and Africa. He also served throughout the Ashanti War of 1900-1901 and was appointed Chief Staff Officer of the Ashanti Field Force.

Lt.-Col. Hingley was wounded early in the Great War, and for some time commanded an officers' training camp, and five different battalions at home and in France.

### A Famous American Preacher.



DR. HARRY EMERSON FOSDICK.

A PREACHER with a great reputation in America is Dr. Harry Emerson Fosdick, who has been invited to visit England by the British Council of Interchange, and who will broadcast from London on Sunday, May 18th. Dr. Fosdick has of late been the preacher at the old First Presbyterian Church on Fifth Avenue, New York.

Some of his utterances during the past months have been much criticised throughout America, and the hostility to his preaching recently culminated in a much-advertised "heresy" trial before the Presbytery of New York City. This body exonerated him from the accusations brought against him by a vote of 111 to 28.

Dr. Fosdick will receive on his tour through England and Scotland a most sympathetic hearing from all sections of the religious community. He has already been heard many times in England, and has many devoted friends here. His book on prayer is regarded as one of the most suggestive and helpful works on the subject in our language.



# WIRELESS PROGRAMME—SUNDAY (May 18th.)

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

## LONDON.

- 3.0. **Organ Recital.**  
Relayed from the Concert Hall of the National Institute for the Blind.  
Solo Organ,  
REGINALD GOSS CUSTARD.  
Artistes:  
NETTIE EDWARDS (Soprano).  
EVELYN COOKE (Violinist).  
MAURICE COLE (Pianist).  
POLLARD CROWTHER (Raconteur).  
The Organ.  
Marche Pontificale (From the 1st Symphony) ..... Widor  
Pastorale in F ..... Kullak (11)  
Songs.  
"At Dawning" ..... Wakefield Cadman (1)  
"Wake Up" ..... Montague Phillips  
Story.  
"A Madison Square Arabian Night."  
Pianoforte Soli.  
Intermezzo in B Minor ..... Brahms  
Rhapsody in B Minor ..... Brahms  
Violin Soli.  
"Chanson Louis XIII. et Payane"  
Couperin-Kreisler  
Menuetto ..... Escalvet-Nachez  
Rondo ..... Chabran-Nachez  
The Organ.  
Concerto No. 1 ..... Handel  
"A Song of Sunshine" ..... Hollins (14)  
Songs.  
"Just to Love You" ..... Dorothy Forster  
"There's a Whisper in the Air"  
May Brahe (5)  
Musical Monologue.  
"A Fallen Star" ..... Chevalier (13)  
Pianoforte Soli.  
Etude in G Flat ..... Rosenbloom  
Elégie ..... Rachmaninov  
"The Juggleress" ..... Moszkowski  
Violin Soli.  
"On Wings of Song" ..... Mendelssohn  
"Deep River" (Old Negro Melody)  
arr. Elman  
The Organ.  
Organ Sonata No. 6 ..... Mendelssohn  
Scherzo in F Minor ..... Sandiford Turner (11)  
Announcer: J. S. Dodgson.  
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Manchester.*  
8.30.—Anthem, "How Lovely is Thy Dwelling Place" ..... Brahms  
Hymn: "All Hail the Power of Jesu's Name" (A. and M. 300) ..... *S.B. to all Stations.*  
The Rev. H. E. FOSDICK, D.D., LL.D., Religious Address.  
Hymn: "Now Thank We all Our God" (A. and M. 379).  
9.0. **BAND OF HIS MAJESTY'S ROYAL AIR FORCE.**  
By Permission of the Air Council.  
Director of Music,  
Flight-Lieut. J. AMERS.  
RUBY HEYL (Contralto).  
ANDREW SHANKS (Bass).  
THE MAYFAIR SINGERS.  
The Band.  
Prelude, Chorale and Fugue in G Minor ..... Bach  
Contralto Songs.  
"Song of the Pilgrims" ..... Emmeline Brook (11)  
"Thinkin' of You" ..... Eric Coates  
The Band.  
"Reminiscences of Mendelssohn"  
arr. F. Godfrey  
Part Songs.  
"Go, Rose" ..... Beale (11)  
"Foresters, Sound the Cheerful Horn"  
Bishop (11)  
"Fain Would I Change That Note"  
Vaughan-Williams (11)  
The Band.  
Folk Song Suite .. R. Vaughan-Williams (1)  
1. March, "Seventeen Come Sunday."  
2. Intermezzo, "My Bonnie Boy."  
3. March, Folk Song from Somerset.

- Bass Songs.  
"Even Bravest Heart" ("Faust") Gounod  
"Grinder John" ..... Melvin  
10.0.—TIME SIGNAL FROM GREENWICH.  
GENERAL NEWS BULLETIN, and  
WEATHER FORECAST. *S.B. to all Stations.*  
Local News.  
10.15. The Band.  
Grand March, "Fame and Glory" ..... Matt  
Cradle Song ..... Brahms  
Humoresque ..... Drorak  
Contralto Songs.  
"My Prayer" ..... W. H. Squire (1)  
"Two Eyes of Blue" ..... John Eyre  
Bass Songs.  
"The Sailor's Last Voyage" ..... Alvaes  
"Hearts of Oak" ..... Old English  
The Band.  
New Suite, "St. Agnes Eve"  
Coleridge-Taylor  
1. "That Ancient Beadman heard the Prelude soft." 2. "Her Maiden Eyes Divine." 3. "Now Porphyro, Tell Me, Where is Madeline?"  
Berceuse and Præludium ..... Jarnefelt  
The Royal Air Force Marches.  
11.0.—Close down.  
Announcer: R. F. Palmer.

## BIRMINGHAM.

- 3.0.—BAND OF THE 5TH and 6TH BATTALIONS, THE ROYAL WARWICKSHIRE REGIMENT.  
(By permission of Lt.-Col. W. C. C. Gell, D.S.O., M.C., and Lt.-Col. J. L. Mellor, M.C.)  
Conductor, H. BRADLEY.  
Festival March, "Father Rhine" ..... Lincke  
Overture, "Festival" ..... Lehtner  
Selection "Madame Butterfly" ..... Puccini (1)  
GLADYS WHITEHILL (Soprano).  
"Home Thoughts" ..... Bantock  
"To the Nightingale" ..... Brahms  
"Morning Song" ..... Quilter  
Band.  
Intermezzo from "Naila" ..... Delibes  
Three Dances, "Nell Gwyn" ..... German (11)  
Gladys Whitehill.  
"Turn Thou to Me" ..... Dvorak  
"I Will Lift Mine Eyes" ..... Sibelius  
"The Tryst" ..... Sibelius  
Band.  
Gavotte, "Wedding Bells" ..... Rimmer  
Ballet Music from "Coppelia" ..... Delibes  
Selection from "Faust" ..... Gounod (1)  
Announcer: Percy Edgar.  
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Manchester.*  
8.30.—The Rev. H. E. FOSDICK, Anthem and Hymns. *S.B. from London.*  
9.0.—STATION SYMPHONY ORCHESTRA.  
Conducted by JOSEPH LEWIS.  
Overture, "The Meistersingers" ..... Wagner  
Symphony No. 7 in A, Op. 92 ..... Beethoven  
"Siegfried Idyll" ..... Wagner  
"March Héroïque" ..... Saint-Saëns  
10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*  
Local News.  
10.15.—Close down.  
Announcer: Joseph Lewis.

## BOURNEMOUTH.

- 3.0. THE WIRELESS ORCHESTRA.  
Conductor, Capt. W. A. FEATHERSTONE.  
Overture, "Athalie" ..... Mendelssohn  
3.15. CONSTANCE WILLIS (Contralto).  
"My Heart is Weary" ..... Goring Thomas  
"Autumn" ..... Allison-Compton  
3.25. NOLLY BUTTERWORTH (Solo Piano-forte).  
Piano Concerto in A Minor, Op. 54 Schumann  
Orchestra.  
3.50. "Woodland Sketches" ..... MacDowell

- 4.10. Constance Willis.  
"Summer Time on Bredon" Graham Peel  
"One Morning Very Early" ..... Sanderson  
4.20. Nolly Butterworth.  
Impromptu, Op. 90, No. 1 ..... Schubert  
Liebestraum, No. 2 ..... Liszt  
Fantasia, No. 1 ..... Mozart  
4.40. Orchestra.  
"Welsh Rhapsody" ..... German (11)  
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Manchester.*  
8.30.—The Rev. H. E. FOSDICK, Anthem and Hymns. *S.B. from London.*  
9.0. **Bach Night.**  
THE WIRELESS ORCHESTRA.  
Conductor, THOMAS CONWAY BROWN.  
No. 2 Concerto  
(Trumpet, Flute, Oboe, Violin, and Strings.)  
9.20. JOHN COLLINSON (Tenor).  
"I Know that My Redeemer Lives"  
(Cantata, 1713).  
(Solo Violin, Bassoon and Continuo.)  
"Take Me to Thee for Thine Own"  
(Cantata, "Sie werden aus Saba alle Kommen").  
(Two Flutes, two Oboe di Caccia, two Horns, two Violins, Viola, and Continuo.)  
9.30. Orchestra.  
No. 3 Concerto for Two Violins and Strings.  
(Violinists, REGINALD S. MOUAT and RITA BAMBERG.)  
9.50. John Collinson.  
"My Dearest Jesu, I have Lost Thee"  
(Cantata 1724).  
(Two Violins, Viola, and Continuo.)  
"The World Seeks Praise and Fame"  
(Cantata, "Was frag' ich nach der Welt"—1735).  
(Two Oboes and Continuo.)  
10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*  
Local News.  
10.15. Orchestra.  
No. 6 Concerto.  
(Harpsichord, Violin, Flute, and Strings.)  
10.35. John Collinson.  
"See What His Love Will Do" (Cantata, "Ich bin ein Guter Hirt").  
(Two Violins, Viola in Unison, and Continuo.)  
10.45.—Close down.  
Announcer: John H. Raymond.

## CARDIFF.

- 3.0-4.30. **Light Symphony Concert.**  
THE STATION SYMPHONY ORCHESTRA.  
Conductor, OLIVER RAYMOND.  
Vocalist: DOREEN DUCKETT (Contralto).  
I. Overture, "Festival" ..... Lortzing  
Ballet Air in G from "Rosamunde" ..... Schubert  
II. Songs.  
"Look Down Dear Eyes" ..... Woodforde-Finden  
Your England and Mine ..... Simpson  
III. Suite, "L'Arlesienne" ..... Bizet  
Scène Religieuse from "Les Erinnyes" ..... Massenet  
(Solo Violoncello, J. C. HEYWOOD.)  
IV. Songs.  
"Now Sleeps the Crimson Petal" ..... Quilter (1)  
"Music When Soft Voices Die" ..... Maurice Beasley (1)  
V. Fantasia, "Kamarinskaja" ..... Glinka  
Larghetto from Symphony in C Minor ..... Spohr  
VI. Songs.  
"Night, Gentle Shepherd" ..... Grace Torrens  
"Lullaby" ..... Cyril Scott (4)  
VII. Suite, "Russian Scenes" ..... Bantock  
Overture, "Military" ..... Mendelssohn  
The National Anthem.  
Announcer: A. H. Goddard.  
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Manchester.*

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

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

## 8.10. CHOIR OF BARRY DOCK WESLEYAN CHURCH.

Hymn, "At Even Ere the Sun Was Set" (Jude)

Anthem, "Sun of My Soul" (Turner)

Hymn, "Day is dying in the West"

8.30.—The Rev. H. E. FOSDICK, Anthem and Hymns. *S.B. from London.*

### Chamber Music.

## 9.0. THE CARDIFF QUINTETTE.

Pianoforte .... VERA McCOMB THOMAS

First Violin ..... W. P. DONOVAN

Second Violin ..... EMRYS PRICE

Viola ..... H. WILLMORE

Violoncello ..... J. C. HEYWOOD

Vocalist, DOROTHY SILK (Soprano).

I. Quintette, Op. 44 ..... Schumann

### II. Songs.

"Sleep" ..... Handel

"Mio Caro Beni" ..... Boughton

"Mother Mary" ..... Kelly

"Apple Blossoms" ..... Mendelssohn

III. String Quartette No. 1, Op. 44, 1st and 2nd Movements ..... Mendelssohn

### IV. Songs.

"Come, Make My Heart Thy Home" ..... Bach

"Jesu, Jewel of My Heart" ..... Bach

"My Heart Ever Faithful" ..... Bach

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

Local News.

10.15.—Close down.

Announcer: E. R. Appleton.

## MANCHESTER.

### 3.0. Chamber Music Concert.

HARRY MORTIMER and PATRICK RYAN (Clarinet).

Duet ..... Baermann

ANNIE LORD (Contralto).

"Father of Heaven" ..... Handel (11)

"Come Unto Me" ..... Cowen (11)

ANNIE LORD (Solo Pianoforte).

"Spinning Song" ("The Flying Dutchman")

Wagner-Liszt

"Prophet Bird" ..... Schumann

Concert Study in F Minor ..... Liszt

TOM SHERLOCK (Baritone).

"Hear Me, Ye Winds and Waves" ..... Handel (1)

"Two Grenadiers" ..... Schumann (1)

"Creation's Hymn" ..... Beethoven (1)

Patrick Ryan.

"Romance" ..... HARRY

"Valse Brillante" ..... MORTIMER

(The Composer at the Piano.)

Annie Lord (Contralto).

"Angel Land" ..... Pinsuti

"Abide With Me" ..... Liddle (1)

Annie Lord (Solo Pianoforte).

"Barcarolle" ..... Rubinstein

Scherzo in B Flat Minor ..... Chopin

Tom Sherlock.

"Onaway, Awake, Beloved" ..... Cowen

"How Deep the Slumber of the Flood" ..... A. L.

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

### 8.0. THE CENTRAL HALL CHOIR.

Conductor, TOM CASE.

Organist, JOHN DUCKER.

Anthem, "O Gladsome Light" ..... Sullivan (11)

Chorus, "Lift Up Your Heads" ..... Handel (11)

8.10.—SIDNEY G. HONEY: Talk to Young People.

8.30.—The Rev. H. E. FOSDICK, Anthem and Hymns. *S.B. from London.*

9.0.—Song, "The Wilderness" ..... Wilson (24)

(FLORENCE JEFFREY.)

Duet (Ladies' Voices), "O Lovely Peace" ..... Mendelssohn (11)

Anthems { "They Shall Mount Up With Wings" ..... Simper

"Hark, Hark, My Soul" ..... Shelly

Pianoforte Solo, "Capriccio Brillante,"

Op. 22 ..... Mendelssohn (11)

(Soloist, JOHN DUCKER.)

Anthems { "Incline Thine Ear" ..... Himmel

"The Lord Reigneth" ..... E. A. Clare (11)

ELIZABETH WOOLLEY (Raconteur),

in items from her repertoire.

Chorus, "Hallelujah" ..... Handel (11)

Anthem, "Sun of My Soul" ..... Turner

Part Song, "Goodnight" ..... Traditional

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

Local News.

10.15.—Close down.

Announcer: Victor Smythe.

## NEWCASTLE.

### Old English Music.

3.0-4.30.

ALFRED M. WALL (Solo Violin).

Sonata in B Flat ..... Babell

CLARENCE ELSDON (Tenor).

"Sally in Our Alley" ..... Carey

"When Laura Smiles" ..... Rosseter

A. MILNER (Solo Piano).

Pavane, "The Earle of Salisbury" ..... Byrde

Galliard ..... Bull

Sonata in B Flat ..... Arne

Alfred M. Wall.

Sonata in G Minor ..... Eccles

Clarence Elsdon.

"Not Full Twelve Years" ..... Ford

"Phyllis Has Such Charming Graces" ..... Young

Alfred M. Wall.

Sonata in D Minor ..... Gibbs

A. Milner.

Prelude Suite in C ..... Purcell

Gigue in G ..... Arne

Toccata Suite in A ..... Purcell

Clarence Elsdon.

"Evening Song" ..... Traditional

Alfred M. Wall.

Two Old English Dances ..... arr. Moffatt

Sonata in D ..... Jones

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

8.30.—The Rev. H. E. FOSDICK, Anthem and Hymns. *S.B. from London.*

9.0. THE ANNFIELD PLAIN WESLEYAN CHURCH CHOIR.

"The Radiant Morn Hath Passed Away" ..... Woodward (11)

"Sun of My Soul" ..... Turner

BELLE DAVIDSON (Solo Violin).

"La Serenata d'Arlecchino" ..... Gironi

"Aria di Danza" ..... Raggiamenti

Choir.

"By Babylon's Wave" ..... Gounod (2)

Belle Davidson.

"Rondo Brilliant" ..... Artot

Choir.

"The Night Now is Falling" ..... Hauptmann (11)

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

Local News.

10.15.—Close down.

Announcer: C. K. Parsons.

## ABERDEEN.

### 3.0. THE WIRELESS ORCHESTRA.

F. GIBSON (Soprano).

3.15. "Hear Ye, Israel" ("Elijah") ..... Mendelssohn (11)

"The Psalm of Life" ..... Cowen (1)

3.25. Orchestra.

"La Source" ..... Delibes

3.40. JAMES G. CAMERON (Baritone).

"Sunday" ..... Brahms

"Gracious and Kind Art Thou, My Queen" ..... Brahms

3.50. Orchestra.

"Scènes Napolitaines" ..... Massenet

4.5. F. Gibson.

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

"The Lord is My Light" ..... Orchestra.

4.15. "Two Hindoo Pictures" ..... Lotter

4.30. James G. Cameron.

Recit., "I Feel the Deity" ..... Handel (11)

Within" ..... Schubert (1)

Air, "Arm, Arm, Ye Brave" ..... Schubert (1)

"Litany" ..... Orchestra.

4.40. "Cobweb Castle" ..... Lehmann

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

8.30.—The Rev. H. E. FOSDICK, Anthem and Hymns. *S.B. from London.*

9.0. JULIAN ROSETTI'S TRIO.

Lento Maestoso ..... (Dumky Trio) Dvorak

Allegro ..... Beethoven

Trio in E Flat, Op. 70 ..... Beethoven

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

Local News.

10.15. Julian Rosetti's Trio.

Andante ..... (Dumky Trio) Dvorak

Vivace non troppo ..... (Dumky Trio) Dvorak

10.25.—Close down.

Announcer: R. E. Jeffrey.

## GLASGOW.

### 3.0. CLYDEBANK BURGH BAND

Conductor, J. D. SCOINS.

Overture, "Raymond" ..... Thomas

Selection, "Tchaikovsky" ..... arr. Rimmer

3.25. ELLA GARDNER (Soprano).

"Ave Maria" ..... Mascagni

"Jewel Song" ("Faust") ..... Gounod

3.35. Clydebank Burgh Band.

Cornet Solo, "Il Bacio" ..... Arditi (1)

(Soloist, J. D. Scoins.)

Two Pieces { "Humoresque" ..... Dvorak

"Pilgrim's Chorus" ..... Wagner

("Tannhäuser") ..... Wagner

Ella Gardner.

3.50. "O Lovely Night" ..... Landon Ronald (5)

"Villanelle" ..... Del Acqua

"Wake Up" ..... Phillips

4.0. Clydebank Burgh Band.

Fantasia, "Souvenir of Bishop" ..... Godfrey

Ella Gardner.

4.12. "Ma Curly-Headed Babby" ..... Clutsam

"Spring's Awakening" ..... Sanderson (1)

4.22. Clydebank Burgh Band.

Trombone Solo, "Trumpeter" ..... Dix (19)

(Soloist, Mr. Scott.)

Tone Poem, "Life Divine" ..... Jenkins

March, "Entry of the Gladiators" ..... Fucik

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

8.30.—The Rev. H. E. FOSDICK, Anthem and Hymns. *S.B. from London.*

9.0. THE WIRELESS QUARTETTE.

Overture, "In the Italian Style" ..... Schubert

Suite, "Rustic Revels" ..... P. Fletcher

MUSME WATANABE,

the famous Japanese Actress.

Some Aesop Fables.

The Crescent Moon Poems by Rabindranath Tagore.

(a) "A Mother Speaks."

(b) "A Father Speaks."

(c) "A Child Speaks."

(d) "Grandmother Speaks."

(e) "A Boy Speaks."

(f) "A Man Speaks."

The Story of the Prodigal Son.

9.45. The Wireless Quartette.

"A Fantasy on the Works of Mendelssohn" ..... arr. Petras

Entr'acte, "Russian Cradle Song" ..... Krein

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

Local News.

10.15. The Wireless Quartette.

Selection, "Un Ballo in Maschera" ..... Verdi

Entr'acte, "Call of the Angelus" ..... Walton

10.30.—Close down.

Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 321.



# WIRELESS PROGRAMME—MONDAY (May 19th)

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

## LONDON.

- 3.30-4.30.—Time Signal from Greenwich. Concert: "An Arab Wedding," by Kitty Lofting. Organ and Orchestral Music relayed from The Pavilion, Shepherd's Bush. "Rooms One Makes Friends With," by Yvonne Cloud.
- 5.30.—Children's Letters.
- 5.45.—CHILDREN'S STORIES: Sabo Story—"The Silver Bell," by E. W. Lewis. "Treasure Island," Chap. 14, Part I, by Robert Louis Stevenson.
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN and WEATHER FORECAST, *S.B. to all Stations.*
- 7.15.—"BARNEY HODGER," of the Society of Somerset Folk, on the "Zommerzet Volk."
- 7.30.—WILLIE ROUSE WITH PIERROT AND PIERRETTE.
- 8.0.—"From My Window," by Philemon.
- 8.5.—Hours With Living British Composers. **ROGER QUILTER.**  
SOPHIE ROWLANDS (Soprano).  
NORMAN NOTLEY (Baritone).  
WINIFRED SMALL (Violin).  
RAYMOND JEREMY (Viola).  
BEATRICE EVELINE (Violoncello).  
(The Composer at the Piano.)  
Soprano Songs.  
"Fair House of Joy" (1).  
"Weep You No More" (1).  
"O Mistress Mine" (1).  
"Song of the Blackbird" (1).  
Baritone Songs.  
"Blow, Blow, Thou Winter Wind" (1).  
"Come Away, Death" (1).  
"It Was a Lover and His Lass" (1).  
"Over the Land is April" (4).  
Four Pieces, arranged for Violin, Viola, Violoncello and Piano, from "Where the Rainbow Ends."  
(a) "Rosamund"; (b) "Will o' the Wisp"; (c) "Moonlight on the Lake"; (d) "Fairy Frolic" (4).  
Soprano Songs.  
"To Daisies" (1).  
"Foreign Children."  
"Spring is at the Door" (4).  
"Love's Philosophy" (1).  
Baritone Songs.  
"Dream Valley."  
"Under the Greenwood Tree" (1).  
"The Fuchsia Tree."  
"Over the Mountains" (Old English Song) *arr. Roger Quilter*  
Three Pieces for Violin, Viola, Violoncello and Piano.  
(a) English Dance, (1).  
Two Old Tunes .... *arr. Roger Quilter*  
(b) "Drink To Me Only With Thine Eyes."  
(c) "Three Poor Mariners."  
9.10.—Sir WILLIAM HENRY BRAGG, K.C.B., D.Sc., F.R.S., Director of the Royal Institution, on "The Nature of Liquids." *S.B. to all Stations.*
- 9.30.—TIME SIGNAL FROM GREENWICH. 2ND GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*
- 9.45.—THE SAVOY ORPHEANS and SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
- 11.0.—Close down.
- Announcer: J. S. Dodgson.

## BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra. Conductor: Paul Rimmer.
- 5.0.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., "Topical Horticultural Hints."

- 5.30.—Agricultural Weather Forecast.
- KIDDIES' CORNER.
- 6.30.—"Teens' Corner: Uncle Pip on "Naval History."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.

### Popular Programme.

- 7.15.—THE STATION ORCHESTRA.  
Overture, "The Arcadians" *Monckton and Talbot*  
Selection of Guy D'Hardelot's Popular Songs ..... *arr. Higgs*  
Waltz, "Bal Masque" ..... *Fletcher*  
Selection from "The Arcadians" *Monckton and Talbot*
- FRED J. CHEATLE (Entertainer).  
Song, "The Ladies' Penny Paper" *Harris*  
Monologue, "Oh, Memory" ..... (13)  
Song, "That's What Makes Oi Larf" *Leigh (7)*
- 8.15-8.45.—Interval.
- 8.45.—Orchestra.  
Waltz, "Mon Rêve" ..... *Waldteufel*  
Morceau, "Evensong" ..... *Easthope-Martin*  
Suite, "Three African Dances" ..... *Ring*
- 9.10.—Sir WILLIAM H. BRAGG. *S.B. from London.*
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.
- 9.45.—F. W. KUPHAL, P.A.S.I., on "Town Planning."
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
- Announcer: H. Cecil Pearson.

## BOURNEMOUTH.

- 3.45.—The "6BM" Trio: Reginald S. Mouat (Violinist), Thomas E. Illingworth (Cellist), Arthur Marston (Pianist). Herbert Smith (Baritone).
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholars' Half-Hour: H. J. A. Kerr, B.Sc., on "Imperial Taxation of To-day."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- 7.10.—H. F. JOHNSON, Captain of Meyrick and Queen's Park Golf Club: "Chat About Golf."
- 7.25.—Local News.
- 7.30-8.0.—Interval.

### Bournemouth Municipal Orchestra.

- Relayed from the Winter Gardens.  
Musical Director, Sir DAN GODFREY.
- 8.0.—REGINALD RENISON (age 15 years) (Solo Pianoforte).  
"Scherzo," Op. 39 ..... *Chopin*  
"Valse," Op. 69, No. 1 ..... *Chopin*  
"Prelude," No. 7 ..... *Chopin*
- 8.15.—Orchestra.  
March, "Entry of the Boyards" *Halvorsen*  
Overture, "Mignon" ..... *Thomas*  
"Traumerei" (for Strings) ..... *Schumann*
- 8.35.—EDGAR DYSON (Baritone).  
"The Toreador's Song" ("Carmen") *Bizet*  
"O Pure and Tender Star of Eve" *Wagner (1)*
- 8.45.—Orchestra.  
Extracts from Symphony in C Minor *Beethoven*
- 9.5.—Reginald Renison.  
Mazurkas Nos. 40, 14 and 11 ..... *Chopin*
- 9.10.—Sir WILLIAM H. BRAGG. *S.B. from London.*
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.
- 9.45.—Edgar Dyson.  
"To the Forest" ..... *Tchaikovsky (1)*  
"The Night Watch" ..... *Pinsuti (1)*  
"Droop Not, Young Lover" ..... *Handel (1)*
- 9.55.—Orchestra.  
"Suite de Ballet Coppelia" ..... *Delibes*
- 10.15.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
- Announcer: John H. Raymond.

## CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra relayed from The Capitol Cinema.
- 5.0.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artists. Talks to Women. Weather Forecast.
- 5.30.—THE HOUR OF THE "KIDDIE-WINKS."
- 6.15.—"How to Think," by a Psychologist.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.
- 7.15.—Lt.-Col. WEAVER PRICE, M.C., Brecon, on "Bees."

### Feature Programme.

#### ART SONGS AND CHAMBER MUSIC.

- Vocalist .. NORMAN ALLIN (Baritone)  
Solo Violin ..... DAISY KENNEDY  
Solo Pianoforte .. DESIREE MACEWAN  
Recital ..... WILFRID GIBSON
- 7.30.—Pianoforte Soli:  
Three Valses, Op. 64 ..... *Chopin*
- 7.40.—Songs:  
"The Shadow" ..... *Schubert (4)*  
"The Organ Man" .....  
"My Secret" .....  
"Death and the Maiden" .....  
Violin Soli:  
"Larghetto" ..... *Nardini*  
"La Chasse" ..... *Cartier, arr. Kreisler*  
(18th Century.) ..... *Milandre*  
"Minuetto" ..... *Pugnani, arr. Kreisler*  
"Prelude and Allegro" .....  
8.10.—Wilfrid Gibson will read a Selection from his own Poems.
- 8.30.—Pianoforte Solo:  
"Sonatina" ..... *Maurice Ravel*  
(a) Modéré; (b) Mouvement de Menuet; (c) Animé.
- 8.40.—Violin Soli:  
"Waltz" ..... *Brahms, arr. Hochstein*  
"Gavotte and Musette" ..... *Tor Aulin*  
"Mélodie Tartare" ..... *Kostoff*  
"Plevna Nota" (Hungarian Fantaisie) *Hubay*
- 8.55.—Songs:  
"The Midnight Review" ..... *Glinka*  
"Sleep and Black Shadows" ..... *Stravinsky*  
"The Song of the Volga Boatmen" *Koenenman*
- 9.10.—Sir WILLIAM H. BRAGG. *S.B. from London.*
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.
- 9.45.—Mr. E. W. ALLSOPP, Canary Expert and Judge, on "Cage Birds."
- 10.0.—Pianoforte Soli:  
"Miniature Suite" ..... *York Bowen*  
(a) Humoresque; (b) Nocturne; (c) Scherzo.
- 10.15.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
- Announcer: W. N. Settle.

## MANCHESTER.

- 3.30-4.30.—Concert by the "2ZY" Quartette.
- 5.0.—WOMEN'S HOUR.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.
- 7.15-7.45.—Interval.
- 7.45.—THE WIRELESS ORCHESTRA.  
March, "With Sword and Lance," *Starke*  
Waltz, "The Lilac Domino," *Cuvillier (6)*  
Overture, "Marinarella" ..... *Fucik*  
FLORENCE GAUNT (Contralto).  
Songs of the Hebrides, *Kennedy-Fraser (1)*  
(a) "A Fairy's Love Song"; (b) "Eriskany Love Lilt"; (c) "Kishmul's Galley."  
HAROLD BROWN (Baritone).  
"Myself When Young" ..... *Liza Lehmann*  
"Life and Death" ..... *Coleridge-Taylor*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 321.



# WIRELESS PROGRAMME—MONDAY (Continued from the facing page.)

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

- Orchestra.  
Selection, "Il Trovatore" .. Verdi-Tavan  
8.45.—GEORGE JENNISON, F.Z.S., M.A. (Oxon), on "Tiger and the Peacock."  
Florence Gaunt.  
"Still as the Night" ..... Bohm  
Harold Brown.  
"My Captain" ..... Cyril Scott (4)  
9.10.—Sir WILLIAM H. BRAGG. *S.B. from London.*  
9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*  
Local News.  
9.45.—THE SAVOY BANDS. *S.B. from London.*  
11.0.—Close down.

Announcer: V. H. Goldsmith.

## NEWCASTLE.

- 3.45.—An Hour of Chamber Music: Hermann McLeod's Quintette.  
4.45.—WOMEN'S HALF-HOUR: Weekly News Letter. Miss Buchanan on "The Lure of Italy."  
5.15.—CHILDREN'S CORNER.  
6.0.—Scholars' Half-Hour: Mr. A. Rae, M.A., on "The Mount Everest Expedition."  
6.45.—Farmers' Corner.  
7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*  
Local News.  
7.15-7.35.—Interval.  
7.35.—THE MOONSTONES CONCERT PARTY.

- JOHN HUNTINGTON (Baritone).  
WILLIAM A. CROSSE (Solo Clarinet).  
The Moonstones.  
Introduction, "Off We Go" .. Rickards  
EDITH SKINNER (Soprano).  
"Heart's Delight" ..... Clarke  
The Company.  
"Topical Toasts."  
VIOLET STEVENS (Comedienne).  
Topical Impressions, "Bobbies" .. Rickards  
The Company.  
"Moon Talk" ..... Rickards  
JACK RICKARDS (Comedian).  
Comedy Concoction, "Odds and Ends" .. Rickards

- Edith Skinner.  
"One Morning Very Early." Sanderson (1)  
Jack Rickards and Violet Stevens.  
"The Scandalmongers" ..... Rickards  
The Company.  
"Pyjamas" ..... Rickards  
John Huntington.  
"Even Bravest Heart" ("Faust") Gounod  
"If Love's Content" ..... German  
William A. Crosse.  
"La Traviata" ..... Verdi-Crosse  
John Huntington.

- "Ever So Far Away" ..... Braun  
"Light o' Stars" ..... Sawyer  
9.0-9.10.—Interval.  
9.10.—Sir WILLIAM H. BRAGG. *S.B. from London.*  
9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*  
Local News.  
9.45.—THE SAVOY BANDS. *S.B. from London.*  
11.0.—Close down.

Announcer: W. M. Shewen.

## ABERDEEN.

- 3.30-4.30.—Dance Afternoon by the Wireless Quartette and Lena Dunn (Contralto).  
5.0.—WOMEN'S HALF-HOUR: A Local Expert on "The Romance of Our Cups and Saucers."  
5.30.—CHILDREN'S HALF-HOUR.  
6.5.—Weather Forecast for Farmers.  
6.30.—Girl Guides' Bulletin.  
Boy Scouts' Bulletin: Cubmaster Miss M. Cooper on "Cubs' Outdoor Activities."  
7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*  
Local News.

## Popular Night.

- 7.15. THE WIRELESS ORCHESTRA.  
Selection, "A Little Dutch Girl" Kalman

- 7.30. GLADYS PALMER (Contralto).  
"Angels Guard Thee" ..... Goddard  
"Dream-o'-Day Jill" ("Tom Jones") German  
"Thou Art Risen, My Beloved" Coleridge-Taylor (1)

- 7.40. Orchestra.  
Selection, "A Princess of Kensington" German

- 7.55. ARTHUR MELROSE (Entertainer).  
"Keep a-Whistling" ..... Allerton (6)  
"The Whistling Major."

- 8.5. Orchestra.  
Selection, "The Balkan Princess" Rubens  
8.20. Gladys Palmer.

- "Crescent Moon" ..... Sanderson (1)  
"Harbour Night Song" ..... Gounod  
"When All Was Young" ("Faust") Gounod

- 8.30. Orchestra.  
Selection, "The Little Michus" Messenger  
8.40. Arthur Melrose.

- "Whistling Rufus."  
"The Whistling Waiter." Orchestra.

- 8.50. Menuet ..... Elgar (15)  
9.0.—The Station Director: Special Announcements (if any).

- 9.10.—Sir WILLIAM H. BRAGG. *S.B. from London.*  
9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*

- Local News.  
9.45. Orchestra.

- Selection, "Oberon" ..... Weber-Tavan  
10.0. Arthur Melrose.

- "The Whistling Maniac."  
"The Whistling Nig" ..... McDermott (7)  
10.10. Gladys Palmer.

- "Soft-Footed Snow" ..... Sigurd Lie  
"Habanera" ("Carmen") ..... Bizet  
10.20. Orchestra.

- Selection, "Battling Butler" .... Braham  
10.30.—THE SAVOY BANDS. *S.B. from London.*

- 11.0.—Close down.  
Announcer: A. M. Shinnie.

## GLASGOW.

- 3.30-4.30.—Popular Afternoon by the Wireless Quartette and Roy Williamson (Tenor).  
4.45.—TOPICS FOR WOMEN.  
5.15.—THE CHILDREN'S CORNER.

## EVENTS OF THE WEEK.

### SUNDAY, MAY 18th.

- LONDON, 9.0.—The Band of H.M. Grenadier Guards.  
BIRMINGHAM, 9.0.—Symphony Concert.  
CARDIFF, 9.0.—Chamber Music by the Cardiff Quintette.  
MANCHESTER, 3.0.—Chamber Music Concert.  
NEWCASTLE, 3.0.—Programme of Old English Music.  
BOURNEMOUTH, 9.0.—Bach Night.  
GLASGOW, 9.15.—Recital by Musme Watanabe, the Famous Japanese Actress.

### MONDAY, MAY 19th.

- LONDON, 8.5.—Roger Quilter Programme.  
BOURNEMOUTH, 8.0.—Concert by the Bournemouth Municipal Orchestra.  
TUESDAY, MAY 20th.  
LONDON, 9.30.—Sir Arthur Conan Doyle on "Psychic Development." *S.B. to all Stations.*  
BIRMINGHAM, 7.50.—The Midland Festival Competition, relayed from the Town Hall.  
NEWCASTLE, 7.30.—Tchaikovsky Evening.

- BOURNEMOUTH, 8.0.—Characteristic Music by British Composers.

### WEDNESDAY, MAY 21st.

- LONDON, 7.30.—Comic Opera, "Paul Jones" (Planquette).

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

- Local News.  
7.15.—Prof. LINDSAY, M.A., of Glasgow University, on "Philosophy."  
"Music, when soft voices die,  
Vibrates in the memory."  
Shelley.

## Popular Night.

- 7.35. THE STATION ORCHESTRA.  
Conducted by  
HERBERT A. CARRUTHERS.

- Overture, "Euranthe" ..... Weber  
7.45. VIVIAN WORTH and GRACE IVEL  
(Two Singers and One Piano).

- "Broadway Blues" ..... (16)  
"Minnetonka" ..... (6)  
"Honey."

- "Runnin' Wild" ..... (7)  
7.57. Orchestra.

- Entr'acte, "La Colombe" ..... Gounod  
8.5. JAMES ANDERSON (Baritone).

- "Mountain Lovers" ..... Squire (1)  
"Green Isle of Erin" ..... Roeckel  
8.15.—Capt. R. W. CAMPBELL on "A Cruise to the South Sea Islands."

- 8.30. Vivian Worth and Grace Ivel.  
"My Sweetie Went Away" ..... (6)  
"Marcheta."

- "Kicky Koo" ..... (3)  
"Last Night on the Back Porch."

- 8.42. Orchestra.  
Entr'acte, "Capriccio Italien" Tchaikovsky

- 8.50. James Anderson.  
"Friend o' Mine" ..... Sanderson (1)  
"Lighterman Tom" ..... Squire

- 9.0. Orchestra.  
Musical Comedy Selection, "The Lady of the Rose" ..... Gilbert

- 9.10.—Sir WILLIAM H. BRAGG. *S.B. from London.*  
9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*

- Local News.  
9.45.—THE SAVOY BANDS. *S.B. from London.*  
11.0.—Close down.

Announcer: Herbert A. Carruthers.

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- BIRMINGHAM, 7.30.—Mozart Evening.  
ABERDEEN, 7.30.—Second Scottish Community Singing Concert, relayed from the Music Hall.

### THURSDAY, MAY 22nd.

- LONDON, 7.30.—Wagner Programme.  
CARDIFF, 7.30.—Opening Ceremony at New Studio.  
NEWCASTLE, 7.55.—Violin and Piano-forte Recital by Daisy Kennedy and Maurice Cole.  
BOURNEMOUTH, 8.0.—Band of the Royal Tank Corps.

### FRIDAY, MAY 23rd.

- LONDON, 9.15.—Speeches by H.R.H. the Duke of York and Mr. J. H. Thomas at the Royal Colonial Institute, Empire Day Banquet. *S.B. to all Stations.*  
LONDON, 10.0.—"Ariadne," Act II. (Strauss), relayed from the Royal Opera House, Covent Garden. *S.B. to all Stations.*  
BOURNEMOUTH, 7.30.—Brahms Night.  
ABERDEEN, 7.45.—"An Evenin' in the Grieve's Hoose."

### SATURDAY, MAY 24th.

- Empire Day.  
LONDON, 7.30.—"A Commonwealth of Nations," composed and directed by A. Corbett-Smith. *S.B. to all Stations.*



# WIRELESS PROGRAMME—TUESDAY (May 20th).

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

## LONDON.

- 1.0-2.0.—Time Signal from Big Ben. Concert: The Wireless Trio and Hamish Maxworthy (Baritone).  
 4.0-4.30.—Concert. Time Signal from Greenwich. Debate—"Can Women Ever be Free?" by Marjorie Bowen and Edith Shackleton. Olga Mills (Soprano).  
 4.30-5.30.—Interval.  
 5.30.—Children's Letters.  
 5.45.—CHILDREN'S STORIES: Songs by Edward Nichol (Tenor). "Five Little Pitchers," Chap. II, Part I, by Madeline Hunt. "The Romance of Rice."  
 6.15.—An Appeal by the Rev. W. Burton, D.D., on behalf of "The National Sailors' Society," of which he is Founder and General Secretary.  
 6.30-7.0.—Interval.  
 7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*  
 FRENCH TALK under the auspices of L'Institut Français. *S.B. to all Stations, except Aberdeen.*  
 Local News.

## Miscellaneous Programme.

- THE ANGLO HAWAIIAN PLAYERS.  
 "THE ROOSTERS"  
 CONCERT PARTY.  
 Captain FRANCIS D. GRIERSON  
 (Humorist).  
 7.30. Hawaiian Melodies:  
 "Kamshamoha March"  
 "Kilima Waltz."  
 "Oali March."  
 "Sween Brown Maid of Kiamuki."  
 7.45. Captain Grierson on "Bus-Baiting."  
 7.50. The Roosters' Entertainment.  
 Spasm the First.  
 8.20. Hawaiian Melodies.  
 "Wild Flower Waltz."  
 "Hula Melody."  
 "Puna March."  
 "Liliha Waltz."  
 8.35. Captain Grierson continues his Adventures in  
 "The Island of Smiles."  
 8.45. The Roosters in  
 Spasm the Second.  
 9.15. Hawaiian Melodies.  
 "Pua Carnation."  
 "Hawaiian Echoes."  
 "Kentucky Barbecue, and Finale."  
 9.30.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*  
 Sir ARTHUR CONAN DOYLE, M.A., LL.D., on "Psychic Development." *S.B. to all Stations.*  
 Local News.  
 10.0.—THE SAVOY ORPHEANS and SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*  
 11.0.—Close down.  
 Announcer: R. F. Palmer.

## BIRMINGHAM.

- 3.30-4.30.—Station Piano Quintette, Conducted by Frank Cantell.  
 5.0.—WOMEN'S CORNER: Elsie Wilson (Soprano).  
 5.30.—Agricultural Weather Forecast.  
 KIDDIES' CORNER.  
 6.30.—"Teens' Corner."  
 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*  
 FRENCH TALK. *S.B. from London.*  
 Local News.  
 7.30.—AERBUT PAERKS will say a few words.

## Ninth Outside Broadcast Programme.

- 7.50. THE MIDLAND FESTIVAL COMPETITION.  
 Relayed from the Town Hall.  
 This will include the singing of:  
 "Lochinvar" by the massed Children's Choirs.  
 The Lord Mayor's Speech, and Various Competition Items.  
 9.0. DAISY KENNEDY (Solo Violin).  
 "Chanson et Pavane"  
*Couperin, arr. Kreisler*  
 "Minuetto" ..... *Milandre*  
 "Larghetto" ..... *Nardini*  
 "La Chasse" ..... *Cartier, arr. Kreisler*  
 "Prelude and Allegro"  
*Pugnani, arr. Kreisler*  
 "Mélodie Tartare" ..... *Kosloff*  
 "Gavotte and Musette" ..... *Tor Aulin*  
 "Orientale" ..... *Cesar Cui*  
 "Plevna Nota" (Hungarian Fantasy)  
*Hubay*  
 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*  
 Sir ARTHUR CONAN DOYLE. *S.B. from London.*  
 Local News.  
 10.0.—THE SAVOY BANDS. *S.B. from London.*  
 11.0.—Close down.  
 Announcer: H. Cecil Pearson.

## BOURNEMOUTH.

- 3.45.—Ernest Bishop (Solo Concertina). Ethel Rowland (Solo Pianoforte).  
 THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director, DAVID S. LIFF.)  
 4.45.—WOMEN'S HOUR.  
 5.15.—KIDDIES' HOUR.  
 6.15.—Scholars' Half-Hour: Maxwell Armfield on "Art and Education."  
 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*  
 FRENCH TALK. *S.B. from London.*  
 Local News.  
 7.30-8.0.—Interval.  
 Characteristic Music by British Composers.  
 8.0. THE WIRELESS ORCHESTRA.  
 Conductor, THOMAS CONWAY BROWN.  
 "Woodland Pictures" ..... *Fletcher*  
 (a) "In the Hayfield"; (b) "In an Old-World Garden"; (c) "At the Banquet."  
 8.10. GERALD KAYE (Tenor).  
 "Passing By" ..... *Purcell (1658-1695)*  
 "Sigh No More, Ladies"  
*Stevens (1753-1837) (1)*  
 "Then You'll Remember Me"  
*Balfe (1808-1870) (1)*  
 8.20. Orchestra.  
 "Russian Scenes" ..... *Granville Bantock*  
 (a) "At the Fair"; (b) Mazurka; (c) Polka; (d) Valse; (e) Cossack Dance.  
 8.35. WILLIAM EARLE (Solo Bassoon).  
 "Lucy Long" ..... *F. Godfrey*  
 (With Orchestral Accompaniment.)  
 8.45. Orchestra.  
 "Three Irish Pictures" ..... *Ansell*  
 9.0. Gerald Kaye.  
 "Love's Quarrel" ..... *Cyril Scott (4)*  
 "Diaphenia" ..... *W. D. Browne*  
 "The Jealous Lover" ..... *Quilter (1)*  
 9.10. THOMAS O'BRIAN (Solo Clarinet).  
 "Miranda" ..... *Hosyill*  
 (With Orchestral Accompaniment.)  
 9.20. Orchestra.  
 "Holiday Sketches" ..... *Foulds*  
 (a) "Festival in Nuremberg"; (b) "Romany from Bohemia"; (c) "Evening in the Odenwald"; (d) "Bells of Coblenz."  
 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*  
 Sir ARTHUR CONAN DOYLE. *S.B. from London.*  
 Local News.

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

## CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.  
 5.0.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artistes. Talks to Women. Weather Forecast.  
 5.30.—THE HOUR OF THE "KIDDIE-WINKS."  
 6.15-6.30.—"How to Write" by an Author.  
 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*  
 FRENCH TALK. *S.B. from London.*  
 Local News.  
 The Bristol Pageant.  
 7.30.—The LORD MAYOR OF BRISTOL will give a short story of the episodes of the Bristol Pageant to be produced at the British Empire Exhibition at Wembley. Incidental Music taken from the Pageant by THE STATION ORCHESTRA.  
 Songs by  
 THE CARDIFF MUSICAL SOCIETY'S SMALL CHOIR.  
 The episodes are:  
 Confirmation of Magna Charta by Henry III.—1216.  
 Entertainment of Edward IV. by William Canynge—1461.  
 John Cabot's Return from the Discovery of North America—1497.  
 Visit of Queen Elizabeth—1574.  
 Bristol Venturers—1610-1711.  
 Defence of From Gate—1643.  
 Burke Election—1774.

- 8.30. THE MOONSTONES CONCERT PARTY.  
 I.—Introduction, "Off We Go!"  
*Jack Rickards*  
 (The Company)  
 Ballads.  
 II. "Love the Pedlar" ..... *Edward German (1)*  
 "Good-night, Mr. Moon" ..... *Sparrow (13)*  
 (EDITH SKINNER.)  
 III.—A little Nonsense from ERNEST SEWELL and JACK RICKARDS.  
 IV. Light Comedy Songs:  
 "Pea-nuts, Popcorn Candy" ..... *Reghow (23)*  
 "Bobbies" ..... *Jack Rickards*  
 (VIOLET STEVENS.)  
 V.—A Romance, "Arabella"  
*Wallis Arthur (7)*  
 (The Company.)  
 Ballads.  
 VI. "Here in the Quiet Hills" ..... *Curne*  
 "Heart's Delight" ..... *Emilie Clarke*  
 (Edith Skinner.)  
 VII.—The Scandal-mongers in "More Scandal"  
*Jack Rickards and Violet Stevens.*  
 VIII.—A Musical Argument.  
 (The Company.)  
 At the Piano, EVELYN BALY.  
 9.15.—RICHARD TRESEDER, F.R.H.S., on "Gardening."  
 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*  
 Sir ARTHUR CONAN DOYLE. *S.B. from London.*  
 Local News.  
 10.0.—THE SAVOY BANDS. *S.B. from London.*  
 11.0.—Close down.  
 Announcer: W. N. Settle.

## MANCHESTER.

- 3.30-4.30.—J. Tilley on "The Oboe," illustrated by Oboe Soli.  
 5.0.—WOMEN'S HOUR: Mrs. McCormick on "Children from the Mother's Point of View."

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 321.



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

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

- 5.25.—Farmers' Weather Forecast.  
 5.30.—CHILDREN'S HOUR.  
 7.0.—NEWS and WEATHER FORECAST.  
*S.B. from London.*  
 FRENCH TALK. *S.B. from London.*  
 Local News.  
 7.30-7.45.—Interval.  
 7.45. TOM H. MORRISON (Solo Violin).  
 "Cavatina" ..... *Raff*  
 "Tambourin Chinois" ..... *Kreisler*  
 NELLIE KEIGHLEY (Soprano).  
 "O Love, from Thy Pow'r" ("Samson and Delilah") ..... *Saint-Saens*  
 "Songs My Mother Taught Me" ..... *Deorak*  
 GRACE IVELL and VIVIAN WORTH (Duets).  
 "Broadway Blues" ..... (16)  
 "Minnetonka" ..... (8)  
 "Honey" .....  
 "Runnin' Wild" ..... (7)  
 JOHN HUNTINGTON (Baritone).  
 "Arab Love Song" ..... *D. M. Stewart*  
 "If Love's Content" ("Tom Jones") ..... *German*  
 Tom H. Morrison.  
 "Mazurka" ..... *Wieniawski*  
 "Variations" ..... *Tartini-Kreisler*  
 Nellie Keighley.  
 "Caro mio ben" ..... *Giordani* (1)  
 "Morning Hymn" ..... *Geo. Henschel*  
 8.45.—T. A. COWARD, M.Sc., on "Bird Sanctuaries."  
 9.0. Grace Ivell and Vivian Worth.  
 "My Sweetie Went Away" ..... (6)  
 "Marcheta" .....  
 "Kicky Koo" ..... (3)  
 "Last Night on the Back Porch."  
 John Huntington.  
 "Even Bravest Hearts" ("Faust") ..... *Gounod*  
 "Light o' Stars" ..... *Yvonne Sawyer*  
 9.30.—NEWS and WEATHER FORECAST.  
*S.B. from London.*  
 Sir ARTHUR CONAN DOYLE. *S.B. from London.*  
 Local News.  
 10.0.—THE SAVOY BANDS. *S.B. from London.*  
 11.0.—Close down.  
 Announcer: Victor Smythe.

## NEWCASTLE.

- 3.45.—Concert: Elsie Golightly and Tom Golightly—Duets and Soli. Peggy Campbell (Solo Pianoforte).  
 4.45.—WOMEN'S HALF-HOUR: The Rev. Herbert Barnes on "Shelley," with Readings from his Poems.  
 5.15.—CHILDREN'S CORNER.  
 6.0.—Scholars' Half-Hour: Chas. Wain—"Nature on Old Walls," Part 4.  
 6.45.—Farmers' Corner.  
 7.0.—NEWS and WEATHER FORECAST.  
*S.B. from London.*  
 FRENCH TALK. *S.B. from London.*  
 Local News.  
 Tchaikovsky Evening.  
 7.30.—JOHN WYATT on "Tchaikovsky."  
 THE AUGMENTED STATION ORCHESTRA.  
 Conductor, WILLIAM A. CROSSE.  
 OLIVE TOMLINSON, Solo Pianoforte.  
 WILLIAM HENDRY, Baritone.  
 Orchestra.  
 Overture, "Hamlet,"  
 "Chant Elégiaque."  
 Concerto for Piano and Orchestra.  
 (Olive Tomlinson, Pianoforte.)  
 William Hendry.  
 "A Legend" ..... (1)  
 "Ah, Weep No More" ..... (1)  
 Orchestra.  
 Suite, "Casse Noisette," Part I.  
 William Hendry.  
 "A Pleading" ..... (1)  
 "None But An Aching Heart" ..... (4)

- Orchestra.  
 Overture, "1812."  
 9.30.—NEWS and WEATHER FORECAST.  
*S.B. from London.*  
 Sir ARTHUR CONAN DOYLE. *S.B. from London.*  
 Local News.  
 10.0.—THE SAVOY BANDS. *S.B. from London.*  
 11.0.—Close down.  
 Announcer: W. M. Shewen.

## ABERDEEN.

- 3.30.—Operatic Afternoon by the Wireless Quartette.  
 4.30.—Marie Stuart—Song Recital.  
 5.0.—WOMEN'S HOUR.  
 5.30.—SUNSHINE CORNER FOR YOUNG AND OLD KIDDIES: Party from Bucksburn—A String Band (Junior Section).  
 6.5.—Weather Forecast for Farmers. Wm. Brown, B.Sc., M.R.C.V.S., on "Domestic Animals in Health and Disease" (No. 6 of Series). Agricultural Notes.  
 6.40.—James D. Cook on "Lawn Tennis for Beginners" (Lawn Tennis Series No. 2).  
 7.0.—NEWS and WEATHER FORECAST.  
*S.B. from London.*  
 Local News.

## Classical Night.

- 7.15. THE WIRELESS ORCHESTRA.  
 Overture, "Leonora," No. 3.... *Beethoven*  
 7.30. ELSIE SUDDABY (Soprano).  
 Elizabethan Songs arranged by Frederick Keel (1).  
 "Come Again" ..... *Dowland*—1597  
 "Flow Not So Fast" ..... *Dowland*—1603  
 "Peaceful Western Wind" ..... *Campion*—1610  
 "Sweet was the Song" ..... *Attey*—1622  
 7.40. Orchestra.  
 1st Movement, Violin Concerto Mendelssohn (Violinist, WILLIAM BENNETT.)  
 7.55. Elsie Suddaby.  
 "Deh Vieni non Tardar" ("Marriage of Figaro") ..... *Mozart* (11)  
 "Oh, Had I Jubal's Lyre" ... *Handel* (11)

## CHAPPELL WEBER BROADWOOD

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

## IMPORTANT TO READERS.

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 8-11, Southampton Street, Strand, W.C.2.

LETTERS FOR THE B.B.C. should be sent to 2, Savoy Hill, W.C.2.

"The Radio Times," the official organ of the British Broadcasting Company, Ltd., is concerned solely with broadcasting programmes and the technical problems relating to their transmission.

## "RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have now 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, 8-11, Southampton Street, Strand, London, W.C.2.

- 8.5. Musical Declamation by JOYCE TREMAYNE.  
 "Manfred" (Words by Lord Byron) ..... *Schumann*  
 (Full Orchestral Accompaniment.)  
 Orchestra.  
 8.30. "Liebeslied" ..... *Kreisler*  
 "Liebesfreud" } .....  
 8.40. Elsie Suddaby.  
 "Orpheus With His Lute" ..... *Sullivan* (1)  
 "The Fields Are Full" ..... *Gibbs*  
 "Morning Hymn" ..... *Henschel*  
 8.50. Orchestra.  
 Symphonic Poem, "Danse Macabre" ..... *Saint-Saens*  
 9.0.—J. W. CAMERON, M.A., on "Fielding" (Cricket Series No. 4).  
 9.15.—Station Director: Special Announcements (if any).  
 9.20-9.30.—Interval.  
 9.30.—NEWS and WEATHER FORECAST.  
*S.B. from London.*  
 Sir ARTHUR CONAN DOYLE. *S.B. from London.*  
 Local News.  
 10.0.—THE SAVOY BANDS. *S.B. from London.*  
 11.0.—Close down.  
 Announcer: A. M. Shinnie.

## GLASGOW.

- 3.0-3.30.—Norman Austin's "Musical Moments" relayed from La Scala Picture House.  
 3.30-4.30.—The Wireless Quartette and Robert Watson (Baritone).  
 4.45.—TOPICS FOR WOMEN.  
 5.15.—THE CHILDREN'S CORNER: Our Weekly Forty-five Minutes with the Tiny Tots.  
 6.0.—Weather Forecast for Farmers.  
 7.0.—NEWS and WEATHER FORECAST.  
*S.B. from London.*  
 FRENCH TALK. *S.B. from London.*  
 Local News.  
 7.30.—The Rev. EDWARD B. KIRK on "Astronomy."  
 Literature and Music.  
 "I would delight my private hours, with music or with poem" (Milton).  
 7.40. THE STATION ORCHESTRA.  
 Conducted by HERBERT A. CARRUTHERS.  
 Overture, "Don Giovanni" ..... *Mozart*  
 7.40. GLADYS PALMER (Contralto).  
 "Big Lady Moon" ..... *C. Taylor* (1)  
 "Softly Awakes My Heart" ..... *Saint-Saens*  
 8.0. A Story Recital of "THE OLD CURIOSITY SHOP" (Dickens).  
 Story to be told by PERCIVAL STEEDS, B.A.  
 Two Scenes to be Presented by "5SC'S" DRAMATIC COMPANY.  
 Scene 1: "A Game of Cribbage."  
 Characters: The Marchioness, Dick Swiveller.  
 Scene 2: "The Marchioness as a Ministering Angel."  
 Character: The Marchioness.  
 Orchestra.  
 8.40. Suite, "The Merchant of Venice" ..... *Ross*  
 8.50. Gladys Palmer.  
 "The Fortune Hunter" ..... *Willeby* (1)  
 "Hawthorn" ..... *May Brahe* (5)  
 9.0.—Prof. S. RAIT, C.B.E., M.A., LL.D., on "Scottish History."  
 9.15-9.30.—Interval.  
 9.30.—NEWS and WEATHER FORECAST.  
*S.B. from London.*  
 Sir ARTHUR CONAN DOYLE. *S.B. from London.*  
 Local News.  
 10.0.—THE SAVOY BANDS. *S.B. from London.*  
 11.0.—Close down.  
 Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 321.



# WIRELESS PROGRAMME—WEDNESDAY (May 21st.)

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

## LONDON.

3.30-4.30.—Time Signal from Greenwich. "My Part of the Country," by A. Bonnet Laird. Organ and Orchestral Music, relayed from The Pavilion, Shepherd's Bush. "The House and the Passer-by," by Mrs. Gordon Stables.

5.30.—Children's Letters.

5.45.—CHILDREN'S STORIES: Musical Talk by Martin Shaw: "The Early Italians." Orchestra.

6.15-7.0.—Interval.

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

ARCHIBALD HADDON (the B.B.C. Dramatic Critic): "News and Views of the Theatre." *S.B. to all Stations.* Local News.

### "Paul Jones,"

Comic Opera.

Written by H. B. Farnie.

Composed by

Robert Planquette.

Produced and Conducted by

L. STANTON JEFFERIES.

Cast:—

Paul Jones ... REGINALD HERBERT  
Rafino de Martinez ... EDWARD LEER  
Bicoquet ... FREDERICK LLOYD  
Don Trocadero ... REX BURCHELL  
Haricot

Kestrel

Bouillabaisse ... JOSEPH FARRINGTON

Petit Pierre ... FREDERICK LLOYD

Yvonne ... GLADYS CRANSTON

Chopinette ... GLADYS NEWTH

Malaguena ... WINIFRED FISHER

7.30.—Act I.—Harbour of St. Malo, France.

Act II.—Château of Kerbignac-on-the-Bay.

9.15.—Mr. H. C. VERNON, Chairman of the Organising Committee, on "The International Advertising Convention." *S.B. to all Stations, except Aberdeen.*

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

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

Local News.

9.50.—Act III. of "Paul Jones." The Governor's Palace at the Island of Estrella.

10.30.—Close down.

Announcer: J. S. Dodgson.

## BIRMINGHAM.

3.30-4.30.—Lozells Picture House Orchestra. Director, Paul Rimmer, John Huntington (Bass.)

5.0.—WOMEN'S CORNER: Jenny Rollason (Dramatic Recital).

5.30.—Agricultural Weather Forecast. KIDDIES' CORNER.

6.30.—Teens' Corner: Frank Jones, on "Brummagem English."

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

ARCHIBALD HADDON. *S.B. from London.*

Local News.

### Classical Programme.

MOZART, 1756-1791.

7.30. THE STATION SYMPHONY ORCHESTRA.

Conducted by JOSEPH LEWIS.

Overture, "Don Giovanni" ..... (1)

Symphony No. 31 in D, "The Parisian."

8.15-8.45.—Interval.

8.45. FRANK CANTELL (Violin).

ELSIE STELL (Violin).

ARTHUR KENNEDY (Viola).

LEONARD DENNIS (Cello).

Quartette for Strings, No. 12.

EMILY BROUGHTON (Soprano).

Aria, "Batti, Batti" ("Don Giovanni") (1)

JAMES HOWELL (Bass).

Aria, "Ah, my Pretty Brace of Fellows"

("Il Seraglio") ..... (1)

9.15.—Mr. H. C. VERNON. *S.B. from London.*

9.30.—NEWS and WEATHER FORECAST.

*S.B. from London.*

Local News.

9.45. Selections from the Opera.

"THE MAGIC FLUTE" ..... (1)

Orchestra.

Overture.

BERT ASHMORE (Tenor).

GLADYS WHITEHILL, MABEL

SENIOR AND AMY CARTER.

Introduction, and Trio, "O, Aid Me."

HAROLD CASEY (Baritone).

Arietta, "I am a Fowler Bold and Free."

Bert Ashmore.

Cavatina, "A Form Arrayed in Beauty

Rare."

Emily Broughton and Harold Casey.

Duet, "The Manly Heart."

James Howell and Chorus.

March, Aria and Chorus, "O Isis and

Osiris."

Bert Ashmore.

Aria, "All Confess The Tender Passion."

James Howell.

Aria, "Within These Sacred Bowers."

Gladys Whitehill, Mabel Senior and Amy

Carter.

Trio, "Yet Once Again we Come to Greet

Thee."

Emily Broughton.

Aria, "Ah, I Feel How all Hath Vanished."

Harold Casey.

Aria, "A Maiden's Little Loveling."

Gladys Whitehill and Harold Casey.

Duet, "Papagena."

Finale Scene.

10.30.—Close down.

Announcer: Percy Edgar.

## BOURNEMOUTH.

3.45.—The "6BM" Trio: Reginald S. Mouat (Violinist), Thomas Illingworth (Cellist), Arthur Marston (Pianist). Joyce Page (Elocutionist). Angela Greene (Soprano).

4.45.—WOMEN'S HOUR.

5.15.—KIDDIES' HOUR.

6.15.—Scholars' Half-Hour: C. H. Woodward, A.M.I.E.E., on "Wireless."

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

ARCHIBALD HADDON. *S.B. from London.*

Local News.

7.30-8.0.—Interval.

### Popular Night.

8.0. THE WIRELESS ORCHESTRA.

Conductor, THOMAS CONWAY BROWN.

Selection, "Gipsy Princess" ..... Kalman

8.10. THE MOONSTONES CONCERT PARTY.

VIOLET STEVENS ..... Comedienne

EDITH SKINNER ..... Soprano

EVELYN BALY ..... At the Piano

ERNEST SEWELL ..... Entertainer

JACK RICKARDS ..... Comedian

The Party.

Introduction:

"Off We Go" ..... Jack Rickards

Soprano.

Topical {"Bobbies" .....} Jack

Impressions {"What a Nerve!"} Rickards

Comedian.

Comedy Concoction, "Weddings and

Things" ..... Jack Rickards

8.30.—THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director, DAVID S. LIFF.)

8.45. Concert Party.

The Party.

A Romance, "Arabella" Wallis Arthur (7)

Soprano.

Ballads, "Love the Pedlar" Ed. German (1)

"Here in the Quiet Hills" ..... G. Carne

Comedian and Comedienne.

"The Scandalmongers" ..... Jack Rickards

Orchestra.

9.5. Selection, "Tina" ..... Rubens and Wood

9.15.—Mr. H. C. VERNON. *S.B. from London.*

9.30.—NEWS and WEATHER FORECAST.

*S.B. from London.*

Royal Horticultural Society Talk. *S.B.*

*from London.*

Local News.

9.50. Orchestra.

Selection, "Cairo" ..... Fletcher

10.0. Concert Party.

Entertainer and Comedian.

"An Interlude"

Soprano.

"Heart's Delight" ..... Emilie Clarke (15)

"One Morning Very Early" ..... Sanderson (1)

Orchestra.

10.15. Selection, "Veronique" ..... Messenger

10.30. Concert Party.

The Party.

"A Musical Argument" ..... Jack Rickards

Finale, "Pyjamas" ..... Jack Rickards

10.45.—The Royal Bath Hotel Dance Orchestra.

11.0.—Close down.

Announcer: John H. Raymond.

## CARDIFF.

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

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

5.30.—THE HOUR OF THE "KIDDIE-WINKS."

6.15-6.30.—"How to Draw," by an Artist.

7.0.—NEWS and WEATHER FORECAST.

*S.B. from London.*

ARCHIBALD HADDON. *S.B. from London.*

Local News.

### The Magic Carpet—XI.

7.30. The Magic Carpet will make a Flight to INDIA.

Pilot, Lt.-Col. S. H. HINGLEY.

Comradios are invited to be ready for the journey at 7.30 precisely; the Carpet will finish its Flight at 8.50 p.m.

A Singer, HAROLD WILLIAMS (Baritone) and THE STATION ORCHESTRA will accompany the party.

Next Wednesday, A Flight to Greece.

Pilot, Ralph Darlington, F.R.G.S.

8.50.—Orchestral Suite, "Three Oriental Sketches" ..... Langley

9.0.—Songs, Selected.

9.15.—Mr. H. C. VERNON. *S.B. from London.*

9.30.—NEWS and WEATHER FORECAST.

*S.B. from London.*

Local News.

9.45.—Dance Music.

10.15.—Close down.

Announcer: A. H. Goddard.

## MANCHESTER.

3.30-4.30.—Concert by Isabel L'Anson (Soprano), Dorothy Roberts (Contralto), Ethline Humphreys (Elocutionist), Syd Morley (Tenor), Doris Cookson (Pianist), J. Williams (Baritone).

5.0.—WOMEN'S HOUR.

5.25.—Farmers' Weather Forecast.

5.30.—CHILDREN'S HOUR.

7.0.—NEWS and WEATHER FORECAST.

*S.B. from London.*

ARCHIBALD HADDON. *S.B. from London.*

Local News.

7.30-8.0.—Interval.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 321.



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

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

- 8.0. **Classical Concert.**  
**THE "2ZY" AUGMENTED ORCHESTRA.**  
 Conducted by DAN GODFREY, Junr.  
 Overture, "Coriolanus" ..... *Beethoven*  
 Water Music ..... *Handel*  
 Arranged by Hamilton Harty.  
 HELENA TAYLOR (Soprano).  
 "Tis a Madness" ("Figaro") *Mozart* (11)  
 DAISY KENNEDY (Solo Violin).  
 Concerto for Violin and Orchestra in D Major (Op. 121), K. 218 ..... *Mozart*  
 8.45.—Prof. T. H. PEAR, M.A., B.Sc., on "The Sense of Smell."  
 9.0. HARRY HOPEWELL (Baritone).  
 "A Noontide Song" ..... *Ring* (4)  
 "Gray Days" ..... *Johnson*  
 "Cradle Song" ..... *Austin* (8)  
 9.15.—Mr. H. C. VERNON. *S.B. from London.*  
 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*  
 Royal Horticultural Society Talk. *S.B. from London.*  
 Local News.  
 9.50. Helena Taylor.  
 Three 17th Century Ballads.  
 "Drink to Me Only" ..... *Winlaw*  
 "Begone, Dull Care" ..... (11)  
 "Sweet Lass of Richmond Hill" .... (11)  
 Harry Hopewell.  
 "Toreador's Song" ("Carmen") .. *Bizet*  
 Orchestra.  
 Symphony No. 38 in D (Prague) .. *Mozart*  
 10.30.—Close down.  
 Announcer: Victor Smythe.

## NEWCASTLE.

- 3.45.—Concert: The Station Light Orchestra.  
 4.45.—WOMEN'S HALF-HOUR.  
 5.15.—CHILDREN'S CORNER.  
 6.0.—Scholars' Half-Hour.  
 6.35.—Farmers' Corner.  
 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*  
 ARCHIBALD HADDON. *S.B. from London.*  
 Local News.  
 7.30. THE STATION ORCHESTRA.  
 Conductor: WILLIAM A. CROSSE.  
 Overture, "The Barber of Seville" *Rossini*  
 GLADYS PALMER (Contralto).  
 "Songs My Mother Taught Me" .. *Dvorak*  
 "Morning" ..... *Speaks*  
 Orchestra.  
 Selection, "Aida" ..... *Verdi*  
 Gladys Palmer.  
 "Wayfarer's Night Song" .... *Martin* (5)  
 "This Is the Island of Gardens" *Taylor* (1)  
 Orchestra.  
 Entr'acte, "Bagatelle" ..... *Ireland* (11)  
 Suite, "The Wand of Youth" .. *Elgar* (11)  
 THE NEWCASTLE PLAYERS REPERTORY THEATRE COMPANY  
 presents  
 "THE MAKER OF DREAMS."  
 (Oliphant Down.)  
 Cast:—  
 Pierrot ..... HAROLD EARNSHAW  
 Pierrette ..... MARY PETTIE  
 The Manufacturer ..... GORDON LEA  
 9.0-9.15.—Interval.  
 9.15.—Mr. H. C. VERNON. *S.B. from London.*  
 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*  
 Local News.  
 9.45. GRACE IVELL and VIVIAN WORTH.  
 (Two Singers and One Piano.)  
 "Broadway Blues" ..... *Morgan* (16)  
 "Minnetonka" ..... *Weinrich* (6)  
 "Honey" ..... *Van Alstyne*  
 "Runnin' Wild" ..... *Gibbs* (7)  
 "My Sweetie Went Away" .. *Handman* (6)  
 "Marcheta" ..... *Schertzing*  
 "Kicky Koo" ..... *Meyer* (3)  
 "Last Night on the Back Porch"  
*Brown and Schraubstader*  
 Orchestra.  
 Suite, "Woodland Pictures" .... *Fletcher*  
 10.30.—Close down.  
 Announcer: R. C. Pratt.

## ABERDEEN.

- 3.30-4.30.—Popular Afternoon by the Wireless Quartette and Wilson James and Alex. McGill: "The Wranglers."  
 5.0.—WOMEN'S HALF-HOUR: A. M. Sutherland on "Hairdressing Past and Present."  
 5.30.—CHILDREN'S CORNER.  
 6.5.—Weather Forecast for Farmers.  
 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*  
 ARCHIBALD HADDON. *S.B. from London.*  
 Local News.  
**Second Scottish Community Singing Concert.**  
 Relayed from The Music Hall, Aberdeen. Community Singing undertaken by some 2,300 Members of the "2BD" Listeners' Club, supported by:—  
 ELSIE COCHRANE (Soprano).  
 ROBERT WATSON (Baritone).  
 DUFTON SCOTT (the well-known Aberdeenshire Author).  
 THE GRAND ORCHESTRA  
 (Conductor, NANCY LEE).  
 Sir JAMES TAGGART, K.B.E., LL.D., will preside.  
 R. E. JEFFREY will give a short Address.  
 7.30. ORGAN RECITAL  
 by  
 HAROLD BENNETT.  
 Fourth Organ Concerto (First Movement) *Handel* (11)  
 Scherzo ..... *Bennett* (11)  
 Barcarolle from 4th Concerto ..... *Bennett*  
 "Bell Rondo" ..... *Morandi*  
 "Imperial March" ..... *Elgar* (11)  
 7.45. Pipers.  
 Sir JAMES TAGGART, K.B.E., LL.D.  
 Community Singing.  
 Psalm, "Old Hundredth" (by Special Request).  
 "Land of Hope and Glory" (by Special Request) ..... *Elgar* (1)  
 8.10. Elsie Cochrane.  
 "Turn Ye to Me"  
 "Robin Adair" ..... *arr. Lees*  
 8.20. Orchestra.  
 Selection, "The Thistle" .... *Myddleton*  
 8.30.—R. E. JEFFREY. A short address.  
 8.40. Community Singing.  
 "Duncan Grey" ..... *arr. Lees*  
 "Scotland Yet" ..... *arr. Moffat*  
 8.50. Dufton Scott.  
 Humorous "Braid Scots" Sketch, "Drama in a Barn" ..... *Dufton Scott*  
 9.0. Robert Watson.  
 "My Nannie's Awa" ..... *arr. Lees*  
 "Johnny Cope" ..... *arr. Kerr*  
 9.10. Community Singing.  
 "My Love is Like a Red, Red Rose" *arr. Lees*  
 "The Boys of the Old Brigade" *Traditional*  
 9.20. Elsie Cochrane.  
 "Within a Mile o' Edinburgh Toon" *arr. Lees*  
 "Jock o' Hasledean" ... *arr. MacFarren*  
 9.30. Community Singing.  
 "The Land o' the Leal" .. *arr. MacFarren*  
 "The Hundred Pipers" .... *arr. Moffat*

## WAVE-LENGTHS AND CALL SIGNS.

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

- 9.40. Robert Watson.  
 "Kirkcubbin Lea" ..... *arr. Moffat*  
 "Bonnie Briar Bush" ..... *arr. Kerr*  
 9.50. Dufton Scott.  
 Humorous "Braid Scots" Sketch, "Out of His Element" ..... *Dufton Scott*  
 10.0. Elsie Cochrane.  
 "Eriskey Love Lilt" .. *Kennedy-Fraser* (1)  
 "Annie Laurie" ..... *arr. MacFarren*  
 10.10. Orchestra.  
 March, "Colonel Bogey" ..... *Alford*  
 10.20. Robert Watson.  
 "The Deil's Awa"  
 "Piper o' Dundee" } ..... *Traditional*  
 10.30. Community Singing.  
 "The Bonnets of the Bonnie Dundee" *arr. MacFarren*  
 "Auld Lang Syne."  
 Pipers.  
 10.40.—2ND GENERAL NEWS BULLETIN.  
 Local News.  
 10.55.—Close down.  
 Announcer: W. D. Simpson.

## GLASGOW.

- 3.30-4.30.—Classical Afternoon by the Wireless Quartette and Senta Daebnitz (Soprano).  
 4.45.—TOPICS FOR WOMEN.  
 5.15.—THE CHILDREN'S CORNER.  
 6.0.—Weather Forecast for Farmers.  
 6.5-6.15.—Morse Code Lesson No. 1, by Uncle Leslie.  
 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*  
 ARCHIBALD HADDON. *S.B. from London.*  
 Local News.  
**Classical Night.**  
 "O Music! sphere-descended maid, Friend of pleasure, Wisdom's aid." *(Collins).*  
 DANCE MOVEMENTS FROM THE GREAT MASTERS.  
 7.30. THE STATION ORCHESTRA.  
 Conducted by  
 HERBERT A. CARRUTHERS.  
 "Three Hungarian Dances" .... *Brahms*  
 7.45. ELSIE SUDDABY (Soprano).  
 "O Yes! 'Tis So" ("Phaebus and Pan") *Bach* (11)  
 "The Chapel on the Hill" .. *Stanford* (14)  
 7.55.—PERCY GORDON, Mus. Bac., L.R.A.M., on "Music."  
 8.5. Orchestra.  
 Waltz, "La Belle au bois Dormant" *Tchaikovsky*  
 8.15. ALEXANDER MCGREGOR (Baritone).  
 "Bois Epais" ..... *A. L.* (1)  
 "My Captain" ..... *Cyril Scott* (4)  
 8.25. Orchestra.  
 Dance Suite, "Miniature" ..... *Ansell*  
 8.35. Elsie Suddaby.  
 "My Heart Ever Faithful" ..... *Bach*  
 "Oh! Sleep, Why Dost Thou Leave Me?" *Handel*  
 8.45. Orchestra.  
 "Saltarello" from "Italian Symphony" *Mendelssohn*  
 8.55. Alexander McGregor.  
 "Ethiopia Saluting the Colours" *O. Wood* (1)  
 "Onaway, Awake, Beloved" .... *F. Cowen*  
 9.0-9.15.—Interval.  
 9.15.—Mr. H. C. VERNON. *S.B. from London.*  
 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*  
 Local News.  
 9.45. Elsie Suddaby.  
 "Lullaby" from "Bethlehem" *Rutland Boughton* (2)  
 "Nymphs and Shepherds" .. *Purcell* (11)  
 9.55. Orchestra.  
 March, "Le Prophète" ..... *Meyerbeer*  
 10.5. Alexander McGregor.  
 "Sapphische Ode" ..... *Brahms*  
 "The Toy Band" ..... *H. Samuel* (1)  
 10.15. Orchestra.  
 "La Boutique Fantasque" *Rossini-Respighi*  
 10.30.—Close down.  
 Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 321.



# WIRELESS PROGRAMME—THURSDAY (May 22nd.)

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

## LONDON.

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

4.0-4.30.—Time Signal from Greenwich. Concert: "The Letters of O Toyo," by C. Romanne James. Violet Turner (Contralto). "Selling as a Career for Women," by Wallace Attwood.

4.30-5.30.—Interval.

5.30.—Children's Letters.

5.45.—CHILDREN'S STORIES: "Five Little Pitchers," Chap. II, Part 2, by Madeline Hunt. Musical Talk by Auntie Hilda and Uncle Humpty Dumpty: "Indians!" L. G. M. of the *Daily Mail* on "Fish in Armour."

6.15-7.0.—Interval.

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

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

Local News.

Mr. EGERTON KIDNER, M.I.Mech.E., on "Breaking Up a Battleship."

7.30.—Wagner Programme.

### THE AUGMENTED WIRELESS ORCHESTRA.

Conducted by PERCY PITT.

BEATRICE MIRANDA (Soprano).

JOHN PERRY (Tenor).

BESSIE RAWLINS (Solo Violin).

The Orchestra.

Overture, "Rienzi."

Prelude, Act I., "Lohengrin."

Soprano (with Orchestra).

"Elsa's Dream" ("Lohengrin").

The Orchestra.

Prelude, Act. III., "Lohengrin."

Violin Solo (with Orchestra).

"Dreams" (A Study for Tristan and Isolde).

Violin Solo (with Orchestra).

Siegfried's Journey to the Rhine ("Twilight of the Gods").

Tenor (with Orchestra).

Prayer ("Rienzi").

Soprano (with Orchestra).

"Elizabeth's Greeting" ("Tannhäuser").

Violin Solo (with Orchestra).

"Prize Song" ("The Mastersingers").

arr. Wilhelmj

Tenor (with Orchestra).

"The Spring Song" ("The Valkyrie").

The Orchestra.

"The Ride of the Valkyries."

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

Local News.

9.45.—LEONARD FORRER, Junr., the Expert in Numismatics, on "Some Curious Currencies of the World." *S.B. to other Stations.*

10.0.—THE SAVOY ORPHEANS AND HAVANA BANDS, AND SELMA QUARTETTE, relayed from the Savoy Hotel, London. *S.B. to all Stations.*

12.0.—Close down.

Announcer: C. H. King.

## BIRMINGHAM.

3.30-4.30.—Station Piano Quintette, Conducted by Frank Cantell.

5.0.—WOMEN'S CORNER: Edith Paddock (Soprano).

5.30.—Agricultural Weather Forecast.

KIDDIES' CORNER.

6.30.—Teens' Corner: Mary Austin on "The Romance of the Elements."

7.0.—NEWS and WEATHER FORECAST.

*S.B. from London.*

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

Local News.

7.20-7.30.—Interval.

## Miscellaneous Items.

7.30. SYDNEY RUSSELL

presents

A VOCAL CONCERT.

Assisted by

FLORENCE GAUNT,

EMILY BROUGHTON,

and others.

1. "Life and Death" ... Coleridge-Taylor

Harry Ingram.

2. "Avarera" ("Carmen") ... Bizet

Florence Gaunt.

3. "All with Passion's Fever Tingle"

("The Magic Flute") ... Mozart

Sydney Russell.

4. "Eldorado" ... Walthers

Laurence Perry.

5. "Say, Ye Who Borrow" ("Figaro")

Mozart

Florence Gaunt.

6. "Serenade" ("Pagliacci") ... Leoncavallo

Sydney Russell.

7. "My Hero" ("The Chocolate

Soldier") ... Strauss

Nellie Kennerley.

8. "Clo'es Props."

Laurence Perry.

9. Three Songs ... Herbert Oliver

Florence Gaunt.

10. "She is so Innocent" ... Lecocq

Sydney Russell.

11. Sextette from "Lucia" ... Donizetti

(Emily Broughton, Kitty Eames, Sydney

Russell, Mr. Kenny, Laurence Perry, Harry

Ingram.)

8.15-8.45.—Interval.

8.45. GRACE IVELL AND VIVIAN WORTH

in up-to-date Ragtime.

"Broadway Blues" ... (16)

"Minnetonka" ... (6)

"Honey."

"Runnin' Wild" ... (7)

9.0. PERCY OWENS (Entertainer).

"Incongruities."

"Building a Ballad."

"Heydays and Holidays."

9.15. ERNEST JONES (on the Banjo).

LESLIE BARTLEET (at the Piano).

"Miniature No. 3" ... } Cammeyer

"Valse des Fleurs" ... }

"Senegambian Revels" ... } Morley

"Gavotte de Concert" ... }

9.30.—NEWS and WEATHER FORECAST.

*S.B. from London.*

Local News.

9.45.—Major VERNON BROOK, M.I.A.E., on

"Motors and Motoring."

10.0. MABEL FRANCE, Two Humorous

Sketches.

"Aunt Maria explains the Wireless."

"Aunt Maria goes to an Evening Party."

10.15 GRACE IVELL AND VIVIAN WORTH

in more Ragtime.

"My Sweetie Went Away" ... (5)

"Marcheta" ... (3)

"Kicky-Koo" ...

"Last Night on the Back Porch."

10.30.—THE SAVOY BANDS. *S.B. from*

*London.*

12.0.—Close down.

Announcer: H. Cecil Pearson.

## BOURNEMOUTH.

3.45.—Ethel Rowland (Solo Pianoforte). THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director, DAVID S. LIFF.)

4.45.—WOMEN'S HOUR: A. Reynolds on "Tramping in East Africa."

5.15.—KIDDIES' HOUR.

6.15.—Scholars' Half-Hour: Miss A. G. Spry, L.L.A., on "Silas Marner."

7.0.—NEWS and WEATHER FORECAST.

*S.B. from London.*

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

MISS D. STANFORD on "My Ex-

periences of Siberian Village Life."

Local News.

7.35-8.0.—Interval.

8.0. BAND OF THE ROYAL TANK CORPS.

(By permission of Col.-Commandant T. C. Mudie, D.S.O.)

Conductor: W. J. GIBSON.

Grand March in F, "The Spirit of

Pageantry" ... Fletcher (1)

Overture, "Plymouth Hoe" ... Ansell

8.20. JOHN HUNTINGTON (Baritone).

"Even Bravest Hearts" ("Faust")

Gounod

"If Love's Content" ("Tom Jones")

German

8.30. RONALD GOURLEY (Entertainer).

Music and Humour.

8.40. Band.

Folk Song Suite ... Vaughan Williams (1)

(a) "Seventeen come Sunday"; (b) "My

Bonny Boy"; (c) Folk Songs from

Somerset.

Waltz, "Tout Paris" ... Waldteufel

John Huntington.

"The Song of the Road" ... Geoffrey Stanton

"Wimmen, Oh Wimmen" ... Lyell Phillips

Band.

"Ballard Memories" ... arr. Baynes (1)

Ronald Gourley.

9.20. Music and Humour.

9.30.—NEWS and WEATHER FORECAST.

*S.B. from London.*

Local News.

9.45. Band.

Three Dances from "The Rebel Maid"

Phillips

(a) Jig; (b) Graceful Dance; (c) Vil-

lagers' Dance.

"Valse Triste" ... Sibelius

Gavotte from "Mignon" ... Thomas (1)

10.0. John Huntington.

"The Tramp" ... Yvonne Sawyer

"The Dew upon the Lily" ... German

10.5. Ronald Gourley.

Music and Humour.

10.10. Band.

Intermezzo, "Forget Me Not" ... Richards (1)

March, "Imperial Britain" ... Chandler (1)

10.20.—THE SAVOY BANDS. *S.B. from*

*London.*

12.0.—Close down.

Announcer: John H. Raymond.

## CARDIFF.

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

7.0.—NEWS and WEATHER FORECAST.

*S.B. from London.*

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

Local News.

7.20-7.30.—Interval.

### Opening Ceremony at New Studio.

7.30. Fanfare.

Speeches by

Mr. J. C. W. REITH (Managing Director

of the B.B.C.).

THE LORD MAYOR OF CARDIFF,

Sir ALFRED THOMAS DAVIES,

K.B.E., C.B.

(Permanent Secretary of the Welsh Depart-

ment, Board of Education).

Capt. P. P. ECKERSLEY (Chief Engineer

of the B.B.C.).

THE BAND OF H.M. ROYAL AIR

FORCE

(By kind permission of the Air Council).

Conductor, Flight-Lieut. J. H. AMERS.

Vocalist, ASTRA DESMOND (Mezzo-

Soprano).

Entertainer, JOHN HENRY.

8.0.—Overture, "Masaniello" ... Asher (1)

Folk Song Suite ... Vaughan Williams (1)

1. March, "Seventeen come Sunday."

2. Intermezzo, "My Bonny Boy."

3. March, "Folk Song from Somerset."

8.20. Songs.

"Dreams" ... Wagner

"Kundry's Song" ("Parsifal") ... Wagner

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

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

- 8.30. John Henry's first night in the new Studio.
- 8.40.—Suite, "St. Agnes Eve" ... Coleridge-Taylor  
1. "That Ancient Beadsman heard the Prelude Soft." 2. "Her Maiden Eyes Divine." 3. "Porphyro, Now Tell Me where is Madeline?"  
"An Eastern Romance" ..... Haines  
"In the Cloisters" ..... Leo Tarrant (1)
- 9.5. Songs.  
"The Wild Swan" ..... arr.  
"Kishmut's Galley" ..... Kennedy  
"Lands' Heart's Desire" ..... Fraser  
Hebrides (1)
- 9.15. Selection, "To-Night's the Night" Rubens
- 9.30.—NEWS and WEATHER FORECAST.  
S.B. from London.  
Local News.
- 9.45.—John Henry keeps on Talking.
- 10.0.—  
Descriptive { "In a Monastery Garden" ..... Kettelbey  
Pieces: { "In a Clock Store" ... Orth
- 10.10.—Dance Music, Old and New.
- 10.30.—THE SAVOY BANDS. S.B. from London.
- 12.0.—Close down.  
Announcer: W. N. Settle.

## MANCHESTER.

- 11.30-12.30.—Concert by the "2ZY" Quartette.
- 5.0.—WOMEN'S HOUR: Miss G. Ostler on "Moscow."
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 7.0.—NEWS and WEATHER FORECAST.  
S.B. from London.  
Radio Society Talk. S.B. from London.  
Local News.
- 7.20-8.0.—Interval.
- 8.0. Popular Concert.  
"2ZY" ORCHESTRA.  
March, "Lorraine" ..... Ganne  
Overture, "Maritana" ..... Wallace  
Waltz, "Thrills" ..... Ancliffe  
GLADYS PALMER (Contralto).  
"Soft Footed Snow" ..... Lie  
"A Dream" ..... Grieg  
TOM CASE (Baritone).  
Three North-Country Folk Songs.  
Lyell Johnston  
(a) "Roger's Courtship"; (b) "Because I Were Shy"; (c) "Ould John Braddlem."
- 8.40.—LESTER M. LEVER on "Scenes from Chinese Life."
- 8.55. Orchestra.  
Selection, "Carmen" ..... Bizet  
Gladys Palmer.  
"In Haven" .....  
"Where Corals Lie" ..... Elgar (1)  
Tom Case.  
"The Two Grenadiers" ... Schumann (11)  
"O Sunny Beam" ..... Schumann (1)  
"The Farewell" ..... Schumann (1)
- 9.30.—NEWS and WEATHER FORECAST.  
S.B. from London.  
Local News.
- 9.45. Orchestra.  
Suite, "Woodland Pictures" ..... Fletcher  
Selection, "The Cabaret Girl" ..... Kern  
Sketch, "A Day in Naples" ..... Byng
- 10.30.—THE SAVOY BANDS. S.B. from London.
- 12.0.—Close down.  
Announcer: Victor Smythe.

## NEWCASTLE.

- 3.45.—Concert: Cissie Humble (Soprano), Gladys Edmundson (Solo Pianoforte), Thomas Campbell (Baritone).
- 4.45.—WOMEN'S HALF-HOUR: Mrs. Grace Burns on "The Lakes of Switzerland." Isabel Spence (Soprano).

- 5.15.—CHILDREN'S CORNER.
- 6.0.—Scholars' Half-Hour: Mr. J. J. Todd, B.Sc., "Stories from Souvestre—The Philosopher under the Roof."
- 6.45.—Farmers' Corner.
- 7.0.—NEWS and WEATHER FORECAST.  
S.B. from London.  
Radio Society Talk. S.B. from London.  
Local News.
- 7.20-7.35.—Interval.

## Vocal and Instrumental Recital.

- 7.35. ELSIE SUDDABY (Soprano).  
"In My Appointed Place."  
"Jesu, Jewel of My Heart" (Schemelli Gesangbuch) ..... Bach  
"A Divine Hymn" ..... Purcell (11)  
"Now Sleeps the Crimson Petal" Quilter (1)  
"The Hostel" ..... Bairstow (14)  
"The Roadside Fire" ..... Williams (1)
- 7.55. DAISY KENNEDY (Solo Violin).  
MAURICE COLE (Solo Pianoforte).  
Violin and Piano Recital.  
Sonata in E Minor for Piano and Violin. Elgar  
Daisy Kennedy.  
"Chanson et Pavane" ..... Couperin-Kreisler  
"La Chasse" ..... Cartier-Kreisler  
"Alman" ..... Anon., arr. H. Craxton  
"Minuet" ..... Milandre  
"Preludium and Allegro" Pugnani-Kreisler  
Maurice Cole.  
"Polonaise in E Flat Minor" ..... Chopin  
"Etude in G Flat Major, Op. 29" ..... Chopin  
"Etude in A Minor, Op. 25" .....  
Daisy Kennedy.  
"Gavotte and Musette" ..... Tor Aulin  
"Slavonic Dance" ..... Dvorak-Kreisler  
"Plevna Nota" ..... Hubay  
Maurice Cole.  
"Amberley Wild Brooks" ..... Ireland  
"Arabesque" ..... Leschetizky  
"Humoresque" ..... Gardiner
- 9.0-9.30.—Interval.
- 9.30.—NEWS and WEATHER FORECAST.  
S.B. from London.  
Local News.
- 9.45.—LEONARD FORRER. S.B. from London.
- 10.0.—THE SAVOY BANDS. S.B. from London.
- 12.0.—Close down.  
Announcer: W. M. Shewen.

## ABERDEEN.

- 3.30.—Popular Afternoon by the Wireless Quartette and Christine Crowe (a few Stories).
- 4.30.—This Week's Interesting Anniversary: "Nathaniel Hawthorne died 18th May, 1864."
- 5.0.—WOMEN'S CORNER.
- 5.30.—CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.40.—Boys' Brigade Bulletin: Hon. Capt. Henry J. Edwards, Convener, No. 1 Coy., on "The Work Abroad."
- 7.0.—NEWS and WEATHER FORECAST.  
S.B. from London.  
Radio Society Talk. S.B. from London.  
Local News.
- 7.20-7.30.—Interval.

## Children's Programme.

- 7.30. Operetta—  
"ROBIN HOOD AND HIS FOREST ROVERS."  
Written and Composed by W. S. Roddie.  
Performed by  
THE OAKBANK BOYS' CHOIR.  
Conductor: GEO. A. INNES.  
Robin Hood ..... GORDON WRIGHT  
Friar Tuck ..... JAMES KEEN  
Will Scarlett ..... HAROLD MCKAY  
Miller ..... ANDREW SKINNER  
Firepan (the Cook) ..... JAMES DURN  
Little John ..... JOHN GRAY  
King Richard ..... ALFRED DOWNIE  
Bishop ..... ANDREW KELMAN

- Grammer ..... (The King's Foresters)  
Gruff ..... JOHN LYNCH  
Marian.  
Mary .....  
Susan .....  
Lily ..... (Her Maids).  
Sally .....  
Chorus, Bishop's Attendants, Forest Maidens, etc.  
Accompanist, Mrs. GARDNER.
- 9.0.—WEIRD LEGENDS AND TALES OF THE NORTH.  
Compiled by GEO. STEPHEN.
- 9.10.—Station Director: Special Announcements (if any).
- 9.15-9.30.—Interval.
- 9.30.—NEWS and WEATHER FORECAST.  
S.B. from London.  
Local News.
- 9.45.—LEONARD FORRER. S.B. from London.
- 10.0.—THE SAVOY BANDS. S.B. from London.
- 12.0.—Close down.  
Announcer: W. D. Simpson.

## GLASGOW.

- 3.30-4.30.—The Wireless Quartette and Queenie Arthur (Soprano).
- 4.45.—TOPICS FOR WOMEN: Jeane MacIver, G.S.M.M.G., on "Diet."
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 7.0.—NEWS and WEATHER FORECAST.  
S.B. from London.  
Radio Society Talk. S.B. from London.  
Local News.
- 7.20.—Prof. W. MACNEILE DIXON, Litt.D., on "Greek Theatres and Temples."

## Request Night.

- "Here will we sit and let the sounds of music creep in our ears."  
—"The Merchant of Venice."
- 7.35. THE STATION ORCHESTRA.  
Conducted by  
HERBERT A. CARRUTHERS.  
Overture, "Fingal's Cave" ... Mendelssohn
- 7.45.—WILSON JAMES AND ALEC MCGILL (The Wranglers)  
Will Wrangle on Mirth and Music.
- 7.57 STUDENTS FROM COWAL SCHOOL OF PIPES.  
An Introductory Chat will be given by H. S. STRAFFORD, Hon. Secy., of Cowal Highland Gathering.  
Students from Cowal School of Pipes.  
Slow Air, "My Home."  
March, "Barren Rocks of Aden."  
Strathspey, "Maggie Cameron."  
Reel, "High Road to Linton."
- 8.15. Orchestra.  
Rhapsody, "Hungarian No. 2" ..... Liszt
- 8.25. Wilson James and Alec McGill  
Will Wrangle Once More.
- 8.37.—Students from Cowal School of Pipes.  
Slow Air, "Loch Duich."  
March, "79th Farewell to Gibraltar."  
Strathspey, "Miss Drummond of Perth."  
Reel, "Duntroon Castle."
- 8.47. Orchestra.  
Characteristic Piece, "The Grasshoppers' Dance" ..... Bucalossi  
March, "Colonel Bogey" ..... Alford
- 9.0-9.30.—Interval.
- 9.30.—NEWS and WEATHER FORECAST.  
S.B. from London.  
Local News.
- 9.45.—LEONARD FORRER. S.B. from London.
- 10.0.—THE SAVOY BANDS. S.B. from London.
- 12.0.—Close down.  
Announcer: Herbert A. Carruthers.

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# WIRELESS PROGRAMME—FRIDAY (May 23rd.)

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

## LONDON.

- 1.0-2.0.—Time Signal from Big Ben. Concert: The Wireless Trio and Percival Driver (Baritone).  
 4.0-4.30.—Time Signal from Greenwich. Concert: "Royal Winchester," by Desmond Hackett, Florence Walter (Soprano), "Lost Trinkets at Hotels or Lodgings," by "The Barrister-at-Law."  
 4.30-5.30.—Interval.  
 5.30.—Children's Letters.  
 5.45.—CHILDREN'S STORIES: "Darby and Joan," Play by Rose Fyleman from "The Merry-go-Round," performed by Joan Corker, Betty Corker and Nadia Taylor. "Treasure Island," Chap. 14, Part II, by Robert Louis Stevenson. "A Trip round the World—Honolulu."  
 6.15-7.0.—Interval.  
 7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*  
 G. A. ATKINSON (the B.B.C. Film Critic): "Seen on the Screen." *S.B. to all Stations.*  
 Local News.

## 7.30. Popular "Request" Programme.

BRYN GWYN (Baritone).

JOHN HENRY.

## THE WIRELESS ORCHESTRA.

Petite Suite de Concert ... Coleridge-Taylor  
 Songs.

"The Yeomen of England" ... Edward  
 "Glorious Devon" (1) ... German  
 John Henry on "Housework."

Orchestra.

Selection, "Lilac Time" Schubert-Clutsam  
 "Salut d'Amour" ... Elgar  
 "Les Millions d'Arlequin" ... Drigo

Songs with Orchestra.

"The Cobbler's Song" ("Chu Chin Chow")  
 Norton

"Up From Somerset" ... Sanderson (1)  
 John Henry on "My Wireless Set."

Orchestra.

"The Clock is Playing" ... Blaauw  
 "Three O'clock in the Morning"

Robledo (23)

"In a Persian Market" ... Ketelbey

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

- 9.15.—Speeches relayed from The Royal Colonial Institute on the occasion of the Empire Day Banquet. H.R.H. THE DUKE OF YORK replying to the Toast of the King, followed by The Rt. Hon. J. H. THOMAS, Colonial Secretary. *S.B. to all Stations.*

- 10.0.—Act II. of the Opera "ARIADNE" (Strauss), relayed from the Royal Opera House, Covent Garden. *S.B. to all Stations.*  
 Announcer: J. S. Dodgson.

## BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra, Conducted by Paul Rimmer.  
 5.0.—WOMEN'S CORNER: Mrs. W. A. Cadbury on "The National Council of Women and its Work."  
 5.30.—Agricultural Weather Forecast.  
 KIDDIES' CORNER.  
 6.30.—Teens' Corner: R. Thibault, French Talk, "Causes de la Revolution Française."  
 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*  
 G. A. ATKINSON. *S.B. from London.*  
 Local News.

## Opera and Other Items.

- 7.30. GLADYS PALMER (Contralto).  
 "Dawn" ... Holst  
 "All in a Garden Green" ... Lidgely (1)  
 "In Summer Time on Bredon" Butterworth  
 7.45.—Capt. E. S. WHILLIER: Travel Talk, "Arabia."  
 8.0. Gladys Palmer.  
 "To Daisies" ... Quilter (1)  
 "Moonlight" ... Quilter (24)  
 "The Song of the Blackbird" Quilter (1)  
 8.15-8.45.—Interval.  
 8.45.—PERCY EDGAR (WALTER RANDALL at the Piano) in Recitals.  
 9.0.—NEWS and WEATHER FORECAST. *S.B. from London.*  
 Local News.  
 9.15.—Speeches by H.R.H. THE DUKE OF YORK and The Rt. Hon. J. H. THOMAS. *S.B. from London.*  
 10.0.—"ARIADNE," Act II. *S.B. from London.*  
 Announcer: H. Cecil Pearson.

## BOURNEMOUTH.

- 3.30.—Prof. GEORGE LEAKE, Mus. Bac., University College, Southampton, and Prof. ALBERT A. COCKS on "Musical Appreciation."  
 4.0-4.45.—Reginald S. Mouat (Solo Violin), Thomas E. Illingworth (Solo Cello), Arthur Marston (Solo Pianoforte).  
 4.45.—WOMEN'S HOUR: Marjorie Royce on "Books of Special Interest to Women."  
 5.15.—KIDDIES' HOUR.  
 6.15.—Scholars' Half-Hour: T. Templeton Smith, B.Sc., on "Lord Kelvin."  
 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*  
 G. A. ATKINSON. *S.B. from London.*  
 Local News.

## Brahms Night.

- 7.30. THE WIRELESS AUGMENTED ORCHESTRA.  
 Conductor, THOMAS CONWAY BROWN.  
 Overture, "Academic Festival."  
 7.45. HAROLD WILLIAMS (Baritone).  
 "In Summer Field."  
 "True Love."  
 7.55. DOROTHY HELMRICH (Soprano).  
 "Longing at Rest."  
 "Cradle Song of the Virgin."  
 (With Viola Obligato by Thomas Huhn.)  
 8.5. Orchestra.  
 "Three Hungarian Dances."  
 8.20. Harold Williams.  
 "Faint and Fainter is my Slumber."  
 Lullaby.  
 8.30. Dorothy Helmrich.  
 "O Shady Woods."  
 "Sapphic Ode."  
 "Cradle Song."  
 "The Forge."  
 8.40. Orchestra.  
 "Variations on a Theme of Haydn," Op. 56a.  
 8.55. Harold Williams.  
 "We Wander."  
 "Sweet Melodies."  
 9.0.—NEWS and WEATHER FORECAST. *S.B. from London.*  
 Local News.

- 9.15.—Speeches by H.R.H. THE DUKE OF YORK and The Rt. Hon. J. H. THOMAS. *S.B. from London.*  
 10.0.—"ARIADNE," Act II. *S.B. from London.*  
 Announcer: John H. Raymond.

## CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra, relayed from The Capitol Cinema.  
 5.0.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artists. The Station Orchestra. Talks to Women. Weather Forecast.

- 5.45.—THE HOUR OF THE "KIDDIE-WINKS."

- 6.15-6.30.—Mr. Huw J. Huws on "How to Speak Welsh."

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

G. A. ATKINSON. *S.B. from London.*  
 Local News.

## Popular Night.

Vocalist, JOHN HUNTINGTON (Baritone).

GRACE IVELL and VIVIAN WORTH (Two Singers and One Piano).  
 Solo Pianoforte.

VERA MCCOMB THOMAS.  
 THE STATION ORCHESTRA.

- 7.30. Orchestra.  
 March, "Liberty Bell" ... Sousa  
 Selection, "The Merry Widow" ... Lehar

- 7.50. Songs.  
 "The Tramp" ... Yvonne Sawyer  
 "The Temple Bells" Woodforde-Finden (1)

- 8.0.—Dr. JAS. J. SIMPSON, M.A., D.Sc.: "Romances of Natural History—The Stickleback."

- 8.10. Duets.  
 "Broadway Blues" ... Carey Morgan (16)  
 "Minnetonka" ... Percy Weirich (6)  
 "Honey" ... Van Alstyne  
 "Runnin' Wild" ... H. Gibbs (7)

- 8.25. Orchestra.  
 Suite, "Romance and Two Dances" German

- 8.35. Songs.  
 "Till I Awake" ... Woodforde-Finden (1)  
 "Wimmen, Oh Wimmen" Lydell Phillips

- 8.45. Duets.  
 "My Sweetie Went Away" Hardman (6)  
 "Marcheta" ... Schertzing  
 "Kicky Koo" ... Meyer (3)  
 "Last Night on the Back Porch" Brown and Schraubstadter

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

- 9.15.—Speeches by H.R.H. THE DUKE OF YORK and The Rt. Hon. J. H. THOMAS. *S.B. from London.*

- 10.0.—"ARIADNE," Act II. *S.B. from London.*  
 Announcer: A. H. Goddard.

## MANCHESTER.

- 3.30-4.30.—Concert by the "2ZY" Quartette and Ethel Wynne-Jones.

- 5.0.—WOMEN'S HOUR.  
 5.25.—Farmers' Weather Forecast.

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

G. A. ATKINSON. *S.B. from London.*  
 Local News.

## Dance Night.

- 7.30. MASSEY'S DANCE BAND.  
 Fox-trot, "I Love You" (7); Fox-trot, "Wayside Rose"; Waltz, "Love's Last Day"; Fox-trot, "Sing Along, Sambo" (7); Fox-trot, "Old Folks at Home."

- 7.50. ELSIE SUDDABY (Soprano).  
 Old English Songs.  
 "I Attempt From Love's Sickness to Fly" Purcell (11)  
 "The Lass With the Delicate Air" ... Arne

- 8.0. Massey's Dance Band.  
 One-step, "Let's Go to Wembley" (26); Fox-trot, "No, No, Nora" (7); Waltz, Selected; Fox-trot, "Gigolette" (6); Fox-trot, "Tell Me a Story"; One-step, "Sun-uv-er-gun" (7); Waltz, "Serenade"; Fox-trot, "Easy Melody" (7).

- 8.15.—NEWS and WEATHER FORECAST. *S.B. from London.*

- 8.30.—"ARIADNE," Act II. *S.B. from London.*

- 8.45.—"ARIADNE," Act II. *S.B. from London.*

- 8.55.—"ARIADNE," Act II. *S.B. from London.*

- 9.0.—"ARIADNE," Act II. *S.B. from London.*

- 9.15.—"ARIADNE," Act II. *S.B. from London.*

- 9.30.—"ARIADNE," Act II. *S.B. from London.*

- 9.45.—"ARIADNE," Act II. *S.B. from London.*

- 10.0.—"ARIADNE," Act II. *S.B. from London.*

- 10.15.—"ARIADNE," Act II. *S.B. from London.*

- 10.30.—"ARIADNE," Act II. *S.B. from London.*

- 10.45.—"ARIADNE," Act II. *S.B. from London.*

- 11.0.—"ARIADNE," Act II. *S.B. from London.*

- 11.15.—"ARIADNE," Act II. *S.B. from London.*

- 11.30.—"ARIADNE," Act II. *S.B. from London.*

- 11.45.—"ARIADNE," Act II. *S.B. from London.*

- 12.0.—"ARIADNE," Act II. *S.B. from London.*

- 12.15.—"ARIADNE," Act II. *S.B. from London.*

- 12.30.—"ARIADNE," Act II. *S.B. from London.*

- 12.45.—"ARIADNE," Act II. *S.B. from London.*

- 12.55.—"ARIADNE," Act II. *S.B. from London.*

- 1.0.—"ARIADNE," Act II. *S.B. from London.*

- 1.15.—"ARIADNE," Act II. *S.B. from London.*

- 1.30.—"ARIADNE," Act II. *S.B. from London.*

- 1.45.—"ARIADNE," Act II. *S.B. from London.*

- 2.0.—"ARIADNE," Act II. *S.B. from London.*

- 2.15.—"ARIADNE," Act II. *S.B. from London.*

- 2.30.—"ARIADNE," Act II. *S.B. from London.*

- 2.45.—"ARIADNE," Act II. *S.B. from London.*

- 2.55.—"ARIADNE," Act II. *S.B. from London.*

- 3.0.—"ARIADNE," Act II. *S.B. from London.*

- 3.15.—"ARIADNE," Act II. *S.B. from London.*

- 3.30.—"ARIADNE," Act II. *S.B. from London.*

- 3.45.—"ARIADNE," Act II. *S.B. from London.*

- 3.55.—"ARIADNE," Act II. *S.B. from London.*

- 4.0.—"ARIADNE," Act II. *S.B. from London.*

- 4.15.—"ARIADNE," Act II. *S.B. from London.*

- 4.30.—"ARIADNE," Act II. *S.B. from London.*

- 4.45.—"ARIADNE," Act II. *S.B. from London.*

- 4.55.—"ARIADNE," Act II. *S.B. from London.*

- 5.0.—"ARIADNE," Act II. *S.B. from London.*

- 5.15.—"ARIADNE," Act II. *S.B. from London.*

- 5.30.—"ARIADNE," Act II. *S.B. from London.*

- 5.45.—"ARIADNE," Act II. *S.B. from London.*

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- 6.0.—"ARIADNE," Act II. *S.B. from London.*

- 6.15.—"ARIADNE," Act II. *S.B. from London.*

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- 7.0.—"ARIADNE," Act II. *S.B. from London.*

- 7.15.—"ARIADNE," Act II. *S.B. from London.*

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- 12.55.—"ARIADNE," Act II. *S.B. from London.*

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- 2.30.—"ARIADNE," Act II. *S.B. from London.*

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- 2.55.—"ARIADNE," Act II. *S.B. from London.*

- 3.0.—"ARIADNE," Act II. *S.B. from London.*

- 3.15.—"ARIADNE," Act II. *S.B. from London.*

- 3.30.—"ARIADNE," Act II. *S.B. from London.*

- 3.45.—"ARIADNE," Act II. *S.B. from London.*

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- 4.0.—"ARIADNE," Act II. *S.B. from London.*

- 4.15.—"ARIADNE," Act II. *S.B. from London.*

- 4.30.—"ARIADNE," Act II. *S.B. from London.*

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- 5.0.—"ARIADNE," Act II. *S.B. from London.*

- 5.15.—"ARIADNE," Act II. *S.B. from London.*

- 5.30.—"ARIADNE," Act II. *S.B. from London.*

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- 6.15.—"ARIADNE," Act II. *S.B. from London.*

- 6.30.—"ARIADNE," Act II. *S.B. from London.*

- 6.45.—"ARIADNE," Act II. *S.B. from London.*

- 6.55.—"ARIADNE," Act II. *S.B. from London.*

- 7.0.—"ARIADNE," Act II. *S.B. from London.*

- 7.15.—"ARIADNE," Act II. *S.B. from London.*

- 7.30.—"ARIADNE," Act II. *S.B. from London.*

- 7.45.—"ARIADNE," Act II. *S.B. from London.*

- 7.55.—"ARIADNE," Act II. *S.B. from London.*



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

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

- 8.30. Elsie Suddaby.  
"O Sleep, Why Dost Thou Leave Me?"  
Handel  
"My Heart Ever Faithful" ..... Bach
- 8.40.—KENNETH M. SMITH, M.Sc., A.R.C.S.,  
on "Insects in Relation to Disease in  
Our Crops."
- 9.0.—NEWS and WEATHER FORECAST.  
*S.B. from London.*  
Local News.
- 9.15.—Speeches by H.R.H. THE DUKE OF  
YORK and The Rt. Hon. J. H. THOMAS.  
*S.B. from London.*
- 10.0.—"ARIADNE," Act II. *S.B. from  
London.*  
Announcer: Victor Smythe.

## NEWCASTLE.

- 3.45.—Concert: Edward Bird (Baritone), Tom  
Brennan (Solo Euphonium), Peggy Lynn  
(Contralto).
- 4.45.—WOMEN'S HALF-HOUR: Miss Pybus  
on "Hexham Abbey."
- 5.15.—CHILDREN'S CORNER.
- 6.0.—Scholars' Half-Hour: Mr. L. Orange,  
M.B.E., B.Sc., F.I.C., on "The Conquest  
of Mexico," Part 3.
- 6.35.—Farmers' Corner: Mr. H. C. Pawson on  
"Summer Management of Stock," Part  
2.
- 7.0.—NEWS and WEATHER FORECAST.  
*S.B. from London.*  
G. A. ATKINSON. *S.B. from London.*  
Local News.

## Miscellaneous Programme.

- 7.30. THE STATION ORCHESTRA.  
Suite from Ballet, "La Source" .. *Delibes*  
LILIAN ROWELL (Contralto).  
Orchestra.  
Overture, "Fra Diavolo" ..... *Auber*  
Lilian Rowell.  
Orchestra.  
Ballet Music from "Coppelia" .. *Delibes*  
"THE WRANGLERS."  
WILSON JAMES and ALEC MCGILL.  
In their Humorous Entertainment of Mirth  
and Melody.
- 9.0.—NEWS and WEATHER FORECAST.  
*S.B. from London.*  
Local News.
- 9.15.—Speeches by H.R.H. THE DUKE OF  
YORK and The Rt. Hon. J. H. THOMAS.  
*S.B. from London.*
- 10.0.—"ARIADNE," Act II. *S.B. from  
London.*  
Announcer: E. L. Odhams.

## ABERDEEN.

- 3.30-4.30.—Classical Afternoon by the Wireless  
Quartette and Isabella Michie (Soprano).
- 5.0.—WOMEN'S HALF-HOUR.
- 5.30.—SUNSHINE CORNER FOR YOUNG  
AND OLD KIDDIES: Burlesque, "When  
the Pie Was Opened."
- 6.5.—Weather Forecast for Farmers.
- 6.10.—Scholars' Hour: Geo. A. Burnett, M.A.,  
B.Sc., Talk.
- 6.30.—Answers to Scholars' Queries.
- 7.0.—NEWS and WEATHER FORECAST.  
*S.B. from London.*  
G. A. ATKINSON. *S.B. from London.*  
Local News.

## Doric Night.

- 7.30. THE WIRELESS ORCHESTRA.  
Selection, "Scottish Songs" ... *arr. Kerr.*
- 7.45. "AN EVENIN' IN THE GRIEVE'S  
HOOSE."  
Arranged and Produced by  
DUFTON SCOTT  
(the well-known Aberdeenshire Author).  
Introducing Old-Fashioned Country Songs,  
Ballads and Stories.  
Characters:  
Donald Dow (The Grieve)  
DUFTON SCOTT  
Mrs. Dow (His Wife) .. MRS. E. COUTTS  
Annie (their Daughter) LIZZIE WILSON  
Willie Fraser (the Miller)  
TOM MORRISON  
Two Stranded Motorists  
Mr. Locke ..... JIM BUCHAN  
Mrs. Locke ..... MRS. CAMPBELL  
Jock Broon (a Neighbour)  
JOHN STRACHAN  
During the evening MRS. CAMPBELL  
will sing:  
"The Four Maries."  
"Auld Scotch Songs" ..... *Leeson*  
"Annie's Tryst" ..... *Aytoun*  
"The Land o' the Leal" ..... *Lady Nairne*  
Mrs. E. COUTTS will sing:  
"The Guise o' Tough" ..... *Old Ballad*  
TOM MORRISON will sing:  
"Liltin Lowrin" ..... *Old Ballad*  
"Oor Fern Toon" ..... *Old Ballad*  
"Pirn-Toot Jockie" ..... *Thomson*  
JOHN STRACHAN will sing:  
"Bonnie Udy" ..... *Old Ballad*  
"Macfarlane o' the Sprots" ..... *Thomson*  
"The Laird o' Drum."  
"Lang Johnny More."  
JIM BUCHAN will sing:  
"Green Grow the Rashies" ..... *Burns*  
"Laird o' Cockpen" ..... *Lady Nairne*  
"Birks o' Aberfeldy" ..... *Burns*  
"I Gaed a Waefu' Gait" ..... *Burns*  
DUFTON SCOTT will tell "Braid Scots"  
Stories.
- 8.35.—Royal Horticultural Society of Aberdeen  
"Monthly Gardening Talk."
- 9.0.—NEWS and WEATHER FORECAST.  
*S.B. from London.*  
Local News.
- 9.15.—Speeches by H.R.H. THE DUKE OF  
YORK and The Rt. Hon. J. H. THOMAS.  
*S.B. from London.*
- 10.0.—"ARIADNE," Act II. *S.B. from Lon-  
don.*  
Announcer: H. J. McKee.

## KEY LIST OF MUSIC PUBLISHERS.

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- Duff, Stewart and Co., Ltd.
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## GLASGOW.

- 3.0-3.30.—Norman Austin's "Musical Mo-  
ments" relayed from La Scala Picture  
House.
- 3.30-4.30.—Operatic Afternoon by the Wireless  
Quartette and Betty G. Reid (Contralto).
- 4.45.—TOPICS FOR WOMEN.
- 5.15.—THE CHILDREN'S CORNER: Weekly  
French Talk by "5SC's" French Auntie.
- 6.0.—Weather Forecast for Farmers.
- 7.0.—NEWS and WEATHER FORECAST.  
*S.B. from London.*  
G. A. ATKINSON. *S.B. from London.*  
Local News.
- 7.30. DAISY KENNEDY (Solo Violin).  
"Larghetto" ..... *Nardini*  
"Minuetto" ..... *Milandre*  
"Chanson et Pavane" ... *Couperin-Kreisler*  
"Alman" ..... *Anon. arr. Harold Craxton*  
"Prelude and Allegro" *Pugnani-Kreisler*
- 7.45.—Commander GORDON BROWN on  
"Falconry."  
Spinet, Piano, Violin and Orchestra.  
"Such sweet compulsion doth in music lie"  
—(Milton).  
HISTORICAL RECITAL.  
(Byrd to Schubert),  
by  
MR. and MRS. A. M. HENDERSON.  
Illustrations will be given on Spinnet and  
Piano. The Spinnet used is dated 1710,  
made by Hitchcock (the favourite maker of  
Handel).  
SPINET AND PIANO SOLI.  
Pavane (from Queen Elizabeth's Virginal  
Book)—Byrd (1543-1623).  
*Purcell.*  
(1658-1695)  
Air in G.  
Air in E Minor on a Ground Bass.  
Sarabande in G Minor.  
Minuet in G Major.  
Toccata in C Major.  
SONGS.  
*Martini.*  
(1706-1784)  
"Plaisir d'Amour."  
*Salvator Rosa.*  
(1615-1673)  
"Roam as I May" "Vado Ben Spesso"  
PIANO SOLI.  
*Maurice Greene.*  
(1695-1755)  
Courante in D Major.  
Minuet in D.  
*Arne.*  
(1710-1778)  
Gigue in G Major.  
SONGS.  
*Beethoven.*  
(1770-1827)  
"Alike at Morn and Eventide"  
("Ich Liebe Dich")  
*Schubert.*  
(1797-1828)  
"Whither?"  
PIANO SOLI.  
*Beethoven.*  
Minuet in E Flat.  
*Schubert.*  
Impromptu in A Flat, Opus 90, No. 4.  
8.30. Daisy Kennedy.  
"Slavonic Dance" ..... *Dvorak-Kreisler*  
"Gavotte and Musette" ..... *Tor Aulin*  
"Orientale" ..... *Cesar Cui*  
"Pleona Nota" ..... *Hubay*
- 9.0.—NEWS and WEATHER FORECAST.  
*S.B. from London.*  
Local News.
- 9.15.—Speeches by H.R.H. THE DUKE OF  
YORK and The Rt. Hon. J. H. THOMAS.  
*S.B. from London.*
- 10.0.—"ARIADNE," Act II. *S.B. from Lon-  
don.*  
Announcer: Mungo M. Dewar.

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



# WIRELESS PROGRAMME—SATURDAY (May 24th.)

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

## LONDON.

3.0.—MASSSED BANDS and CHOIR relayed from the Stadium, Wembley.

5.30.—Children's Letters.

5.45.—CHILDREN'S STORIES: Auntie Sophie at the Piano. "The Nurse's Story," by Uncle Pollard Crowther. Mr. Kirkham Hamilton on "Fire." Children's News.

6.15-7.0.—Interval.

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

Local News.

7.15.—Colonel PHILIP TREVOR, C.B.E., on "Cricket." *S.B. to other Stations.*

## A COMMONWEALTH OF NATIONS.

In Song, Story and Episode.  
*S.B. to all Stations.*

The Poems specially written by Alfred Noyes.

## THE BAND OF H.M. GRENADIER GUARDS.

Conductor, Lieut. G. Miller.  
(By kind permission of Col. B. N. Sergison Brooke, C.M.G., D.S.O.),  
with

The London Station Orchestra (Conductor, Dan Godfrey, Junr.) will be in attendance.

The Narrator: Cyril Estcourt.

Messages from The Viceroy of India and from the respective Premiers of the Commonwealth Nations will be delivered at the end of each Episode.

7.30.—The National Anthem.  
Our sea-girl Land. The Spirit of England rises from the waves. She summons the Spirits of Scotland, Ireland, and Wales. The Four Sisters fly through sea and storm across the world to found new Nations and Colonies:—

7.45. **NEWFOUNDLAND (1583).**

8.0. **INDIA (1757).**

8.15. **CANADA (1763).**

8.30. **NEW ZEALAND (1769).**

8.45. **AUSTRALIA (1770).**

9.0. **SOUTH AFRICA (1910).**

9.15. **THE IMPERIAL CROWN COLONIES AND PROTECTORATES.**

(From the Bahamas to Zanzibar.)

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

Local News.

## 9.45. SOME POPULAR SONGS AND TUNES

from "The Golden Vanity" of Queen Elizabeth's day and "Lilliburlero" to "Pack Up Your Troubles in Your Old Kit-Bag" and "Tipperary," that have played their part in building and consolidating the Empire.

10.30.—Close down.

Announcer: R. F. Palmer.

## PROGRAMME NOTE.

"But it was in the Great Age of Adventure under the Tudor Kings, Henry VII. to Elizabeth, that the Call of the Sea swept like a gale through England." There, unwittingly, were the first aspirations towards Overseas Colonies and an Empire. The loss of Calais (*temp.* Queen Mary), and so of any British rights on the Continent of Europe, was a deciding factor in sending the British overseas in quest of new territory.

It will be noted that the historical sequence of Colony foundation has been followed. For India, the Battle of Plassey seems the most appropriate date; for Canada, the date of Cession; for New Zealand and Australia, the voyages of Captain Cook; for South Africa, the Act of Union.—A.C.-S.

## BIRMINGHAM.

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

5.0.—WOMEN'S CORNER: Lieut. A. E. Spry, R.N.V.R., on "The Link of Empires."

5.30.—Agricultural Weather Forecast.  
KIDDIES' CORNER.

6.30.—"Teens' Corner.

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

7.15-10.30.—*The entire Programme S.B. from London.*

Announcer: H. Cecil Pearson.

## BOURNEMOUTH.

3.45.—Concert by Marjorie Stone (Soprano), Vivian Worth and Grace Ivell (Two Singers and One Piano), Gladys Palmer (Contralto).

4.45.—WOMEN'S HOUR.

5.15.—KIDDIES' HOUR.

6.15.—Scholars' Half-Hour: W. F. Perry, "Ships and Men."

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

7.15.—Capt. J. H. W. MORGAN on "The Pigeon Fancy."

7.30-10.30.—*The entire Programme S.B. from London.*

Announcer: John H. Raymond.

## CARDIFF.

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

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

5.45.—THE HOUR OF THE "KIDDIE-WINKS."

6.15-6.30.—"How to Use the Open Air," by a Medical Specialist.

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

Local News.

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

7.30-10.30.—*The entire Programme S.B. from London.*

Announcer: W. N. Settle.

## MANCHESTER.

3.30-4.30.—Afternoon Concert by the Æolian Glee Party.

5.0.—WOMEN'S HOUR.

5.25.—Farmers' Weather Forecast.

5.30.—CHILDREN'S HOUR.

6.30.—"THE WRANGLERS" (WILSON JAMES and ALEC MCGILL).

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

Local News.

7.15-10.30.—*The entire Programme S.B. from London.*

Announcer: Victor Smythe.

## NEWCASTLE.

3.45.—Concert: The Station Light Orchestra.

4.45.—WOMEN'S HALF-HOUR: Miss Muriel Sinclair on "Child Studies." Mrs. Una Rodenhurst: Recitation, "The Death of Nelson."

5.15.—CHILDREN'S CORNER.

6.0.—Scholars' Half-Hour.

6.35.—Farmers' Corner: Mr. R. W. Wheldon on "Diseases of Potatoes," Part I.

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

7.15.—Mr. A. CHRISTIANSEN, Norwegian Talk.

7.30-10.30.—*The entire Programme S.B. from London.*

Announcer: W. M. Shewen.

## ABERDEEN.

3.30-4.30.—Classical Afternoon by DAISY KENNEDY (Solo Violin) and the Wireless Quartette.

5.0.—WOMEN'S CORNER.

5.30.—CHILDREN'S CORNER.

6.5.—Weather Forecast for Farmers.

6.45.—William Armstrong, "The Romance of the Salvation Army."

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

7.15-10.30.—*The entire Programme S.B. from London.*

Announcer: A. M. Shinnie.

## GLASGOW.

3.30-4.30.—Popular Afternoon: An Hour of Melody by the Wireless Quartette and Usherwood Steel (Tenor).

4.45.—TOPICS FOR WOMEN.

5.15.—THE CHILDREN'S CORNER.

6.0.—Weather Forecast for Farmers.

6.40.—Dr. WILLIAM KERR, Ph.D., on "Engineering Problems and Power Development."

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

Local News.

Talk by the Radio Society of Glasgow.

7.30-10.30.—*The entire Programme S.B. from London.*

Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 321.



# THE CHILDREN'S CORNER.

CONDUCTED BY  
UNCLE CARACTACUS

## The Language of Drawing.

HULLO, children!

I suppose that most of you like drawing? Here is an interesting talk on the subject by A. Needham that will tell you something new.

When you had your first lesson in drawing, did you realize that you had commenced to learn another language? Not only had you started to learn another language, but one of the oldest languages in the world.

We have learned a great deal about the history of some of the ancient peoples through the language of drawing. The peoples have, thousands of years ago, made drawings on the walls of caves, scratched them on pieces of bone, and carved them on the walls of their buildings.

If you went to Egypt and visited the ancient buildings and tombs, you would find carved and painted on their walls large numbers of drawings. You have probably seen photographs of some of these.

### Writing in Pictures.

The pictures are of human beings, birds, beasts, fishes, heavenly bodies, natural objects of all kinds, and articles of domestic use. These drawings are called Hieroglyphics, or Picture Writings, and each little picture represents certain objects or ideas. From these drawings we learn much about the rulers of ancient Egypt and what their country was like in those days. In the Valley of Kings to-day some of these picture writings are being found. The ancient inhabitants of Central America also had a form of picture writing.

From very early times, and even at the present

day, in the construction of buildings, furniture, machines, etc., the workmen have to be told what to do, and how to make the objects. How are they told? Not by words or pages of writing, but by drawings.

If you think for a moment or two, you will find that nearly everything in this world that is constructed must first have drawings of it set

Think of the books you enjoy. Which do you like best? The ones with or the ones without illustrations? I have always found that children, and even "grown-ups," like the illustrated books best. Why do you like the illustrated books in preference to those without pictures? I think it is because the pictures can tell you more than pages of reading matter.

The illustrations can reveal to you the incidents of the story much more clearly than you can picture them in your mind by reading pages of elaborate descriptions.

There is another thing, too. If the reading matter is printed in a language you do not understand, you can still enjoy the book if it contains a nice lot of illustrations. The pictures would tell you quite a lot about the story.

### Useful Knowledge.

I will tell you of an experience that I had when on the Continent, and which will show how useful a knowledge of the language of drawing can be.

I arrived in a small town one evening. My knowledge of the language was not extensive, but I endeavoured to tell the waiter at the hotel that I required some poached eggs. He merely shook his head to indicate that he did not understand me. Taking a piece of paper, I made a drawing of some eggs. The waiter appeared interested. I then showed the egg-shells cracked open, and finally made a nice drawing of poached eggs. The waiter got quite excited, and soon returned with what I required.

When you are having your drawing lesson, remember you are learning a useful language.



Reproduced from "Scenes of Earth and Sea," by permission of Messrs. Methuen.  
**THE OLDEST PICTURE IN THE WORLD.**

The above picture was discovered in a cavern in the South of France with many other remains of prehistoric man. It is carved on a piece of the antler of a red deer, and the famous scientist, Sir Ray Lankester, is of the opinion that it is twenty thousand years old.

out clearly and accurately. Just think of a few of the things around you that have to be drawn before they can be made. The house you live in, the furniture, curtains, carpets, crockery, cutlery, and ornaments you use. The clothes and boots you wear. The buses, trams, and trains you ride in, and many other things you could think of.

Drawing is the language of the craftsman. All who design articles, and all who make them, must learn the language of drawing thoroughly, and be able to read drawings like we read a book.

## SABO AT THE ZOO.

By E. W. LEWIS.



ONE lovely spring morning Uncle Harry, who was back home again, took Isobel and David to the Zoo; and Sabo went with them.

Isobel said to him, "You will see some of your friends, or at any rate their relations," and Sabo's heart was dancing with excitement.

As soon as ever he was inside the Gardens, he began to hear the same voices which he had heard in the gloomy forest, and he was nearly bursting with expectation.

"Keep calm!" said Isobel. "You will see them all right, in time."

But first they had to go to the Parrot House, for that was Isobel's choice. And then they went to the Butterfly House, which was David's choice.

They all sat down on a seat in the sun, opposite to the cage where the Vulture lives; and, when they had rested a little while, Isobel suddenly jumped up and said that she was going to the refreshment place to buy something to throw

to the Bear in the pit. She hurried off, and Uncle Harry and David followed after her.

It all happened so quickly that Sabo was surprised to find himself sitting alone on the seat. He had been left behind.

He supposed that they would come back for him; but, while he was thinking about it, a lady and little girl passed by. She was a jolly girl, not so tall as Isobel and not so old, and she had red hair and freckles. She caught sight of Sabo.

"Oh, mummy!" she cried. "See!" She ran and picked Sabo up and took him to her mother. "Isn't he a darling?" she said. "He's lost. Somebody's left him. Can I have him?"

"Of course you may not, Diana," said the lady. "It does not belong to you."

"But, mummy," said Diana, "we can't leave him alone. Somebody might steal him. I wonder who he belongs to?" and she looked round about to see if anybody was coming for him.

"We will take him to the cloakroom or somewhere," said the mother. "Whoever has lost him will be sure to ask for him there."

So Sabo was taken off; and Diana made such a fuss of him that he was very pleased. She showed him the Seals and the Polar Bear; and when they went into the Monkey House she lifted him up and put him quite near to the cage in order that he might see the Monkeys properly.

The very next minute, one of the Monkeys came swishing along the floor of the cage, and snatched Sabo out of Diana's hand!

Diana cried out in distress and burst into tears. Her mother looked round to see if there was a keeper anywhere at hand. And everybody expected to see poor Sabo torn to pieces.

But Sabo must have whispered something in the ear of the Monkey who had caught him, for there was suddenly the greatest excitement.

He was telling them all about the Monkeys he had met in the forest and the games they had played with the elephants and the old crocodile; and when he told them of the trick they had played off on the Opossum, by painting a badger with yellow so that he looked like a coney, the Monkeys held their sides with laughter, and they all began to ask questions.

Sabo was thoroughly enjoying himself when, all of a sudden, he heard Isobel's voice. "Why, if that isn't Sabo!" she cried. "However did he get there?" And she called him, "Sabo! Sabo! Come here!"

At the same moment Diana and her mother came back with a keeper. Diana's pretty eyes were full of tears.

Sabo said to the Monkeys, "My people are there; please let me go back to them." So, when the keeper came to the cage, and said in a gruff voice, "Now, you rascal, hand over that golliwog, and quick!" the Monkey took Sabo and gave him back.

"He's mine!" said Isobel, holding out her hand. Diana's mother explained how all had happened. Meanwhile the Monkeys were all crowding to the front of the cage, shouting, in their own language, "Good-bye! Come and see us again soon!"

Another "Sabo" Story Next Week.



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# Music in the Week's Programmes.

Described by Percy A. Scholes.

## SCHUMANN'S PIANO QUINTET.

IN 1840, after a long engagement and a romantic struggle with an un-would-be father-in-law, Robert Schumann married the pianist, Clara Wieck, who, as Madame Schumann, later became so well known in this country. This quintet, for Piano, two Violins, Viola, and 'Cello, was written in 1842, and belongs to the wonderful output which began just before his marriage.

It is full of romantic inspiration, particularly in the lofty First Movement and energetic Fourth Movement.

I. (*Quick and Brilliant*.) The FIRST MAIN TUNE is given out at once by all instruments. Note its initial, soaring notes, which constitute the main subject matter of the whole Quintet.

This First Tune dominates for a while, then the Piano (almost alone) hints at the SECOND MAIN TUNE, which soon follows. It was once well described in a St. James's Hall programme (1893) as "a dialogue between the Violoncello and Viola, the second flatly contradicting the first by inverting the melody on every occasion." (By inversion of a melody we mean the turning of all its upward leaps or steps into downward ones, and *vice versa*.) The Piano punctuates with repeated chords. The Movement then proceeds according to usual First Movement form, i.e., the "Tunes" or "Subjects" having now been given out are freely treated (or "developed") and then repeated (or "recapitulated").

II. (*In the manner of a March: rather broad in style*.) The FIRST MAIN TUNE, steady and march-like in character, is given to the FIRST VIOLIN, and is repeated, in turn, by SECOND VIOLIN, FIRST VIOLIN, VIOLA, 'CELLO, and FIRST VIOLIN.

Then comes the SECOND MAIN TUNE, a simple, sustained melody for FIRST VIOLIN. This constitutes the chief material, and if it is grasped upon its first appearance, the rest of the Movement will be pretty easily followed.

III. This Movement, the SCHERZO, has been described as "a study in ascending and descending scale passages," and these go on without cessation. A Scherzo, literally interpreted, is a "joke," and this is certainly a very jovial Movement.

There are two "Trios," or alternating Sections. The FIRST TRIO may be distinguished by a chime-like Tune, repeated many times in "Canon"—i.e., the one instrument (in this case First Violin) starts off, followed ("Three Blind Mice" fashion) by another (in this case Viola) playing the same tune.

Then comes the SCHERZO once more.

The SECOND TRIO consists of still more rapid figuration, starting in the Strings, the Piano soon joining in. There is then a return to the scale-work of the Scherzo, and the piece ends.

The word "Trio," in this connection, is stupid but usual. It does not mean that only three instruments are in use.

IV. (*Quick, but not too Quick*.) PIANO, accompanied by repeated chords, at once announces the FIRST MAIN TUNE—a brief, emphatic phrase, which is repeated and extended.

After *pizzicato* (i.e., plucked) String chords, comes the SECOND MAIN TUNE, a smooth phrase, not much longer than the first, started by PIANO and VIOLA, and very soon taken up closely by the other Strings.

These two Tunes are elaborated and then repeated at some length.

Then, after big, deliberate chords, and a pause, we come to a FUGGETTA (i.e., a passage in which all instruments enter, one after the other, with the same "Subject"). In this particular

Fughetta, however, there are two simultaneous Subjects: (a) the First Main Tune of Movement I, in long notes, started by PIANO, (b) the First Main Tune of this last Movement, in shorter notes, started by PIANO (left hand) and SECOND VIOLIN.

Then FIRST VIOLIN and 'CELLO enter with (a) and (b) respectively, next VIOLA and FIRST VIOLIN similarly, and so on.

This forms the CODA (or "Tail-piece") and the Quintet very soon comes to an end.

(Schumann's Piano Quintet is to be given from the CARDIFF STATION on SUNDAY.)

## MOZART—THE PRAGUE SYMPHONY.

In 1787, when Mozart was thirty-one, he paid a visit to Prague. There he was greeted with overwhelming acclamation. He writes, in a letter to a friend: "I saw, with the greatest pleasure, all these people flying about with such delight to the music of my *Figaro*, transformed into quadrilles and waltzes!"

It is impossible to say whether the *Prague Symphony* was actually written in the city which has given it its nickname, but it was during this visit to that city that it first won strong appreciation.

There are two little facts about this Symphony that are worth noting: (1) It has only three Movements, instead of four, the usual Minuet being omitted; (2) the Clarinet is not used.

(The Prague Symphony is to be broadcast from the MANCHESTER STATION on WEDNESDAY.)

## TCHAIKOVSKY—"HAMLET."

In 1887, Tchaikovsky started a big orchestral *Fantasia-Overture* on the subject of Hamlet; he finished it in the following year. It is dedicated to Grieg.

This Overture may be taken as a psychological study of Hamlet, with his various moods of brooding sorrow, passion (and madness?), and of "the gentle, distraught Ophelia," rather than as following closely the plot of the drama.

(Tchaikovsky's "Hamlet" is to be given from the NEWCASTLE STATION on TUESDAY.)

## RAVEL'S SONATINA FOR PIANO.

Maurice Ravel was born in 1875, and is one of the foremost living French composers. This Sonatina was published in 1905, and is one of his most popular works. It is in three Movements, and follows closely the old forms.

I. (*At a moderate speed*.) This Movement is designed in the First Movement Form (described above under Schumann), but rather than two definite tunes, it has two groups of phrases.

Starting softly with the First Group, it soon comes to a moderate climax, which is succeeded by the second Group; this starts fairly soft and dies away to a few very soft chords.

After this "Enunciation" (which is marked to be repeated) the Tunes are "developed" briefly, and then "recapitulated" with only slight and subtle alterations.

II. (*In the rhythm of a Minuet*.) This Movement suggests a slow, graceful old dance.

III. (*Lively*.) This Last Movement, which is the longest of the three, is very energetic and rather elaborate.

This Movement is admirably suited to the instrument—perhaps more so than the first two. Yet it is somehow rather less attractive.

For anyone who is not well acquainted with Ravel's style, the best way to listen to this Sonatina is perhaps to try to put aside all preconceived ideas as to what music should be. Yet the work is by no means revolutionary.

(Ravel's Sonatina is to be given from the CARDIFF STATION on MONDAY.)



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FELLOWS



## The Balalaika Band.

M. Vladimoff and his Famous Orchestra.



M. VLADIMOFF.

M. VLADIMOFF, whose Balalaika Orchestra played for the eleventh time at London Station last week, is a former Russian diplomat, a personal friend of M. Andreeff, and one of his most active assistants in his work of popularizing the Russian national instruments and Russian folk-music. He gave up this hobby of his younger days when he joined the Russian Foreign Office, but returned to it as a profession, after the Russian revolution, when he came to London.

M. Vladimoff's Orchestra is organized exactly on the lines of the original Andreeff's Orchestra, and is composed exclusively of ancient Russian instruments. Fully represented, these are capable of expressing musical conceptions of a certain standard without any other instrument, owing to the peculiar tone and character of balalaikas and domras.

### A Unique Instrument.

Not many years ago, the average British audience had probably not even heard of the balalaika. Now it is not an unfamiliar word. Not many people know, however, what Vladimoff's Balalaika Orchestra is, although they have seen this name in the programmes on many occasions.

The balalaika is the name of an ancient Russian instrument. It is triangular in form, with three strings, of different sizes, from the prima balalaika to the double bass, with several accompanying balalaikas between them. It is played with the fingers only, in a manner quite different from other instruments.

### "Domras" and "Gooslis."

The other instruments in the orchestra are the domra (also of different sizes) and the goosli.

Like the balalaika, they are instruments known in Russia from immemorial times. The most ancient of them all is the domra, which developed from the tambur of the Persians and Arabians. It is akin to the Hindoo tambouri, and is played by nomad Kirghis.

The balalaika evolved from the domra and achieved great popularity in old Russia. Even in the tenth century an Arabian historian mentioned the balalaika in his record of a visit to the districts of the Volga. The domra is of oval shape and also has three strings.

### A Modern Revival.

The "goosli" resembles a horizontal harp of five octaves, and was in great favour in comparatively recent times in Russia, especially among the clergy, as an accompanying instrument. It is played by means of a mechanism with a keyboard for the left hand, when a special mediator held in the right hand is passing over the strings.

The use of these instruments practically died out in Russia, and it was not till 1886 that their popularity revived and they resumed in modern Russian homes their own place, thanks to the efforts of Andreeff, who for the first time introduced the balalaika orchestra to the British public in pre-war days.

An agreement has been concluded between the Far East Soviet Government Trust and the Persian Government for the erection of eight wireless stations—one in each of the principal cities in Persia.

## Banishing Wireless Troubles.

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

I WISH to tell you something of the engineering policy, and of how we mean to move towards our ideals.

It is easy to say we mean to give all and every one of you loud signals of perfect quality, for that, of course, can be our only policy. We want to try and make it so that every one, wheresoever he or she may live in Britain, may receive uninterrupted broadcast, leaving it to the programme people to make that broadcast as attractive as possible. We want to try and arrange it so that the ether disturbances flowing past your aerial may enable you with your set to reproduce in your own homes a sound which exactly copies that made in our studio. We mean to make it possible, too, to focus your attention on the sounds taking place on any part of the habitable globe.

### At the Mercy of the Jammers.

How, then, are we to increase signal strength? I lay it down as my convinced opinion that the signals cannot be described as sufficiently loud for perfection at over thirty miles from a main station or five miles from a relay station. Over that distance excellent results are obtainable, but, unfortunately, listeners begin to be at the mercy of local interference, oscillation, jamming, electric light noises—so that whatever the expensiveness or efficiency of the set, the most perfect results are not obtainable.

Realizing this, our relay stations are dotted about the country, serving the denser populated parts of our islands not hitherto adequately served. But here a word of warning is necessary. Many people seem to expect as much from a relay station as from a main station; it is my sincere wish that their expectations could be realized. The art simply does not admit of the further erection of ten more stations of main station power; the jamming situation is difficult enough as it is.

### Look to Your Set.

Old-established listeners will remember before the wave band was extended how impossible it was to separate out the stations. Thus, willy-nilly, *force majeure*, half a loaf being better than no bread, we have been compelled to lay down the law that a relay station is designed to serve only the town or city in which it is located. And even there indoor aerials are undesirable. You should look to your set and give the necessarily weaker broadcast a chance. We do our best in an imperfect world—won't you help us as far as possible?

Now, there are obviously many places still unserved even with the eighteen contemplated stations, eight main and ten relay, and hence our advocacy of the High Power Station. Here in one fell swoop we shall mop up, I hope, 30,000 square miles of country into the crystal area. Beyond that, it is true, a valve will be necessary; but a single valve set with a little reaction should not be so much more expensive than a crystal set, and it has truly so much a greater factor of safety.

The high power station will bring us, at any rate, near our ideal—as near, I venture to suggest, as it is possible in the present state of the art to approach.

### Seeing Our Mistakes.

Lastly, quality—that elusive will o' the-wisp that so many are following, so often to be led into the quagmire of non-essentials. We at our end, by having a control over all the transmitting stations, can at least see our mistakes, and can pursue the policy of giving you the frequency scale from the lowest to the highest, so that, should you arrange for a perfect receiver, you

will not be able to point at us the finger of scorn. Our microphones approach perfection, but the necessary compromises for the practical handling of the scheme do, to an extent, mar perfection. I think I am right in stating, however, that there is in the receiving world at the moment no loud speaker or telephone that can appreciate our faults.

### From Small Beginnings.

You know, of course, that the art has had to grow from beginnings which were really inimical to progress. The motor-bicycle of the beginning of the century was a push-bicycle with a motor tied on to it; the aeroplane only became practical when a special engine was built for the needs of flying—so the broadcast receiver was only a telegraphic Morse receiver which happened to give sounds resembling the voice when it was adjusted to receive telephony. More, the telephone transmitter was a telegraph transmitter voice instead of key modulator.

Now it has been necessary to design special transformers to favour no one frequency, special valves to give distortionless amplification, and lastly, we are awaiting telephones and loud speakers which do not rely for their efficiency on favouring only those frequencies which were essential for the reception of telegraphic signals.

### High Power Experiments.

It is, then, the policy for the manufacturer to give you improved methods for 'phones and loud speaker; our policy remains, as always, to try to give you something to do justice to such a loud speaker, something that is easy to receive, and our methods of achieving this ideal are to erect, subsidiary to the eight main stations, relay stations, and, if it is proved possible to do so, the High Power Station.

I hope soon to have some definite news as to the date of starting our high power experiments.

### RADIO AND CHURCH SERVICES.

In the *New York Times* recently attention was drawn to the fact that, while radio is already becoming commonplace, and wonder and interest, at first aroused, are subsiding, one phase of its work—the broadcasting of church services—is steadily increasing in popularity.

The Rev. Dr. Johnston, of Grace Church, Calgary, was among the first to use the radio for this purpose, in an effort to reach the multitude of isolated settlements in the West, deprived during the winter, and in many cases for the entire year, of religious services. He writes that this mission, over the powerful Grant Broadcasting Station C.F.C.N., has more than surpassed his happiest expectations.

Families and communities that have had no religious services for years write of the interest with which they look forward to the services of the Sabbath, that are heard and enjoyed "as easily and as perfectly as though one were in the front pews of your church." Hymns, that had not been heard for twenty years, revive memories that are tender and sacred. Families possessing a radio set invite neighbours to enjoy with them the privilege; and isolated communities share, for an hour and a half, the fellowship of a great congregation. One man writes: "It is the most marvellous of all God's works, and it brings us the greatest joy."

A LANDLADY asked a Sheffield magistrate recently for an ejection order on the grounds that her tenant caused annoyance with his wireless set. The magistrate refused the order.



# The Birth of a Star.

A Talk from London by Sir OLIVER LODGE.

Undoubtedly one of the greatest scientists of the day, Sir Oliver Lodge has devoted a great deal of his time to the study of astronomy. Even to unscientific minds there is a fascinating interest attached to a consideration of the myriads of other bodies which lie beyond the earth. In the following talk Sir Oliver describes the amazing phenomenon in connection with the birth of a star.

**A**STRONOMY has made immense progress during the years of the present century. The great mathematicians of the world have been active, observers entrusted with the magnificent telescopes of America have been doing splendid work, and those private persons who from time to time have found the money for establishing these great observatories must, I hope, feel rewarded for their enterprise and public spirit. Since the war, however, there have been still further advances; and one of these, which we owe chiefly to the mathematical labours of Dr. Jeans, Secretary of the Royal Society of London, is my subject.

## What Telescopes Show Us.

The process of Evolution is by no means limited to the different species of animals and plants. Indeed, it may be said that we know less about the method by which living species have evolved than we know about simpler and more fundamental objects in the material universe. Evolution applies to atoms, and the genesis of chemical elements. Evolution also applies to the heavenly bodies, and the genesis of stars. With large telescopes we can now observe, at different stages in various parts of the heavens, nothing less than the process by which stars are born; that is to say, the process by which they come into existence out of a mass of pre-existent gas, or out of some diffuse and rare material which has the properties of a gas and obeys gaseous laws.

## The Simplest Form of Matter.

Gas is the simplest form of matter known to us. The essence of a gas is that its particles are all very small compared with their distances apart, and all independent of each other. If the particles were infinitely small, and exerted no mutual force on each other, they would constitute a perfect gas. It would be odd if stars—some of which are quite dense, nearly or quite as dense and compact as water or even lead—should be in anything that could be called a gaseous condition. And yet the great Cambridge astronomer, Eddington, has given reason for supposing that even that is in some sort true.

Whether true or not for such comparatively dense revolving masses of matter as our sun, it is certainly true for the equally revolving but extremely rarefied and enormous masses of gas which we call nebulae. It is of the nebulae that I must principally speak. They appeal to the eye as permanent and unchangeable luminous clouds, some of them of irregular shape, like wisps of diffuse material, others more concentrated and with a fairly well defined outline and definite shape. These are all rotating on an axis, that is to say, each is spinning like an enormous wheel; and some have a spiral structure consisting of spiral streamers, usually two in number, wrapped as it were loosely round a still revolving central body, which might be likened, inaccurately, to a catherine wheel.

## The Largest Things Known.

All the nebulae are huge beyond comparison with any other objects. They are the largest things known. It used to be thought by Kant and Laplace that they represented a solar system in embryo; but it is not a solar system. They are a thousand or a million times bigger;

that is, they contain a thousand or a million times more matter than any solar system that we can imagine. They may, however, be stellar systems, systems of suns, constellations in embryo; and that is what some of them seem to be.

The greatest stellar system we know of is what we see when we look up at the sky on a clear night—an innumerable multitude of stars, concentrated chiefly in a ring or disc surrounding us, in which the stars are so distant that they cannot be seen separately, so that they give in the aggregate the appearance that we call "the Milky Way." That is our Cosmos or system of stars, shaped on the whole something like a grindstone or a biscuit, and enormously big. It is possible that some few of the nebulae may be independent stellar systems, similar to ours, but too far off for us to know very much about them. This was suspected long ago by Sir William Herschel, one of the greatest of astronomical pioneers.

## Rather Paradoxical.

To understand about a nebula of ordinary size, we must consider the behaviour of a rotating mass of gas, radiating energy to the ether, but otherwise left to itself. The mathematical investigation of such a problem has been attacked by several competent people, and the results seem both definite and brilliant.

First of all, a body which radiates energy must, one would think, get cooler and shrink; but the shrinkage will itself generate heat, so that it is possible for a shrinking and radiating body actually to get hotter as it loses energy to the ether. This sounds rather paradoxical, though it is simple enough; more heat is generated than is lost. Capital increases in spite of expenditure, and because of expenditure; as in a prosperous business.

## Size and Speed.

Next is the fact that a rotating shrinking body is bound to keep on spinning faster and faster as its size diminishes, provided there is no friction or any cause to take the rotation out of it. The whole amount of rotation must then remain constant. That amount is made up of two things, size and speed; so if the size diminishes, speed increases; it makes more revolutions per minute. Conversely, if a freely spinning wheel were to expand, it would spin slower.

## Shape Like a Lens.

Now when a globular mass rotates, it bulges at the equator or becomes oblate, like the earth. And if it were to spin faster, the bulge would increase until something happened; either the mass would break up into two (as really happened at one time with the earth, for that was the origin of the moon); or else particles from the equator would fly away.

This last would not happen with a thing so small as the earth, or even with so moderately large a thing as the sun. But from an enormous



Photo: Elliott & Fry, Ltd.  
Sir OLIVER LODGE.

mass of gas, thousands of times more massive than the sun, it does happen. The bulk of the material does not break up; its own gravitation holds it together; so it is able to swell out equatorially until it becomes shaped like a lens, a double convex lens, thick at the middle with a sharp edge all round. It is from this sharp edge that matter flies away. The revolving lens "leaks" as it were; it would leak all round the edge if the circle were quite symmetrical, but otherwise it leaks at only two opposite points of the edge.

From these two opposite points, matter will stream away in two arms; and these two arms will wrap themselves round the central body, like streamers, giving a spiral nebula.

## Embryo Suns.

The spiral arms will not, however, remain continuous, they will coagulate or break up into lumps, somewhat as a water-jet breaks up into drops when too long. That is what we see happening in the spiral nebulae. The arms are full of knots or lumps; and the size of each of these knots can be calculated. They are as massive as our sun and other stars; that is to say, they each contain as much matter as our sun. They are indeed nascent suns, in the act of being born. They will gradually condense in the course of ages, getting smaller, hotter, brighter, and further apart, and slowly spread out until they become a constellation. Or, if one were on a still huger scale, it might form another cosmos of stars in the far distance—another milky way.

## After Billions of Years.

We are not sure that any of the nebulae under observation can be as big as that. But many are big enough to provide several hundred or thousand stars apiece; and thus, after billions of years, a nebula may form a new constellation for our remote descendants. Our own well-known constellations have probably had a past history, in terribly remote epochs of time, akin to that which we see in various stages occurring to-day.

The process is far too slow for us to see any change, even in a century. We cannot see movement at those distances. But we can observe the process in its several stages; just as in a garden we may see plants in bud, in flower, in seed, and in decay, simultaneously. If we were allowed to look at a garden for only half an hour, we could not see the growth of a plant, but we could infer its life history by seeing its various stages; we could imagine its germinating, developing, fructifying, and decaying. That is how we have to study the heavens. That is what we see going on.

## Discoveries by Mathematics.

Remarkable discoveries in stellar evolution are being made by mathematical astronomers like Eddington and Jeans, who apply the known laws of mechanics and physics to the Universe at large; their researches are confirmed by observational astronomers, and recently we have been made to feel as if we had been assisting at the birth of a star.



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## Programme. Edinburgh Relay Station.

Week beginning May 18th, 1924.

### SUNDAY, 18th May.

3.0—5.30. } Programmes S.B. from London.  
8.30—11.0. }

### MONDAY, 19th May.

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

### TUESDAY, 20th May.

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

### WEDNESDAY, 21st May.

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

### THURSDAY, 22nd May.

3.30—4.30.—Orchestra of St. Andrew Square  
Picture House (Musical Director: F. H.  
Cooper Wilcox).

5.0.—EDINBURGH CHILDREN'S HOUR.  
7.0.—NEWS and WEATHER FORECAST.  
S.B. from London.  
Radio Society Talk. S.B. from London.  
Local News.

7.20—7.30.—Interval.

7.30. ROBERT BURNETT (Baritone).  
DAVID STEPHEN (Pianoforte).  
Recital of Folk Songs of Scotland (Stephen-  
Burnett Collection).

"Scots Wha Hae."  
"My Nannie's Awa."  
"Kate Dalrymple."  
"The Land o' the Leal."  
"A Man's a Man fa' a' That."

7.50.—AUGUSTUS BEDDIE (Elocutionist) on  
"The Speaking Voice."

8.5. Robert Burnett.  
"Eleanore" ..... Coleridge-Taylor (11)  
"Did One but Know" ..... M. Valerie White  
"Edward" ..... Loewe

8.20. Augustus Beddie  
will recite  
"Julius Caesar," Act III., Scene 2  
Shakespeare

8.35. CHRISTINA MACFARLANE  
(Contralto).  
"O Don Fatale" ("Don Carlos") ..... Verdi  
"Sapphic Ode" ..... Brahms  
"In Summer Time on Bredon" ..... Graham Peel

8.50.—C. C. MANFORD (Scottish International  
Golfer), on "The Amateur Champion-  
ship" (St. Andrews—May 26).

9.5. Christina Macfarlane.  
"Solveig's Song" ..... Grieg (5)  
"One Morning, Oh! So Early" ..... Diack  
"The Spinning Wheel" ..... Stella  
Short Interval.

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

9.45. Augustus Beddie.  
Humorous Scottish Stories (Ancient and  
Modern).

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

12.0.—Close down.

### FRIDAY, 23rd May.

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

### SATURDAY, 24th May.

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

A number against a musical item indicates the name  
of its publisher. A key list of publishers will be found on  
page 321.

## A Scientist of Long Ago.

A Talk from Newcastle, By E. J. Williams, B.Sc.

A STATE of unrest in Europe at the close of the eighteenth century led to the execution of the great French scientist Lavoisier, in 1794, and the departure of Priestley from his native land in the same year. In spite of these losses, scientific work was still going on, and the foremost figure in chemical and physical investigations at this period was the remarkable one of the Honourable Henry Cavendish.

Cavendish, of course, is the family name of the Duke of Devonshire. Henry Cavendish was the elder son of Lord Charles Cavendish, third son of the second Duke of Devonshire. Lord Charles Cavendish married Lady Anne Grey, a daughter of Henry, Duke of Kent, so that Henry Cavendish was grandson of a duke on both sides. He was born at Nice in 1731. It is known that in 1742 he attended the school of a Dr. Newcome at Hackney, and that he entered into residence at St. Peter's College, Cambridge, in 1749. He was there until 1753, remaining in residence the full time required for a degree, but he left Cambridge without graduating.

### Turning Air into Water.

To the student of chemistry, Cavendish is best known for his work on the properties of hydrogen, and his establishment of the composition of water. His attention was drawn to the subject by an experiment of Priestley's in which the latter exploded a mixture of inflammable air and ordinary air by means of an electric spark in a closed vessel of glass. Priestley noticed that, after the explosion, the walls of the vessel were covered with dew.

Cavendish repeated Priestley's experiment in 1781, and published his results in the Philosophical Transactions of the Royal Society for 1784. In this work he indisputably proved that when inflammable air, or hydrogen, obtained by the action of acids on metals, was burnt, and the burnt air was passed through a long glass tube, a liquid product resulted which was pure water. "By this means," he wrote, "upwards of 135 grains of water were condensed, which had no taste nor smell, and which left no sensible sediment when evaporated to dryness; neither did it yield any pungent smell during the evaporation; in short, it seemed pure water."

### Further Experiments.

He also fired the two airs by means of an electric spark in a glass globe and stated that, "By the experiments with the globe it appeared that, when inflammable air and common air are exploded in a proper proportion, almost all the inflammable air, and near one-fifth of the common air, lose their elasticity, and are condensed into dew. And by this experiment it appears that this dew is plain water, and consequently that almost all the inflammable air, and about one-fifth of the common air, are turned into pure water."

Cavendish next went on to investigate the firing of a mixture of inflammable air with oxygen instead of common air. By keeping the products of a series of experiments, he was able to condense about thirty grains of water, which was, however, acid to the taste. This acidity was only incidental, and was the starting point for another investigation. The experiments also showed, roughly, that two volumes of hydrogen combine with one volume of oxygen to form water.

### "Fixed Air."

Having discovered that the water formed in this experiment was acid, Cavendish saturated it with alkali, evaporated the product, and obtained two grains of nitre, thus showing the acidity to be due to nitric acid. Priestley had

observed that when electric sparks are passed through an enclosed volume of ordinary air, the volume is diminished, and he thought that "fixed air" was produced.

Cavendish repeated the experiment and found that while Priestley was correct in stating that there was a decrease in volume, he was incorrect in stating that "fixed air" was produced.

If Priestley found "fixed air" it must have been formed "by the burning of some inflammable matter in the apparatus." Cavendish was able to show that the diminution in volume on passing electric sparks through air in this way was due to what he called "the conversion of phlogisticated air into nitrous acid," or as we should put it, the combination of the nitrogen and oxygen of the air to form nitrogen peroxide, this forming in part nitric acid when dissolved.

Being anxious to find out whether the whole of the phlogisticated air (or nitrogen) of the atmosphere could be converted into what he termed nitrous acid by this method, he took a mixture of air and oxygen, and diminished its volume as much as possible by sparking, and then added more oxygen and repeated the process until he could obtain no further diminution. The excess of oxygen was then absorbed, and he found that only a small bubble of gas remained, not more than 1/120 of the original volume. He therefore stated that if there is "any part of the phlogisticated air of our atmosphere which differs from the rest, we may safely conclude that it is not more than 1/120 part of the whole."

### A Remarkable Prophecy.

For over a hundred years, chemists who read Cavendish's paper believed this small bubble of gas to consist of unabsorbed nitrogen, but in 1895, Lord Rayleigh and Sir William Ramsay discovered that the atmosphere contained a little under one per cent. of a hitherto unidentified gas, argon, which is even more inactive than nitrogen, so that Cavendish's cautious statement was fully justified. Later, Ramsay showed that the residue really consisted of five different gases.

So much for his work, and now a word about the man. His income as a young man, was probably modest, and, in consequence, he developed habits of economy which remained throughout his life, in spite of the fact that on his father's death, in 1783, he became wealthy.

### A Shy Genius.

He was a great lover of solitude, and was peculiarly embarrassed and eccentric in behaviour when in the company of others. Many odd stories are told of him in consequence of this trait. Although he shunned the society of his fellow men, he was not averse from seeking them out whenever he wished to discuss any scientific work, and he was frequently to be seen at gatherings of the Royal Society. A reception given by the President of the Royal Society, Sir Joseph Banks, was once attended by an eminent foreign scientist, who had come to England for the express purpose of meeting Cavendish. They were introduced, but Cavendish stood mute and in confusion. Suddenly he perceived a gap in the crowd, dived through it, ordered his carriage and drove home.



HENRY CAVENDISH.



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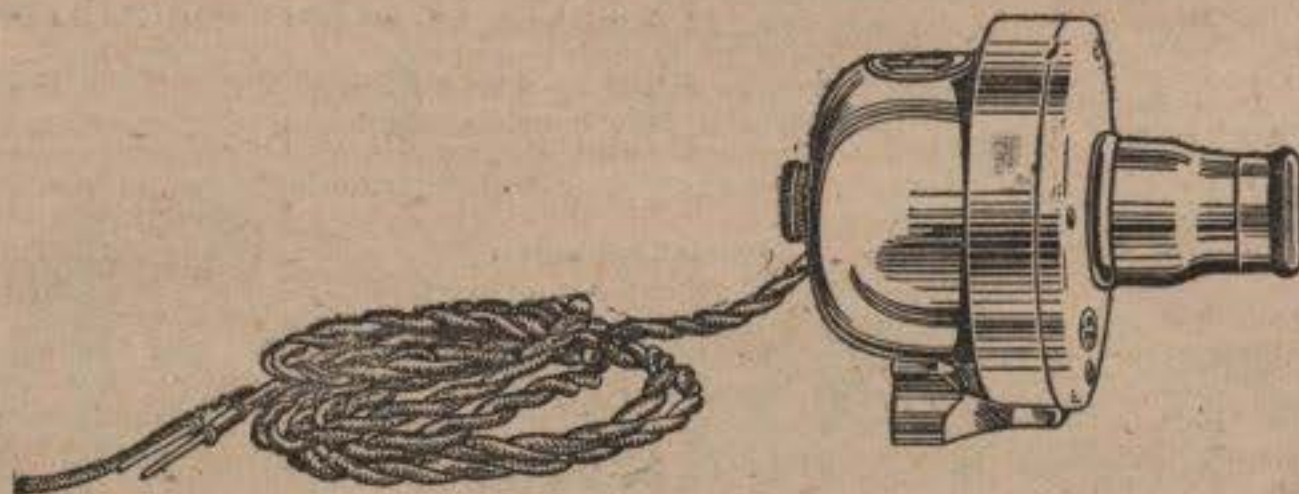


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## Wireless Programme. Plymouth.

Week beginning May 18th, 1924.

SUNDAY, 18th May.

3.0—5.30 } Programmes S.B. from London.  
8.30—11.0 }

MON. 19th May—WED. 21st May.

5.30—6.30.—CHILDREN'S CORNER.  
7.0. onwards.—Programme S.B. from London.

THURSDAY, 22nd May.

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

Radio Society Talk. S.B. from London.  
Local News.

7.20. BAND OF THE PLYMOUTH CORPORATION TRAMWAY.

By Permission of H. P. Stokes, Esq.,  
Musical Director—H. S. WRIGHT.

March, "Coronation Bells" ...Partridge  
"Love in Arcady" ...Wood

"Birthday Serenade" ...Lincke

7.30. ALICE LAKIN QUARTETTE.

"On the Banks of Allan Water"

arr. Alice Lakin

"Over the Hills at Break o' Day" Giebel  
Mrs. HAMILTON-AKASTER (Solo Violin).

"Introduction and Mazurka de Concert"  
Ovide Musin

"Butterfly" ...Sealy  
MARY EDGCOMBE (Soprano).

"Ichabod" ...Tchaikovsky (1)  
"Elizabeth's Prayer" ("Tannhäuser")

Wagner

8.0. REG NEWCOMBE (Bass).

"The Two Grenadiers" ...Schumann  
"Mate o' Mine" ...Elliot

HYLDA WEDLAKE (Contralto).

"Reverie" ...Schira  
"Lorraine, Lorraine, Lorraine" ...J. M. Capel

ARTHUR MARTEN (Tenor).

"Jean" ...Marjory Meade (1)  
"Flower Song" ("Carmen") ...Bizet

8.30. Band.

Suite, "Lovers in Damascus"

Woodforde-Finden

Waltz, "Piccaninny Blues" ...Klickmann  
Song, "Chant Hindu" ...Rimsky-Korsakov

Quartette.

Scotch Air, "Bonnie, Bonnie Banks of  
Loch Lomond" ...arr. Alice Lakin

9.0. Mrs. Hamilton-Akaster.

"Londonderry Air" ...O'Connor Morris  
Dr. O. HALL, D.P.H., L.R.C.P., (Medical

Officer of Health for Plymouth), on  
"The Housing Problem."

Mary Edgecombe and Hylda Wedlake.  
Duet, "Night of Stars" ("The Tales of

Hoffmann") ...Offenbach

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

Local News.

9.45. Arthur Marten.

"Bonnie Mary of Argyle" ...Traditional  
"Come into the Garden, Maud" ...Bulfe

Hylda Wedlake.

"By the Waters of Minnetonka" Lieurance  
"The Lost Chord" ...Sullivan (1)

Mrs. Hamilton-Akaster.

"Hungarian Idyll" ...Bela  
"Witches' Dance" ...W. Evelyn

Reg Newcombe.

"Invictus" ...Bruno Huhn  
"Stonecracker John" ...Eric Coates (1)

Quartette.

"Come Back to Erin" ...Claribel  
Band.

Selection, "King of Cadonia" ...Jones  
Intermezzo, "In the Cloisters"

Torrance (1)

"Algerian Patrol" ...Gerald Phillips  
March Finale, "Returning Home" Hume

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

12.0.—Close down.

FRI. 23rd May and SAT. 24th May.

5.30—6.30.—CHILDREN'S CORNER.

7.0. onwards.—Programme S.B. from London.  
Announcer: C. S. Goode.

A number against a musical item indicates the name  
of its publisher. A key list of publishers will be found on  
page 321.

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unexpectedly.

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wireless more or less interested but  
indifferent in our choice of the  
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## Wireless Programme. Sheffield.

Week beginning May 18th, 1924.

### SUNDAY, 18th May.

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

### MONDAY, 19th May.

3.30—4.30.—Programme S.B. from Manchester.  
5.45.—SHEFFIELD KIDDIES' CORNER.  
6.30—6.45.—Chat with Older Kiddies (Round the World with Uncle Herbert).  
7.0—8.15.—Programme S.B. from Birmingham.  
8.15.—Weekly Sports Review by Observer.  
8.45—11.0.—Programme S.B. from Birmingham.

### TUESDAY, 20th May.

3.30—4.30.—Orchestra (Directed by Thos. Gallagher) and Organ Recital by J. W. Strickland, relayed from the Albert Hall.  
5.45.—SHEFFIELD KIDDIES' CORNER.  
6.30.—Chat with Older Kiddies (Round the World with Uncle Herbert).  
7.0—11.0.—Programme S.B. from Birmingham.

### WEDNESDAY, 21st May.

3.30—4.30.—Programme S.B. from Manchester.  
5.45.—SHEFFIELD KIDDIES' CORNER.  
6.30.—Chat with Older Kiddies (Round the World with Uncle Herbert).  
7.0—10.30.—Programme S.B. from Birmingham.

### THURSDAY, 22nd May.

3.30—4.30.—Orchestra (Directed by Thos. Gallagher) and Organ Recital by J. W. Strickland, relayed from the Albert Hall.  
5.45.—SHEFFIELD KIDDIES' CORNER.  
6.30.—Chat with Older Kiddies (Round the World with Uncle Herbert).  
7.0—12.0.—Programme S.B. from Birmingham.

### FRIDAY, 23rd May.

3.30—4.30.—Programme S.B. from Manchester.  
5.45.—SHEFFIELD KIDDIES' CORNER.  
6.30.—Chat with Older Kiddies (Round the World with Uncle Herbert).  
7.0.—NEWS and WEATHER FORECAST.  
S.B. from London.  
G. A. ATKINSON. S.B. from London.  
Local News.

### 7.30. Local Concert.

NELLIE BURTON (Soprano).  
"A Fat Lil' Feller wid His Mammy's Eyes" ..... Sheridan Gordon  
"Garden of Happiness" ..... Daniel Wood (5)  
BLUE BIRD CONCERT PARTY.  
Troupe.

"Blue Birds" ..... Vardi  
Concerted.

"Night Time in Italy" ..... J. Kendos (9)  
DAISY VARDI (Soprano).

"Absent" ..... Fong Glem (1)  
DOLLY WARD and DONALD CAMERON  
(Duet).

"Maggie" ..... Leslie Moore (7)  
MARY FANTOZZI (Elocutionist).

Selection from "Richard III." Shakespeare  
MAY VARDI.

"Weaving My Happy Dreams" .....  
Eric Valentine (6)  
Donald Cameron (Humorist).

"Our Vicar" ..... arr. by Himself  
Nellie Burton.

"The Road of Looking Forward" .....  
Herman Lohr

"The Harvester's Night Song" .....  
H. Baynton Power

DAISY VARDI and CLEMENT PETERS.  
(Duet).

"Miserere" ("Il Trovatore") .....  
arr. Chas. Jeffreys

Dolly Ward (Comedienne).  
"Just Like One of the Family" .....  
W. H. Keene

Clement Peters.

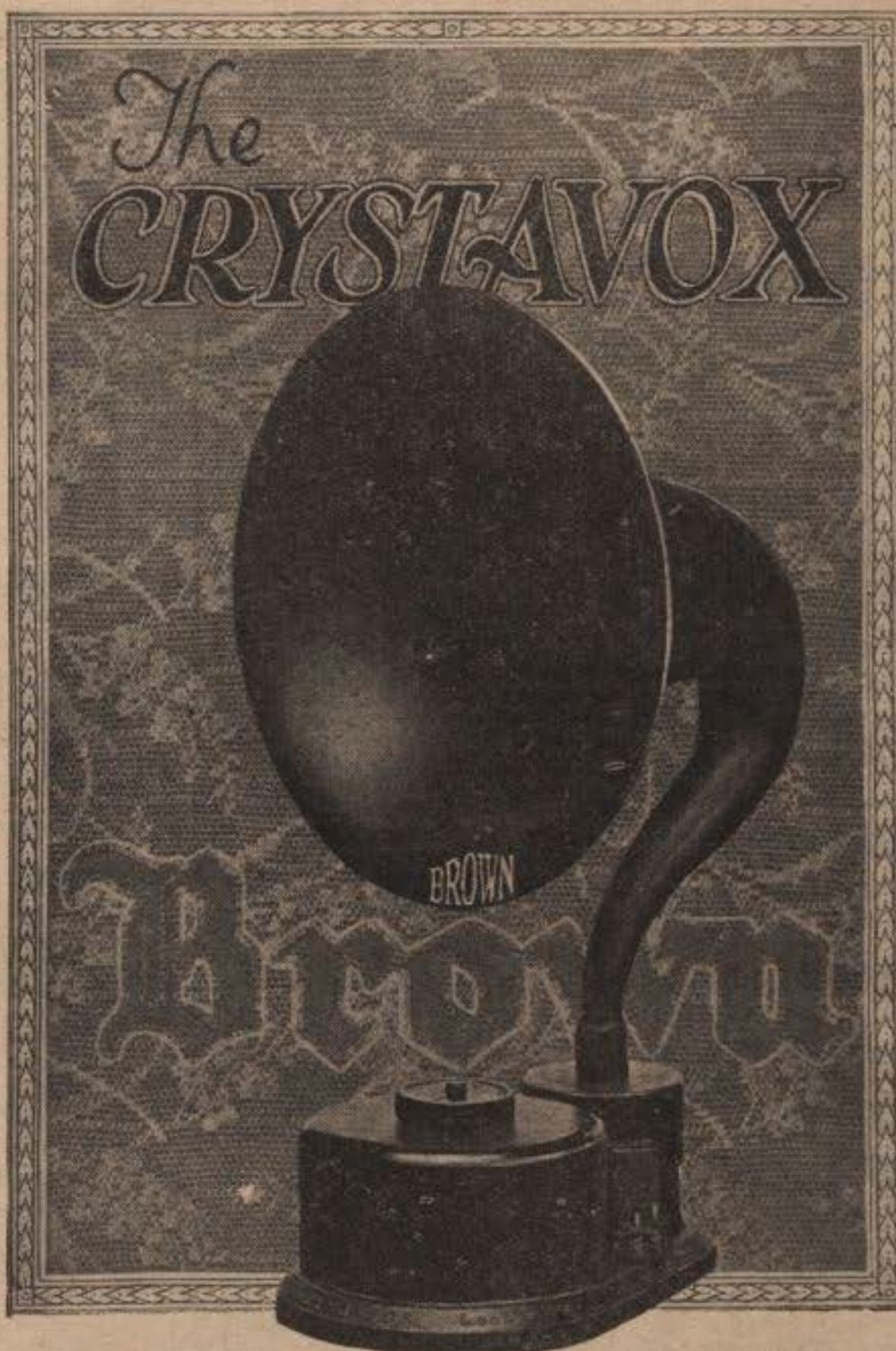
"My Boy" ..... Alec Tinker (3)  
WILF TRANT (Bass Solo).

"The Double Eagle" ..... Wagner  
Concerted.

"Veterans of Variety" ..... arr. H. Pether  
Mary Fantozzi.

"The Faithful Lovers" ..... F. C. Burnand  
(Continued in col. 1, page 335.)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 323.



—the only Loud Speaker working  
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THE Crystavox is the only Loud Speaker capable of working straight from a Crystal Set with merely the addition of a Battery. It will give a good volume of sound with perfect purity of tone. It requires, of course, a certain amount of signal strength to enable it to operate effectively. The Crystavox will give satisfactory results from your Crystal Set, provided the signals

obtained from the Set are audible in a pair of Headphones when the 'phones are held 12 inches away from the head. In localities where valves have to be used to obtain adequate loudness in the 'phones the Crystavox, may, of course, still be used as a Loud Speaker directly connected to the 'phone terminals of the Set.

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Gilbert Ad. 552.



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**26**  
WEEKLY

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**Sheffield Programme—Contd.**

(from page 333).

- Mary Vardi (Song), Wilf Grant (Glasses).  
 "Three o'clock in the Morning" ..... *Julian Robledo* (23)  
 Daisy Vardi and Clement Peters (Duet).  
 "I Don't, You Do" ..... *W. H. Keene*  
 Concerted.  
 "Gallagher and Shean"  
     *Gallagher and Shean* (9)  
 Wilf Trant (Wine Glasses and Teaspoons).  
 "Adoration" ..... *F. Rose* (12)  
 8.15—8.45.—Concert relayed from the Albert Hall.  
 8.45. Dolly Ward and Donald Cameron.  
 "Woolworth's Wedding"  
     *Weston and Lee* (7)  
     *Mary Fantozzi*.  
 "Comfort" ..... *Robt. W. Service*  
     Quartette by Blue Birds.  
 "Medley of Songs" ..... *arr. by Blue Birds*  
 9.0.—NEWS and WEATHER FORECAST.  
     *S.B. from London*.  
     Local News.  
 9.15.—Speeches by H.R.H. THE DUKE OF YORK and the Rt. Hon. J. H. THOMAS. *S.B. from London*.  
 10.0.—"ARIADNE," Act II. *S.B. from London*.

**SATURDAY, 24th May.**

- 3.30—4.30.—Orchestra (Directed by Thos. Gallagher) and Organ Recital by J. W. Strickland, relayed from the Albert Hall.  
 5.45.—SHEFFIELD KIDDIES' CORNER.  
 6.30.—Chat with Older Kiddies (Round the World with Uncle Herbert).  
 7.0—10.30.—Programme *S.B. from Birmingham*.  
 Announcer: H. C. Head-Jenner.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 321.

**L'Accent Musical du Français.**

(Suite et fin.)

The following Talk will be broadcast from London Station by M. E. M. Stéphan, on Tuesday, May 20th. It is printed here in French so that readers of "The Radio Times" may follow the speaker word by word. In this way listeners will be enabled to correct any errors of pronunciation.

DANS ma dernière causerie, j'ai étudié le type d'intonation dont on se sert en français, lorsque, pour une raison ou pour une autre, on désire mettre en relief un mot quelconque dans une phrase courte, ou dans un groupe de mots formant une partie d'une phrase. Le ton s'élève brusquement à la syllabe emphatique (qui est généralement la première syllabe du mot), et à partir de ce point, il descend graduellement de syllabe en syllabe, jusqu'à la dernière syllabe du groupe. On peut donc dire d'une façon générale, que l'intonation emphatique française est une intonation caractérisée par un abaissement graduel du ton.

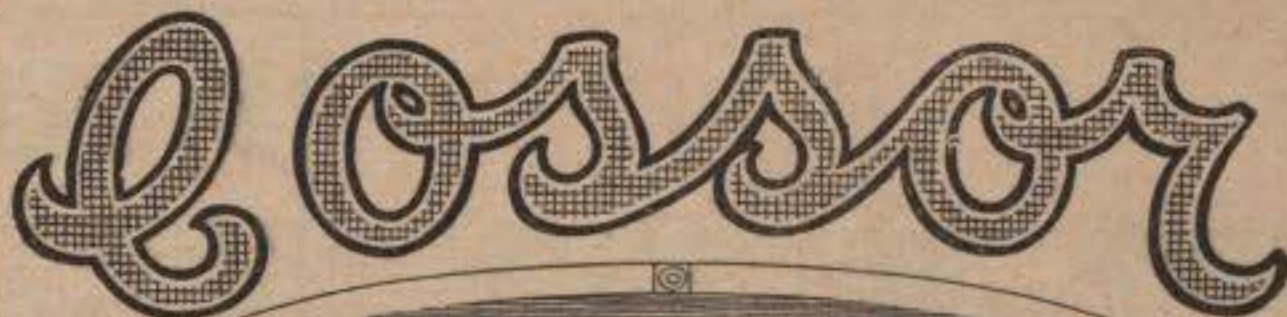
Exemples,

— — — — —  
 tous mes remerciements; ce n'est rien du tout;

— — — — —  
 elle ne fait jamais ce qu'on lui dit.

Voici quelques autres exemples du même genre: 'certainement; 'personne ne peut vous comprendre; 'c'est 'très intéressant; c'est un homme 'particulièrement désagréable; il est 'toujours en train de manger. Une analyse superficielle porterait à conclure, que c'est là aussi ce qui se passe en

(Continued on page 337.)

*Thrills of distance*

IF Radio has done nothing else, it most certainly has made us realise that we are no longer an island. Such is the rapid progress of international Broadcasting that anyone can—in one evening—hear French, Dutch, German, Italian, and Spanish spoken by natives in their own language.

A tour of Europe in one hour! Such thrills of distance are available for anyone with a good Valve Set and a knowledge of its use.

But long-distance work demands a careful selection of apparatus. Just as prismatic binoculars have rendered the telescope old fashioned, so the Cossor P.2.—the valve with the red top designed specifically for long-distance work—has superseded the ordinary Valve with long straight filament and open-ended Anode.

There is a reason for this. When a Valve glows it emits a stream of negative particles—electrons—which travel from the filament towards the Grid and the Anode.

This electron stream is the whole basis of valve amplification and rectification—turn your filament current

off, electrons cease to flow and your Set becomes dead.

Obviously, therefore, the greater the percentage of these electrons we can capture and put to a useful purpose the more efficient will be our Valve. Compare the construction of the Cossor and the ordinary Valve.

In the one case the filament is almost totally enclosed by the hood shaped Grid and Anode—what chance has the electron stream to leak away here? On the other hand where the Anode is in the shape of a tube quite a considerable percentage of electrons travel direct to the glass without touching either Grid or Anode—a typical case of wasted energy.

If you are dealing with the almost infinitesimal currents generated by a Broadcasting Station in, say, Madrid you can't afford to take chances with inefficient valves. Be wise, therefore, and see that every Valve in your Set is a Cossor—and your results will be consistently good.

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THE SET THAT SETS  
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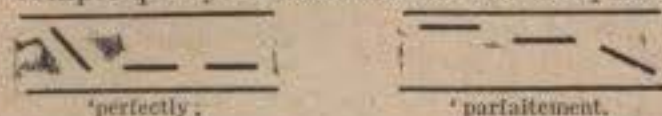
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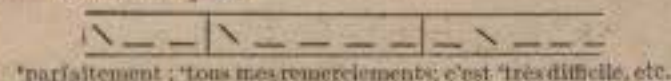
## L'Accent Musical du Français.

(Continued from page 335.)

anglais; il suffit toutefois de comparer l'intonation du mot anglais *perfectly*, et celle du mot français *parfaitement*, pour se rendre compte qu'il y a une différence très marquée:

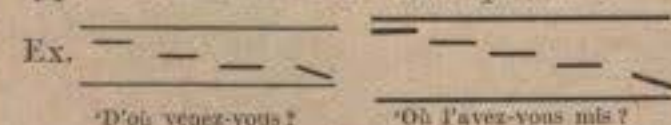


Il faut donc bien veiller à ne pas prononcer de la façon suivante:  
Ne dites pas,



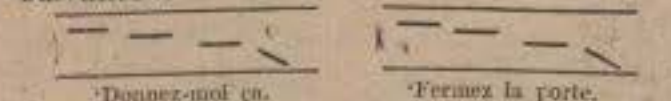
'parfaitement'; 'tous mes remerciements'; c'est 'très difficile', etc.

Ayez soin de faire descendre le ton de syllabe en syllabe jusqu'à la dernière du groupe. Une question spéciale, c'est à dire une question contenant un mot interrogatif tel que: où, quand, comment, pourquoi, quel, qui est-ce qui, qu'est-ce que, etc., se traite en français comme une phrase emphatique, et demande par conséquent, le type d'intonation dont nous parlons:

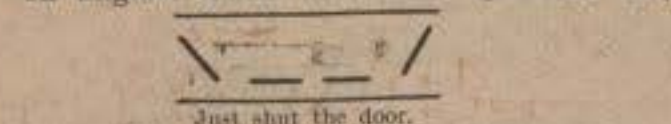


En voici d'autres exemples: 'Quand est-il parti?' 'Quelle heure est-il?' 'Comment dit-on ça en français?' 'Pourquoi ne répondez-vous pas?' On remarquera que le mot interrogatif, étant le mot important, reçoit l'accent musical le plus haut. Il se peut souvent que nous n'ayons pas compris ou entendu ce qu'on nous a dit, et que nous demandions à la personne qui nous parle de répéter; dans ce cas la question n'est pas emphatique et le ton monte de syllabe en syllabe au lieu de descendre.

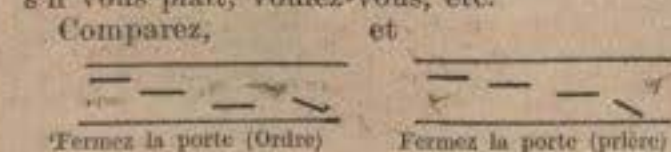
Dans une phrase impérative, phrase de commandement, le verbe est le mot emphatique, et nous avons par suite l'intonation suivante:



En anglais nous avons une intonation du même type, à cette différence près que la voix ne monte pas tout à fait aussi haut, et ne descend pas aussi bas qu'en français. Si toutefois ce n'est pas un ordre que nous voulons donner, mais une prière, une demande que nous faisons, nous nous servons en anglais d'une intonation spéciale: Ex,



En français, l'intonation impérative proprement dite, et celle de la prière, de la demande, sont toutes les deux du même type; seulement dans le dernier cas, la voix ne monte pas si haut que dans le premier, et de plus, on ajoute fréquemment: s'il vous plaît, voulez-vous, etc.



Telles sont dans leurs grandes lignes, les lois de l'intonation du français.

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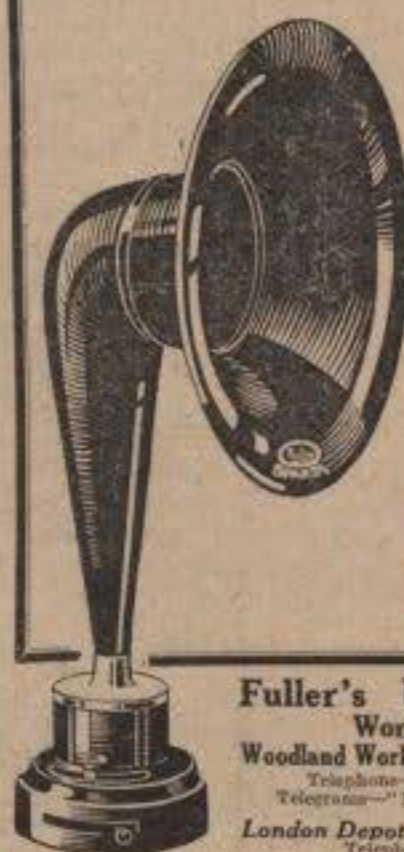
104.

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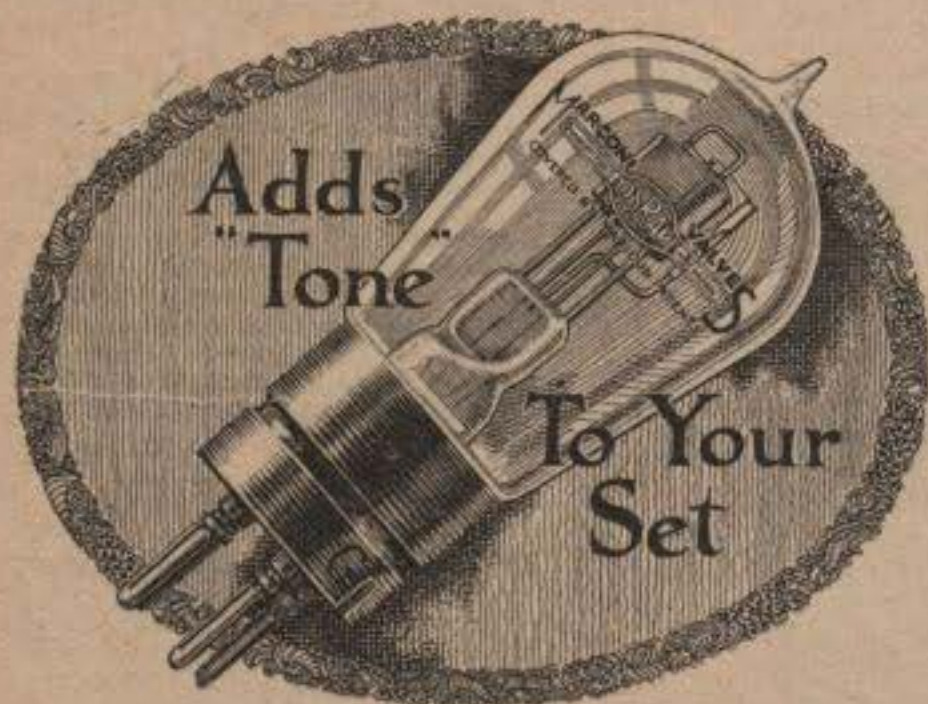
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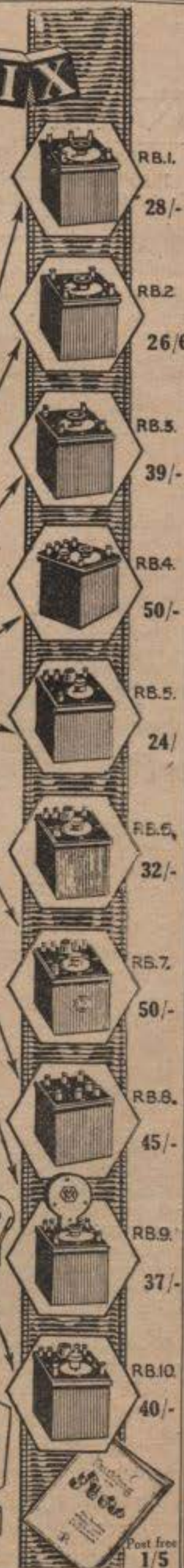
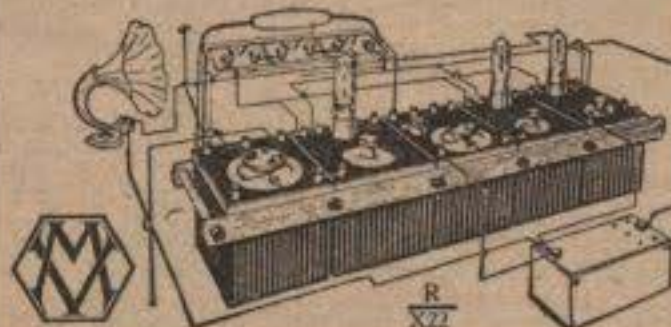
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**FOR DISTORTIONLESS AMPLIFICATION.** If you are not satisfied with the quality of your Loud Speaker Equipment, fit a resistance amplifier with one or more R.B.10 Resistance Coupling Units, using blocking condenser of .005 mfd.

"RADIOBRIX" are obtainable from all Wireless Retailers. Ask your dealer for a copy of the "Cosmos" Radio Catalogue and Handbook—R.T. 7117/1 or write to

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# HOW DO YOU LOOK AT LIFE?

By **LEONARD CROCOMBE**

(Editor of "Tit-Bits.")



**LEONARD CROCOMBE.**  
(Photo by courtesy of L. G. Sloan, Ltd.)

Do you know the story of the three stone-cutters? They were working on a stone. A stranger asked the first what he was doing.

"Working for ten bob a day," he replied.

"And you?" the stranger asked the second.

"Cutting this stone," he growled.

When the same question was put to the third stone-cutter, he answered: "I'm building a cathedral!"

How do you visualize your job? How do you look at life? Are you enjoying it in full, or are you living with the blinds half-down? The happiest people are those who are working and living at their fullest capacity; who find the days too short for all the many things they have to do. They work and play with equal zest, and so gain happiness, health, and success.

"Yes, that sounds all very fine," someone may say, "but if you had my job you'd sing a different tune. I'm not one of your lucky ones."

## The Victor's Attitude.

Lucky?—or should it not be Plucky? Pull up that blind! Have a look round, and don't assume the loser's attitude towards life. Try "Pelmanism" as a pick-me-up.

What is "Pelmanism"? The dictionary has a fearsome description:—

**PELMANISM**, *n.* a psycho-synthetic system of mental development embracing every function of the mind.

\* It makes you think of ipecacuanha wine, quinine, or something equally horrible, to be taken after each meal. "Pelmanism" isn't a bit like that. It is not a nasty medicine for the mind; it is a mental "bracer." When you have digested the contents of the first "Little Grey Book," your appetite is keen for the other eleven.

I wish that Mr. Ennever had founded the Pelman Institute when I, in blind cubhood, was floundering about keen enough to "get on"—Heaven knows!—but dizzy through countless jerks and jumps in the wrong directions. A study of "Pelmanism" would have steadied me mentally, taught me to conserve my mental energy, saved me much fruitless mind wandering.

## Self-Reliance and Mental Stability.

Mental Stability—a mind well-poised—is an invaluable possession. "Pelmanism" shows you how to gain the right mental attitude. It proves to you, moreover, that the conviction that *you can* do a thing will furnish the power to do it. The "Little Grey Books" help you to have confident, cheerful, creative thoughts. The correct study of "Pelmanism" will, I am convinced, give self-reliance, make one capable of thinking confidently and profitably.

A man for whom I have profound admiration is fond of expatiating upon the "Perceptive Eye." He has it most acutely developed, as have all who live every waking minute with zest, who are fully alive to the countless wonders around us. The Perceptive Eye is the eye that misses nothing; consequently, its owner gets much more fun out of life than does the average person. In the "Little Grey Books" of "Pelmanism" there are many most interesting hints on the cultivation of the Perceptive Eye. The Psychologists who are the authors of "Pelmanism" realize that from the ability to observe small, everyday things grow many of the qualities that form the mental make-up of those who are at the top of the Ladder of Success.

## A Key to the Best.

I do not wish to give the impression that "Pelmanism" is solely a stepping-stone to Success. It is that, most certainly; but it is also a whole flight of stepping-stones to bigger things than material prosperity. I could fill a book with reasons why every man, woman and child should become acquainted with "Pelmanism," for it provides, when rightly used, keys to all that is best in life, spiritually as well as materially.

Why, then, hold a third-class season for life's journey when you can travel by—Pelman?

The New Pelman Course is quite simple and easy to follow, and the instruction is personal to each individual. It takes up only a few minutes daily, and the "Little Grey Books" are printed in a handy "pocket-size," so that you can study them in bus or train or in odd moments during the day.

Some of the results of Pelmanism of which Mr. Crocombe speaks are printed in another column. Further examples will be found in an illustrated book entitled "The Efficient Mind," published by the Pelman Institute. A copy of this book can be obtained gratis and post free by everyone who uses the coupon printed on this page. With this book you will receive full details of the Pelman Course and particulars enabling you to enrol on the most convenient terms. Fill up this coupon and post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

## REMARKABLE REPORTS.

### Results of Pelmanism Which Speak for Themselves.

"Pelmanism," says Mr. Leonard Crocombe, "is a stepping-stone to Success," and is also "a whole flight of stepping-stones to bigger things than material prosperity." Many instances of this are given in a book entitled "The Efficient Mind," which contains contributions from some of the most celebrated men and women of the day. Here are a few examples taken at random from the enormous correspondence received by the Pelman Institute from all parts of the world and from men and women of every stamp, age, and position:—

**A Doctor** writes: "I am extremely pleased with the Course. As a result my Memory is much more accurate than formerly; my Powers of Concentration are much better; Self-Confidence and Will-Power have been much increased. I seem to have acquired greater Originality of outlook. I consider the Course is an excellent training for any medical man."

**A Cashier** writes: "I took the Pelman Course a year ago and might say that it has been of the greatest value. I can directly ascribe to its influence the fact that my salary is now 300 per cent. greater and my position one of responsibility and trust as against one of subservency. Pelmanism is of inestimable value."

**A Clergyman** writes: "It is now twelve months ago since I used a note of any description in public speaking. I hardly dared to believe that I should so completely abandon them. I thought that for special occasions, etc., I should fall back on them, but that is not so. I have recently attended special gatherings of various descriptions, but have done without the notes. This is a great satisfaction to me."

**A Telegraphist** writes: "I have been able to procure this appointment 'simply and solely' through your books. Your books will be absolutely invaluable to me."

**A Clerk** writes: "I should like to put it on record that since taking the Pelman Course I have doubled my salary, which I attribute entirely to Pelmanism."

**A Typist** writes: "I have been promoted twice in six months. If it had not been for Pelmanism I should never have got on so well."

Letters such as these could be quoted by the thousand. Many more will be found in the book "The Efficient Mind," which you can now obtain free of cost.

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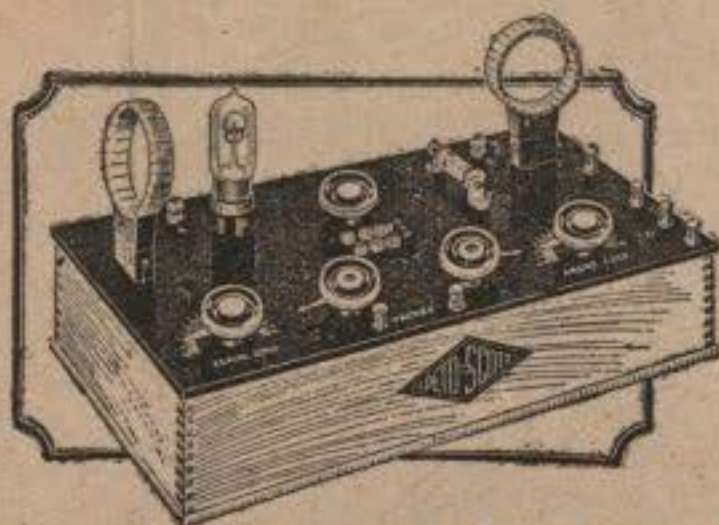
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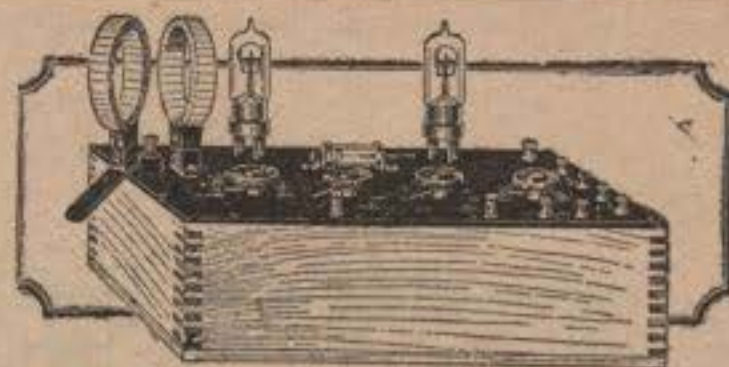
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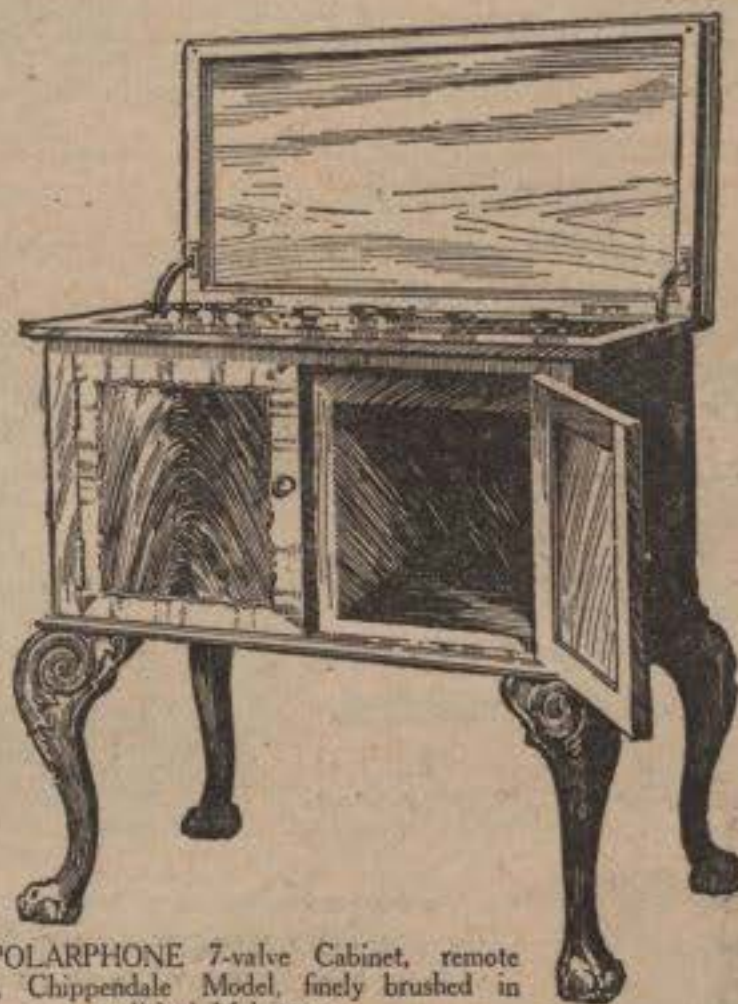
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