



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, MARCH 30th.

LONDON	CARDIFF
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SHEFFIELD (Relay)	
PLYMOUTH (Relay)	

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A DREAM OF THE FUTURE.
By P. P. Eckersley.

FROM SEAMAN TO NOVELIST.
Joseph Conrad and His Work.

ABERDEEN CALLING!
By Arthur R. Burrows.

OFFICIAL NEWS AND VIEWS.

THE STORY OF TOSTI'S "PARTED."

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

The Miraculous Toy.

By J. C. W. Reith, Managing Director of the B.B.C.

SOME time ago in these columns I alluded to the possibility of an odd individual here and there persisting in the belief that the earth was flat. I was only speaking hypothetically to illustrate some point; but since then an acquaintance informs me that he actually knows a man of some education who still perseveres in asserting that it is so, and goes about seeking to convince others.

I suppose it would be useless to point out to such a one the earth's shadow in eclipses of the moon, and the disappearance of a ship's hull on the horizon before its funnel or masts. A fixed idea blinds a man to the obvious and scientific explanations of things he will not understand. Meanwhile, ships sail upside down in the Antipodes every hour, and astronomers calculate the motions of earth, sun and stars, unabashed by "flat earth" theories.

New discoveries have been, as a rule, received coldly, and often by the very people who might have been expected to be the first to welcome them. It was thus when Copernicus discovered that the earth went round the sun, and not *vice versa*. He paid for his discovery by being tortured on the rack by the Education Authorities of his day.

Nowadays, if we wish to discourage inventors, it is recognized that brute force is no argument, and so we have other and presumably better ways of doing it, namely, the ways of ridicule and neglect. When some people can no longer deny the existence of a newly-discovered force, they save their faces by waving it aside with a superior gesture. They call it a toy.

Some people called wireless telegraphy a toy. Some few still persist in calling broadcasting a toy. Now what is a toy? The dictionary says it is "a plaything for children," "a trifle." Well, if wireless served no other purpose than

to be a first-class plaything for children, I for one would hold that it had still a very great part to perform in moulding the life of the nation.

If some of us are to be honest, we must confess that a great interest in toys, mechanical toys, at any rate, is by no means confined to children. One recalls *Punch's* picture of the father engrossed with the working of a toy train on the carpet, what time the young and temporarily dispossessed owners stand round in helpless envy. One also hears of boys being deprived of their latest Meccano models by those old enough to build the real thing. Also, we have heard that children are not the only ones who monopolize head-phones round about 5.30 p.m.

The first pneumatic tyre was a toy. I have been told that it was invented by Mr. J. B. Dunlop, because his heart was distressed at seeing his young son being jolted about on his latest plaything, a solid-tyre cycle—for at that time, remember, the cycle was not a commercial proposition. The pneumatic tyre has remained to revolutionize road traffic, in conjunction with the internal explosion engine.

Wireless telegraphy is not regarded as a toy to-day. It has saved too many lives at sea, and too many and valuable ships and cargoes for that. The medium through which important news is borne day and night across continents and oceans, tracking the transgressor, warning of dangers, bringing relief to anxious hearts or assistance in affairs, is no toy.

And what of broadcasting, the adaptation and development of wireless telegraphy? Is this a toy? Yes, in the sense that it caters for the interests of hundreds of thousands of children at their most impressionable age. It is thus

(Continued overleaf in column 3.)

A Song the War Made Famous.

The Story of Tosti's "Parted." By A. B. Cooper.

I WAS spending an evening at the house of a famous tenor vocalist just before he went to serve with our Army in France—I suppose it would be in 1915—when he suddenly said: "Have you heard Tosti's 'Parted'?" "No," I replied. "I know Tosti's 'Good-bye,' as everybody does, but I did not know he had written a song called 'Parted.'" "Neither did I till quite recently," said my friend. "I'll sing it for you and you shall judge of its quality, and marvel how so fine a song, although written many years ago, has been until recently so little heard of."

And, there and then, he sang to me those impassioned stanzas, so marvellously matched by their musical setting:—

Dearest, our day is over,
Ended the dream divine;
You must go back to your life,
I must go back to mine.
Back to the joyless duties,
Back to the fruitless tears,
Loving and yet divided,
All through the empty years.
How can I live without you?
How can I let you go?
I that you love so well, dear,
You that I worship so!

Dearest, the night is passing,
Waneth the trembling moon,
Hark! how the wind ariseth,
Morn will be here so soon.
Tell me again you love me,
Kiss me on lips and brow,
Love of my soul, I love you,
How can I leave you now?
How can I live without you?
How can I let you go?
I that you love so well, dear,
You that I worship so!

Recently, I wrote to Mr. Fred Weatherly, who is the author of the words of some fifteen hundred songs, asking him to tell me the story of this one, because so many people believed that behind it lay a real tragedy of passion and parting; and here is Mr. Weatherly's reply:—

An Old Romance.

"Tell you the story of 'Parted'? If you want to know when I wrote it, the answer is twenty-five years ago. If you want to know of whom I wrote it—ah! that would indeed be telling! But, as a plain matter of fact, I do not know, and therefore I cannot tell. The song, it seems to me, tells its own story. Is it not obvious that the lovers are separated by fate, or circumstances, or a sense of duty? That they are passionately in love seems clear enough, and, as their story is now a quarter of a century old, it is quite certain that by this time they have realized their dream, or their folly.

"Is it not enough that this song tells the story of a situation in which thousands of men and women find themselves? Indeed, may not that fact be one reason of the song's appeal? Tosti never asked me whether the song was based on fact, or inquired the names of the protagonists, and I certainly never told him. Why should I? How could I? His eyes, and the music that came spontaneously when I read him the words, told me that the song had gone to his heart, as it had come from mine, and that was joy for me, for he was a very dear friend."

Messrs. Ricordi and Co., who publish the song, tell me that the immense popularity into which it sprang quite suddenly shows no sign of abatement, and that it almost equals in sales the same composer's "Good-bye Summer!" They tell me, too, that it is equally used by men and women for all voices. "Parted" was

published first in 1903; but, except for the fact that it was a "Tosti" song, and therefore sure to be noticed, it failed to achieve any wide popularity.

The eclipse lasted nearly a dozen years, and then came the War. Anyone can see that the words of this song, although open to special interpretation, are suited to express the agony of any tragical parting, and the War was one long record of partings—how often tragical! Quite suddenly the publishers began to receive tremendous orders for copies, chiefly from Australia, where it had been much sung, and since then its fame has gone all over the world.

A Favourite of Royalty.

Signor Tosti was a great favourite of Queen Victoria and was frequently commanded to sing and play to Her Majesty, and her son, King Edward VII., bestowed upon him the K.C.V.O., although he was but a naturalized Englishman.

Tosti was born at Ortona al Mare, in the Abruzzi, in 1846, commencing his musical studies at the Conservatoire at Naples. He gained the first prize for violin playing and became entitled to a free scholarship. He next studied singing and harmony and began to compose songs, the earliest of which were "Non m'ama piu" and "Lamento d'amore." These were refused by three Italian publishers, but eventually became Tosti's most popular works in Italy.

It was in 1875 that Tosti came to London, and almost immediately caught the public taste with his song, "For Ever and For Ever."

The Miraculous Toy.

(Continued from the previous page.)

fraught with untold possibilities for good or evil. But does it rest even at that? Autolycus is copied by the crowd; is not this "trifle" eagerly snapped up by many millions daily?

* * * *

It brings music and literature and the touch of human life into the drab existence of countless men and women, isolated by distances, or handicapped by age or infirmity. Its scope is continually being enlarged, its interests increased. And even into the homes most favoured by circumstances it brings its supplementary quota of additional interests and delights. A journey through the country and a study of the class of homes with aerials shows that broadcasting carries its benefits everywhere, and not only to those who lack opportunity or means of securing entertainment or enlightenment through other channels.

* * * *

It is so simple that a child can understand it and handle it, yet its influences are so complicated that it is giving the experts on these matters furiously to think, on problems both national and international.

* * * *

Education Authorities to-day are unlike those of the days of Copernicus. In many different parts of the country they are showing the greatest interest in the use of broadcasting in schools. The eminent authorities, musical and otherwise, with whom we are now arranging short-talks for reception in schools in particular, and for the usual periods in the evening programmes, do not by any means look on wireless as a toy.

Lyrics For Listeners.

Why Poetry Should be Broadcast.

AT first sight, it may appear paradoxical to place man's latest invention side by side with his oldest literary form and claim for them a close relationship. Nevertheless, on consideration, it will be evident that broadcasting and epic poetry have a closer affinity than the dates of their origin would suggest.

Let us look for a moment at the manner in which the broadcasting of literary work is conducted at present. At the "transmitter" end of the process are voices, while at the other end the "receiver" speaks only to the ears. In fact, everything depends upon sound, as in music. Scenery is entirely absent and can have no effect on the mind of the audience, except in so far as it is "described" by the voice of the speaker.

Where Drama Fails.

What does this mean in terms of literature? It means that lyric and epic poetry have a decided advantage over dramatic works when they are conveyed by wireless. Dramatic work, especially modern work, which is close approximation to "reality," demands precise location and "scenery." Every gesture of the actor is important in a good modern play, for rhetoric is strictly excluded, and the epic and lyrical strains of the Elizabethan playwrights, so largely employed to compensate for the scant array of scenic effects, are disallowed.

Hence, a "play" in this sense is shorn of half its effectiveness when transmitted by wireless.

What, then, is to be done? For the present, the best course would appear to be the turning of our attention to the great epics. Here we find dramatic events carried out on a tremendous scale and, what is more important from the

broadcasting point of view, skilfully interwoven with scenic descriptions and the whole presented in well-chosen language fitted to suggest to the mind the scenes and actions portrayed.

Thus, while the legitimate stage has gradually eliminated poetic diction from its atmosphere, the "wireless theatre" must turn in the opposite direction and use every verbal device ever invented to convey imaginative conceptions to its audience. Words, and words alone, must do the work; though, of course, suggestive music may be employed to consummate the effect. The important thing is that everything must be done by means of sounds and the more precise and suggestive those sounds are, the better.

Basis of Future Success.

Thus, we are brought to the conclusion that the technique of poetry, and especially of epic poetry, will form the basis of future success in oral "broadcasting" so far as literary work of an imaginative nature is concerned. Work originally intended for the stage—for the eyes as well as for the ears—must always be imperfectly rendered by the new instrument so long as it transmits sound without light.

There remain by way of compensation, however, the freer movements in time and space such as are not enjoyed to anything like the same extent by the "legitimate" drama. A thousand years may be treated by a competent author without disturbing the illusion, while he may traverse vast sweeps of earth, as does Milton, without straining the listener's sense of unity.

What, therefore, are wanted are short "epics" in which scene, character, and action are skilfully introduced and described in the most suitable words possible.

R. H. HOBBS.

Radio at Sea.

How Wireless Aids the Navigator.

PRIOR to the advent of wireless, the mariner relied principally upon the compass, sextant, chronometer, patent log, and the lead, or upon bearings from a visible point of land to determine his position.

With the exception of time signals (used to check the time-rate of the chronometers), weather reports and storm warnings, wireless was of little use to the navigator until wireless direction finding came into use. However, these exceptions were, it must be admitted, of considerable importance, especially the former, for the chronometers are used to determine the ship's longitude. If they are not correct, or their error not determinable, the ship is likely to come to serious harm. A brief explanation will easily make this apparent.

Finding the Longitude.

The longitude is found by comparing the apparent time of the ship, determined by the sun, with the time of the meridian of Greenwich, given by the chronometers. There is a definite relation between longitude and time; for instance, if a ship proceeds due east from the meridian of Greenwich till she is fifteen degrees east, the apparent time of the ship will be found to have advanced one hour. It is obvious, therefore, that if a ship can determine her apparent time, the navigator can, by comparing it with his chronometers (providing they be correct), determine the exact longitude.

Unfortunately, a chronometer is very sensitive to vibration or sudden changes in temperature—these undesirable conditions are met with perhaps more often in a ship than elsewhere; vibration is inevitable, and a change in the temperature of twenty-four degrees in forty-eight hours is not uncommon when coming from the tropics to colder regions.

Old Methods Superseded.

If the error is but one second, it is sufficient to put the ship a quarter of a mile east or west of her proper course. If a wireless time signal is frequently available, any error in the chronometer rate will be noticed before it has attained serious proportions. The value of the time signal is enhanced, too, by the fact that it is obtained at a time when the vessel is at sea and the chronometers most liable to error. Other methods have been in use for years—such as a time ball, or the chronometers were taken ashore and kept under observation by an expert—but they were generally only operative when the ship was in port. These methods are not to be compared with wireless time signals, which have now become universal.

Reliable Tests.

Direction finding is of much more value to the navigator, and is becoming more general in the Navy, Air Service, and Mercantile Marine. Unfortunately, the latter often looks upon innovations with distrust, and wireless has met with perhaps more than its fair share of criticism.

However, direction finding in the Merchant Service has made some progress; bearings can now be obtained from most coast stations, and quite a large number of ships are fitted with it. To appreciate how valuable this is it must be realized that if no bearing can be obtained from a point of land, or a sight from the sun or stars, it is extremely difficult to determine the vessel's position.

After exhaustive tests, wireless bearings have been found to be very reliable.

Official News and Views.

Gossip About the B.B.C.

A VERY pleasant surprise awaited the Rev. William Evans, B.A., when he opened his letters the other day. He had been giving a religious address at the Cardiff Station, and was accompanied by a small party from his church choir (Richmond Road Congregational Church). The letter was from an appreciative listener at Aberdare, who mentioned that as a token of his gratitude he enclosed a postal order to be placed in the collection plate on the following Sunday! The Rev. William Evans is the well-known Welsh Bard "Wil Ifan."

A Distinguished Pianist.



Mr. HERBERT FRYER.

HERE is a photograph of Mr. Herbert Fryer, who played during the Light Symphony Concert conducted by Mr. Percy Pitt at 2LO on the 23rd inst. Listeners will be glad to learn that he will be heard in the near future in two further concerts at the London Station.

Mr. Fryer studied at the Royal Academy of Music under Oscar Beringer, and, later, at the Royal College of Music, where he became the pupil of Frank William Taylor. Finally, he studied with Busoni at Weimar, in Germany. His first public recital was at the Steinway Hall at the age of twenty-one, and since then he has had great success at all the London concert halls, both in his own recitals and with almost every well-known artist, including the great violinist, Kubelik, with whom he toured Great Britain and Switzerland.

Mr. Fryer has toured the whole world, giving recitals in Europe, Canada, United States and Ceylon. He is now at the Royal Academy of Music as a professor, and is well-known as an examiner. He has written and published many charming pieces and songs.

The Fourth Symphony Concert.

At the fourth Symphony Concert to be broadcast from Central Hall, Westminster, on Wednesday, April 9th, at 8 p.m., the Royal Albert Hall Orchestra will be conducted by Mr. Hamilton Harty. The programme will attract wide interest, and contains works by Berlioz, Purcell, Beethoven, Debussy, and Wagner. Mr. Norman Allin (Bass), of the British National Opera Company, will sing in the first half of the programme "Rise, Ye Subterranean Winds," by Purcell, and in the second half of the programme, among other items, he will sing "Full Fathom Five," by Eric Fogg, and the "Ballad of Semmerwater," by Graham Peel. The proceeds of these popular concerts are devoted to the funds of St. Dunstan's.

"Olivet to Calvary."

A sacred Cantata entitled "Olivet to Calvary," by J. H. Maunder, is being rendered by the North United Free Church Choir and Orchestra at Newcastle, on April 6th. Two movements by Stanford's "Irish Symphony" in F Minor, the same composer's "Shamus O'Brien" Overture, "Attila" Overture, "Serenade in G," and "Irish Rhapsody" (No. 1 in D Minor) are being played at the same station on Tuesday, April 8th.

Bournemouth's Fine Programme.

The Bournemouth Orchestra will play the first movement from Mendelssohn's "Trio in

D Minor" on Wednesday, April 9th. On Thursday, the 10th, the same Orchestra are playing Mendelssohn's "Oetette for Strings," Op. 20, Elgar's "Serenade for String Orchestra," "Brahms' Sextette," Op. 36, and Mozart's "Serenade for Strings No. 6." On Saturday, the 12th, the same Orchestra will play Liszt's "Hungarian Rhapsody," No. 2.

"The Sea in Music."

On Sunday, April 6th, the Cardiff Station Symphony Orchestra are giving a performance entitled "The Sea in Music." They are playing the "Hebrides" Overture by Mendelssohn, Symphony No. 2, "The Ocean" (one movement only), by Rubinstein, Rimsky-Korsakov's "Tone Picture," "Sadko," and Tchaikovsky's Symphonic Poem, "The Tempest."

Brahms at Manchester.

On Sunday afternoon, April 6th, the Manchester Station are giving a Brahms Concert. They are playing the "Tragic" Overture, and No. 1 Symphony in C. In the evening Cesar Franck's Sonata for Violin and Pianoforte will be performed.

A Trio of Masterpieces.

The Station Orchestra at Birmingham will play on Sunday, April 6th, Weber's "Peter Schnoll" Overture, Haydn's "Symphony No. 1 in C," and Coleridge-Taylor's Suite "St. Agnes' Eve."

A Famous British Composer.

The "Hours With Living British Composers," which 2LO has been giving weekly for some time, has been proving to be very popular. On Thursday, April 10th, at 8.30, the music of Dr. Vaughan Williams will be broadcast as part of this series. He is in the front rank of British composers, and his Orchestral and Chamber Music, Choral Works, and Part Songs are given at important concerts all over the world.

Dr. Vaughan Williams' celebrated Pastoral Symphony, played by the London Symphony Orchestra, was relayed recently from the Southwark Cathedral. The programme on April 10th will include his String Quartette in G Minor, Song Cycle "On Wenlock Edge," for Tenor and String Quartette and Piano, and five Mystical Songs for Baritone, String Quartette and Piano.

Glasgow Wireless Orchestra.

Those who can listen to Glasgow should not fail to hear the Glasgow Wireless Orchestra on Wednesday, the 2nd April. They are giving a Symphony Concert in St. Andrew's Hall, Glasgow, in aid of the Lord Provost's Employment Fund, and an excellent evening is promised: Brahms' Overture, "An Academic Festival," and Mendelssohn's Symphony No. 3 in A Minor, "The Scotch," which, by the way, Mendelssohn himself stated was actually inspired by his visit to Scotland in 1829. The inspiration came on his first view of Holyrood: "A ruined chapel, the evening twilight on the broken altar, where Mary was crowned Queen of Scotland."

In addition Liszt's symphonic poem, "Les Preludes," and music by Tchaikovsky, Sibelius, and Järnfeldt will be played by the Orchestra. The Conductor will be Mr. Herbert Carruthers, the Station Director, and Miss Carmen Hill will sing Purcell's "Dido's Lament" and Elgar's "In Haven," both with orchestral accompaniment.

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.

Technical inquiries dealing with the reception of broadcast telephony, such as the types of sets to be employed, etc., etc., should NOT be addressed to "The Radio Times." Letters from Readers concerning the Programmes and their transmission are welcomed.

Letters requiring an answer MUST contain a stamped and addressed envelope.

ALTERATIONS TO PROGRAMMES, ETC.

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

THOSE "HOWLERS."

If you hear a howl in your receiver, you may be oscillating and interfering with thousands of people's pleasure.

To tell if you are offending, perform the following operation:-

Alter your tuning.
If the NOTE of the howl varies as you vary your tuning, it is you.

It is not cricket to oscillate on purpose because you disapprove of a programme, an item, the B.B.C. or your neighbours.

Your neighbours may not agree with you.

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.

KEY LIST OF MUSIC PUBLISHERS.

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A Shock For the Listener.

A LONDON newspaper offered a prize for the best listening story, and this was the winner: "An elderly lady who had always scorned broadcasting was at last prevailed upon to listen. Timidly she took up a single 'phone. 'I am thy father's ghost,' came a voice—Hamlet was being broadcast.

"She dropped the 'phone in horror."

Young England in the Programmes.

By Percy A. Scholes.

HOLST'S "THE PLANETS."

GUSTAV HOLST, despite his foreign-looking name, was born in England. One of his four great-grandfathers, with one of his four great-grandmothers, came to England long ago, from the Baltic provinces of Russia. His grandparents and parents lived in Cheltenham; there his father became well known as an organist and pianist, and there he himself was born.

After some boyish professional experience as a village organist, Holst came up to the Royal College of Music, where he studied composition, piano and organ. But he suffered from neuritis, and, on finishing his course as student, could not see any prospect of making a living by the playing and teaching of keyboard instruments.

As a boy, he had done a little trombone playing, so he took up the instrument again, and joined the orchestra of the Carl Rosa Opera Company, and, later, the Scottish Orchestra.

An important event in his life was the turning from orchestral performance to educational work. He became head of the music department of Morley College (a working men and women's institution on the south side of the Thames) and music master at the St. Paul's School for Girls, at Hammersmith.

At both these institutions his teaching has been wonderfully inspiring, and when, at the request of the present writer, he went, during the war, first to Salonica and then to Constantinople to organize musical activities amongst the troops, he at once awoke amongst the men a spirit of enthusiasm that made possible all manner of wonderful work, such as the performance of a Byrd Mass, Madrigals, etc.

During his whole career Holst has been composing actively. Recent compositions that have brought him fame have been the one-act operas, *Savitri* and *The Perfect Fool* (both have been broadcast, I think), the short choral orchestral work, *The Hymn of Jesus*, and the great suite, *The Planets*.

The Planets more than any work has brought Holst the affection and admiration of concert-goers. It always attracts large audiences, and the recently issued Gramophone Records of it (Columbia) sell very widely. A miniature orchestral score is published (by Messrs. Curwen, of 24, Berners Street, W.1, at 10s.).

The Planets consists of seven movements:-

I. MARS, THE BRINGER OF WAR.

Stark brutality and the senselessness of strife.

II. VENUS, THE BRINGER OF PEACE.

Sheer beauty rather than mere peace—which is, after all, a purely negative thing.

III. MERCURY, THE WINGED MESSENGER.

Volatility—a rushing through space and never settling anywhere.

IV. JUPITER, THE BRINGER OF JOLLY.

The jollity that likes good meat and drink. In the middle, the dignity of Jupiter, in a fine folk-songish strain.

V. SATURN, THE BRINGER OF OLD AGE.

This begins in bleakness and ends in serenity.

VI. URANUS, THE MAGICIAN.

The eternal unexpected.

VII. NEPTUNE, THE MYSTIC.

"The whole universe dissolving, and dissolving in such beauty that we care not that we dissolve with it." (A difficult piece to follow at a first hearing, but the extreme loveliness of the end should make an effect on the mind of every hearer.)

The Suite *The Planets* is to be given from the MANCHESTER FREE TRADE HALL on Wednesday, April 2nd.

BLISS'S "CONVERSATIONS."

ARTHUR BLISS was born in London in 1891, and was educated at Rugby and Cambridge.

He is a very active and original type of fellow, who goes his own way and composes in new styles to please himself. And this vitality and this spirit of adventure have led Bliss into novel enterprises.

As one feature of the general present-day musical trend, there is a considerable body of experiment going on in all countries in the use of simpler methods of composition. The new aim shows itself in an attempt to cast off what is felt to be the excessive "romanticism" of some of the nineteenth-century composers, in a tendency to avoid very lengthy "development" of musical themes, and in a preference for combinations of instruments small enough to allow each individual instrument to make itself felt. Bliss is one of the experimenters in these directions.

These *Conversations*, which take place amongst a tiny group of instruments, illustrate the attempt at a greater musical economy.

I. THE COMMITTEE MEETING. (Violin,

Viola, Cello, Flute, Oboe.) The Violin, (perhaps representing the Chairman, or perhaps some pertinacious member) sticks to its point, and its point is expressed in a little three-bar Tune, over and over again.

II. IN THE WOOD. (Flute, Oboe, Violin, Viola, Cello.) An Idyll.

III. IN THE BALLROOM. (Bass Flute, Violin, Viola, Cello.) A dance feeling runs throughout, but the middle section is gentle.

IV. SOLILOQUY. (Cor Anglais alone.) For the most part a peaceful little movement. The rhythm is very varied and free.

V. IN THE TUBE AT OXFORD CIRCUS. (Flute, Oboe, Violin, Viola, and Cello.)

Very active and bustling, but with a tender episode in the middle.

Any keen listeners who wish to make closer acquaintance with these examples of the modern incisive rhythms and pungent harmonies may care to know that the score is published (Curwen, 6s.) and that Gramophone records are available (Columbia). Though never more than five instruments are employed together, there is a great deal more in these little pieces than can be seized at a first hearing.

Conversations is to be given from the LONDON STATION on Monday, March 31st.

GIBBS' "THE BLUE PETER."

ARMSTRONG GIBBS was born at Chelmsford in 1889. He is one of a group of undergraduates (Bliss is another one) who found great musical inspiration in the musical life of Cambridge in the years just before the war. He composed the music to Maeterlinck's *Betrothal*, given at the Gaiety Theatre, London, and has written a large number of songs, a String Quartet, and other things.

Gibbs is on the staff of the Royal College of Music, and *The Blue Peter* had its first performance in the theatre there.

The libretto of *The Blue Peter* is by A. P. Herbert, of *Punch*. This opera is in the older-fashioned "English Opera" style, and interspersed with set songs, duets, etc. (in this way like *The Beggar's Opera* or a Gilbert and Sullivan opera—not like "grand opera"). The plot need not be given here, as the words are likely to be clearly heard. It is to be given from the LONDON STATION on Monday, March 31st.

PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

Why He Asked.



MISS DOROTHY RANDALL.

MISS DOROTHY RANDALL, contralto, who broadcasts from Bournemouth, relates an amusing story about a little boy who entered a grocer's shop.

"If I buy a pound of tea at 2s., 6d. a pound of butter at 1s. 10d., a pound of sugar at 6d., and a tin of condensed milk at 8d., how much change shall I get out of three half-crowns?" he asked, tapping the counter with a coin.

"Two shillings, my boy," answered the grocer, with an anticipatory smile.

"Oh, thanks," said the boy, making for the door. "That's my homework for to-night."

A Novelist's Test.

A LARGE number of old-time amateurs were pleased the other evening to hear again unexpectedly the voice of one of the pioneers of radio-telephony—Mr. William Le Queux—broadcasting from Bournemouth a chat on "How I Write my Novels."

Mr. Reith, the managing director of the B.B.C., and Mr. W. W. Burnham, another of the directors, were also there. The chief reason of the transmission during an interval was a test to Murren, in the Bernese Alps, where Mr. Le Queux has lately been making experiments in reception. The chat was heard very clearly at Murren, and also in Spain and Morocco.

On Skis to Broadcast.

MR. LE QUEUX is returning to Switzerland at the end of the month to make experiments in broadcast reception from Bournemouth on the Eismeer, the glacier on the Jungfrau, at an altitude of 13,000 feet. The transport of the set and aerials presents a difficulty, especially as the snow is soft and about ten feet deep. The whole party will go on skis.

From Bass to Tenor.



MR. JAMES NEWALL.

IT must surely be an almost unique experience to begin one's career as a bass singer and to change into a tenor; but such is the record of Mr. James Newall, who is a favourite at Glasgow. At one time he sang bass in a church choir; but the conductor advised him to turn tenor, which he did, and a tenor he has remained ever since. Besides a good deal of concert work, Mr. Newall has sung in oratorios and operas, his greatest success in the latter direction having been his rendering of the part of "Canio" in *Pagliacci*.

The Difference.

MR. NEWALL told me a good story the other day. A schoolmaster was explaining electricity and how lightning was a form of it.

"Now, who can tell me the difference between them?" he asked.

A bright boy at the bottom of the class immediately put up his hand.

"You don't have to pay for lightning," he said.

A Singer of Wagner.

IT is not many English singers who excel in Wagnerian rôles, but one of these is certainly Miss Gladys Palmer, who broadcasts from London. Apart from a few singing lessons in Paris, when she was a schoolgirl, Miss Palmer has been trained entirely in England.

She has had a good deal of stage experience at the "Old Vic," and elsewhere, and her excellent impersonation of Brangene in the Wagner Festival performance of *Tristan and Isolde* at once placed her in the front rank of operatic vocalists.

A Bright Idea.

MISS PALMER is fond of telling a story about the late Albert Garcia. Some years ago, he was appearing in a north-country manufacturing town, and, being much troubled with asthma, he made frequent use of an inhaler during the interval.

A man in the concert hall watched him with great interest, and some mystification; but after Mr. Garcia had sung brilliantly some rather difficult music, his face lightened.

"I know what he was doing that for," he explained. "He was filling himself with air!"

Why Tenors Are Scarce.



MR. JOSEPH GREEN.

A REMARKABLE record is held by Mr. Joseph Green, the tenor, who has sung at the Sheffield Relay Station. From the age of seven to nineteen and a half he sang treble continuously in one choir. There are very few choristers who can sing treble when nearly twenty years old, and during his twelve and a half years in the choir

Mr. Green sang soprano solos in most of the standard oratorios—songs that are usually sung by women.

"We very seldom hear of boys doing this nowadays," said Mr. Green to me the other day. "I quote my own experience to show that, by careful training, boys' voices can be preserved for a very long time. Perhaps this may account for the shortage of tenors nowadays," he added, "as boys' voices are so neglected that they break at an early age and lose their high-pitched quality."

"Jan Stewer."

MR. A. J. COLES, of Torquay, who for many years has delighted thousands of West Country readers with his Devon dialect stories in the character of "Jan Stewer," recently broadcast one of his own sketches, *The Middlecombe Electric Light Scheme*, from Bournemouth.

He has also broadcast from London, and will be in the first programme to be given at the new Plymouth relay station to-night, March 28th.

A Slow Process.

IN connection with his visit to Bournemouth, Mr. Coles tells the following:—

"A day or two after, I was relating my adventures to the vicar of a small parish in Devon.

"And did you actually tell a story?" he asked.

"Oh, yes," I replied. "I told the story of our Electric Light Scheme."

"Dear me, how interesting!" he said. "And when will that come through?"

The good man evidently thought that wireless was a slow process.

Taking Him Down.



MR. HAROLD BROWN.

MR. HAROLD BROWN, who sings at Manchester Station, relates a funny story about a conceited profiteer who, in order to show off his newly-acquired riches, invited a poor vocalist friend of former days to dine with him at a swell West-end club.

"Order what you like, my boy," said the *nouveau riche*, pompously. "You'll get a dinner here such as you'd never get at home."

"In that case," replied the vocalist, quietly, "I think I'll have sausages and mashed!"

Recognized Through Radio.

THE new Bishop of Winchester, Dr. Theodore Woods, had an interesting experience when he arrived in the Isle of Wight recently.

A woman approached him and said: "As soon as I heard your voice, I knew that you were the Bishop, although I have never seen you before."

"How was that?" asked Dr. Woods.

"Oh," she replied, "I was listening when you spoke at Bournemouth on the wireless."

She Meant Well.



MISS BESSIE JENKINS.

MISS BESSIE JENKINS, contralto, who broadcasts from Aberdeen, has been congratulated many times by listeners quite unknown to her, on her remarkably clear diction. Miss Jenkins relates a good story of an old woman at a concert who went up to one of the singers after it was all over and said: "Thank you so much for your

song. It took me back to my childhood days and my father's farm, and while I listened to your voice, I seemed to hear the old gate creaking in the wind."

AN UNFAIR QUESTION.

ONE of the most unfair questions that can be put to a salesman in a shop which deals with wireless goods is: "Will you tell me what the range of this set is?"

The plain truth is that no one can predict with any kind of certainty what the range of a given receiving set will be when it is installed in the purchaser's home (says a writer in *Modern Wireless*). We can say that normally the range of an unaided crystal is about twenty-five miles. This means that it will receive broadcast transmissions up to this distance in ordinary circumstances, provided that aerial and earth are good, that the insulation of the set is all that it should be, that there are no serious losses in inductances or condensers and that the telephones are of good average sensitivity.

But notice in the last sentence the inclusion of the words "in ordinary circumstances." You may have aerial and earth, insulation, inductances, condensers and telephones that are beyond reproach, and yet fail to receive properly at less than the prescribed twenty-five miles.

Aberdeen Calling!

By Arthur R. Burrows, Director of Programmes.

Mr. Burrows is making a series of visits to the areas served by the several B.B.C. Stations. He has arranged to give "The Radio Times" impressions of his tour.

I MUST confess that my first expedition to this "Farthest North" amongst British broadcasting stations was made with something of the spirit of adventure. What dangers lay ahead? Had not many Englishmen gone north at various times in history to come back at the double—or in "solemn state"—to their final resting place? Was not every acre between Don and Tweed fertile with the bones of long-forgotten Southerners?

A Wonderful Scene.

The day was a grey one when I set out from Glasgow. Visions of snowdrifts, hail and icebergs sprang up before me. Past Stirling (Shades of Bannockburn!) sped the train, whilst I endeavoured to steady my nerves with a plate of porridge. On the right, the Ochill Hills; on the left, several places I cannot spell; and then—Perth (pronounced something quite different).

As day wore on, the mist, which had made Glasgow a picture of misery, lifted, revealing a cloudless sky, and, as the train broke through the cutting on to the cliffs at Stonehaven, there burst into view some of the most delightful coastal scenery certainly from the point of view of colouring that one could wish to see. Browns, purples, blacks and greens, thrown together, with highlights and shadows such as one occasionally finds on an old neglected palette.

With memories of this scene slightly blurred by the odour of a fishglue factory, we steamed into Aberdeen.

The choice of this City for a broadcasting station has an instant appeal to those who visit it for the first time. Its apparent isolation, but absolute contact with all that is up-to-date, is most impressive.

The streets are filled with briskly-moving, smartly-dressed folk obviously full of the joy of living, whilst its University buildings and numerous schools indicate intellectual activity and give a clue to the remarkable success which falls later in life to many who spend their early days amongst the glistening granite. Aberdeen is a city in which broadcasting could not fail to make an appeal.

Gauging Public Taste.

The studio of 2BD is one of the most attractive in Great Britain. Centrally-situated and favoured with the experience gained at other provincial stations, it is designed in a manner convenient for operation and equipped with the latest developments in broadcasting apparatus.

The staff, from Mr. Jeffrey (station director) to the junior office-boy are "as keen as mustard," and, judging by their mailbag, have not been long in gauging the public taste and meeting local needs. These articles are not written as part of some elaborate scheme of mutual admiration, far from it. They are intended to stimulate a healthy rivalry between the several broadcasting services; but I think that everyone will agree with me that Aberdeen has been singularly successful during its short existence in "filling the bill."

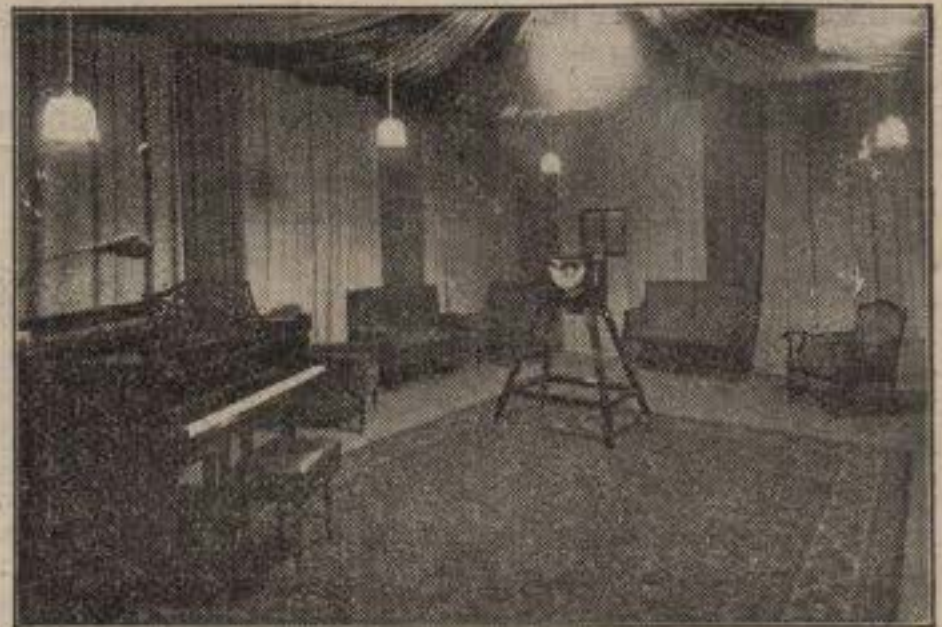
The children, at any rate, think so, for in little over three months over 1,600 have joined the

Radio Circle. 8,800 persons had taken licences in a city of 37,484 houses up to the end of 1923.

2BD may be 550 miles from London—twelve and a half hours by express (as distant almost as Hamburg, Basle or Bordeaux), even nearer to Stavanger in Norway than to Birmingham, but it is never lacking in ideas or material. It may safely be said that there is no form of entertainment yet attempted by wireless in Britain that Aberdeen has not given to its listeners; there are certainly some forms that have been heard from 2BD and have yet to be tried elsewhere—amongst them, communal singing by 2,500 unrehearsed voices.

Listening to Sweden.

No British broadcasting station has a heavier mail from the Continent. Practically every post brings letters from Scandinavia. In Sweden 2BD appears to be more easily heard than the station at Stockholm, and for this reason, but particularly in acknowledgment of the appreciative letters constantly arriving from across the North Sea, the announcements at 2BD are occasionally made in Norwegian and



ABERDEEN STUDIO.

Swedish, besides the language of the City. The vocabulary of the studio does not yet run to Danish. Reports on Aberdeen's programmes frequently arrive from mid-European cities, and they have even borne the postmark of Salonika. It was from Aberdeen last autumn that the Oxford Expedition to Spitsbergen derived much wireless entertainment.

Whilst heavy screening by hills seems to hinder the reception of 2BD in towns northward, such as Inverness, no such trouble appears to be noticeable in a southerly direction, except at relatively close quarters, like the shore at Stonehaven.

The trunk line used for simultaneous broadcasting from London and other stations passes through the Glasgow Studio, and is liable at present to slight interruptions by induced noises from the heavy telegraphic traffic on the west coast route. Despite this fact, there have been many occasions when London programmes have been broadcast Farthest North with wonderful clearness.

Aberdeen, as I have already indicated, is always in the van of wireless development. It will give a world lead shortly by broadcasting from the most ancient building yet called upon to contribute to a wireless programme—the Cathedral of St. Machar, in Old Aberdeen—the remains of a magnificent edifice commenced in the middle of the fourteenth century.

Reputation

We first published wireless books in 1910 for the guidance of wireless engineers and experimenters. Our Editorial and Technical Staff has studied wireless technique since the beginning of commercial wireless. The Wireless Press books are written to a standard, not for the exploitation of a booming market. Each records the technical and practical development of some branch of wireless. It is a fact that those who are the present-day wireless engineers studied Wireless Press books.

The Home Constructor's Wireless Guide.

By W. James. "The Happy Medium." Most popular books are too elementary for the progressive wireless man in the early stages. The more advanced books are beyond him. Here you have a book explaining in a simple style ideas which are not included in other books for the home constructor. The remarks are based on the writer's personal experience. Price 3/6 net, post free 3/9.

The Construction of Amateur Valve Stations.

By Alan L. M. Douglas. For the amateur who is interested in Wireless Telegraphy and Telephony. If you are really seeking special data and wish to design and construct for yourself, with a view to getting results, you must get a copy. Price 1/6 net, post free 1/7.

Practical Wireless Sets for All—Home Construction Made Easy.

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Dictionary of Technical Terms Used in Wireless Telegraphy.

By Harold Ward. Second edition. Revised and enlarged. You will find in this book a valuable asset to your wireless library. Contains over 1,500 definitions. Price 2/6 net, post free 2/8.

Wireless Telegraphy—A Simplified Explanation.

By E. D. Bangay. Price 2/6 net, post free 2/9. Mr. Bangay caters for the many persons who possess receiving apparatus yet have no technical knowledge. Sufficient general information is given to enable "listeners" to acquire an intelligent interest in the apparatus they use without encroaching upon the vast field of technical matters involved.

Crystal Receivers for Broadcast Reception.

By Percy W. Harris. An explanation in popular language of the principles upon which numerous Crystal Receiving sets now on the market are designed, the reasons for the differences between them and how they can be adjusted for the greatest efficiency. Full directions for building a Simple Receiver for Wireless Broadcasting Reception are also given. Price 1/6 net, post free 1/7.

The Radio Experimenter's Handbook.

Parts I and II. By F. R. Coursey, B.Sc. (Eng.), F.Inst. F., A.M.I.E.E. A Wireless Experimenter should design his set to meet his own requirements. Part I deals with the General Principles underlying the design of radio receiving equipment, and the second part is devoted to Data and actual Quantitative Design, as well as to the description of many simple high frequency measurements. You can't do without a copy. Price 3/6, post free 3/10 each.

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12-13, Henrietta Street, London, W.C.

Radio Pioneers of Long Ago.

Stories of the Early Experimenters. By Reginald Pound.

IN the early years of Queen Victoria's reign, and at about the time that Charles Dickens was writing "David Copperfield," a number of men were groping blindly in the mists of scientific research, trying to fathom the secrets of the ether.

One of these was James Bowman Lindsay, a weaver, who, without influence and by dint of sheer hard studying, won his way to a distinguished position among scientists of his day. What the world of our own time owes this self-educated, many-gifted Scotsman will now never be known. His researches and discoveries in the field of electrical experiment paved the way for much of the success that crowned the efforts of those who followed.

From England to France.

Another of these new-century pioneers was Professor Morse, to whose ingenious mind the idea of telegraphing without wires came as a result of certain experiments carried out by him in America. Then there was J. W. Wilkins, of London, one of the very first telegraph engineers, who propounded a scheme for telegraphing from England to France, and whose attention was directed to wireless telegraphy as the outcome of his work in connection with the London-Gosport telegraph line, then the first of its kind in this country.

A year or two later, Sir W. O'Shaughnessy Brooke, as he afterwards became, carried out experiments in India with the same romantic end in view.

A Momentous Discovery.

In this same tentatively fruitful decade Joseph Henry, an American scientist, made the momentous discovery that when he threw an electric spark, an inch long, on a wire circuit in a room at the top of his house, electrical action was immediately brought about in a similar circuit in the cellar. There was no visible method of communicating between the two circuits, and Henry, after exhaustively studying the matter, expressed the conviction that the spark set up action in the ether which passed through two floors and ceilings, each fourteen inches thick, and caused induction, as it is known, in the circuit below.

But we have to skip nearly another fifty years before happening on any really feasible application of this and kindred discoveries. The practical period in wireless development did not, in fact, dawn until the 'nineties.

Telegraphing from Trains.

Research may be said to have begun in earnest in the 'eighties, when Preece, Trowbridge, Heaviside, and Willoughby Smith, all of them well-known experimenters, brought their keen minds to the consideration and elucidation of electrical phenomena. Edison joined the band of investigators at about this same period, and applied his genius almost from the first to working out a system of telegraphic communication between trains in motion and the stations through which they passed. His efforts met with success, and the system was put into operation in 1887, ultimately to be abandoned because it supplied no real need.

Nor must the name of Sir Oliver Lodge be omitted from the list of those who devoted

their energies seriously to the problems involved; while yet another pioneer was Admiral Sir Henry Jackson, the value of whose services to the Navy in this special connection is realized by very few people.

Up to the time in question, practically every one of the experiments in the so-called wireless telegraphy of that period were based either on electrical conduction through the earth or through water, magnetic induction through the air, or a combination of both. These methods were each rendered negligible by the development of the Hertzian wave theory, propounded by the young German philosopher, Hertz, in, or about, 1886.

It was he who discovered that an electric spark, projected under certain conditions into space, creates what is known as a wave. By means of a special device, known as a detector—the term, like wave, is prominent in modern wireless phraseology—he was able to "pick up" the waves as they were created, and from his investigations sprang the great theory of communication through the ether, without wires, which in recent years has materialized in such a wonderful fashion.

A Scotch Prophet.

But no mention of Hertz and his epoch-making researches would be complete or entirely just without reference to the work of James Clerk Maxwell, the Scots physicist, who first evolved the theories on which Hertz had founded his inquiries and experiments. Clerk Maxwell, whose life was almost as brief as, and no less distinguished than, that of Hertz, ranks as one of the greatest scientists since Newton. Without any incentive other than pure love of the work, he developed a range of theories on which has been built up most, if not all, of our present knowledge of electrical waves and their potentialities. He it was who first perceived that electricity, like light, might travel through space, and, with astonishing prescience, he foretold nearly everything that we know to-day about the waves that carry men's voices from one end of the world to the other.

Hertz translated Clerk Maxwell's ideas into practice, but it is to the almost marvellous genius of the Scotsman, who read papers before learned societies while in his 'teens and otherwise displayed at an early age his remarkable gifts, that we owe a debt too great to be measured.

With the coming of Senatore Marconi, who first gave his mind and resources to the question of telegraphic communication by wireless in the early 'nineties, the dreams of these rugged and now mostly forgotten pioneers began to crystallize into plans of practical use.



Slightly Deaf Person: "Ah! Some blighter oscillating again!"

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WIRELESS PROGRAMME—SUNDAY, March 30th.

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

LONDON.

8.0-8.5. ORGAN RECITAL, relayed from the Concert Hall of The National Institute for the Blind, Great Portland Street. Solo Organ, LEONARD A. MARSH, Mus.Bac., F.R.C.O.

- Time Signal from Big Ben. Allegro Maestoso from Sonata in G Major Elgar. "Villanella" Ireland. Fugue in F Major Bach. CECILIA FARRAR (Soprano). "O Divine Redeemer" Gounod. NANCY PHILLIPS (Solo Violin). "Prelude" Wagner. CECILIA FARRAR AND ROBERT NAYLOR (Tenor). "Dear Love of Mine" Nalkrada-Goring Thomas. HARRY LYTLER (Solo Flute). "Largo" from Concerto, Op. 15 Beethoven. Robert Naylor. Recl., "My Arms Against this" ("Judas Maccabeus") Gorgias Handel. "Sound an Alarm" The Organ.

- Impromptu in F Coleridge-Taylor. "Pastorale" in E Lesure (11). "Merry-makers' Song" Marsh. Cecilia Farrar. "Solveig's Song" Grieg. "The Lord is My Light" Allisun. Nancy Phillips. "Lacrymosa" Grazioli. "La Chiquitine" Gabriel-Marie. Cecilia Farrar and Robert Naylor. "Lovely Maid in the Moonlight" ("La Bohème," Act I) Puccini. Harry Lytler (Solo Piccolo). "Sylvia" Le Thiere. "The Wren" Damare. Robert Naylor. "Vale" Kennedy Russell. "Give Me Youth and a Day" Drummond. The Organ. "On the Mountains" Grieg. "Minuet Antique" Wadding. Concert Fugue on the "Sailor's Hornpipe" Richards. Announcer: J. S. Dodgson.

8.0-8.30.—CHILDREN'S CORNER. S.B. from Newcastle.

- 8.30.—Time Signal from Big Ben. Cornet Solo, "Thanks be to God" (Stanley Dickson). Soloist, Corporal G. REGAN, D.C.M. Hymn, "I Jerusalem, the Golden." The Very Rev. THE DEAN OF CANTERBURY: Religious Address. Hymn, "I heard the voice of Jesus say." 8.0. BAND OF H.M. ROYAL AIR FORCE. By Permission of the Air Council. Director of Music, Flight-Lieut. J. AMERS. Marche Militaire Gounod. Intermezzo, "A Summer Morn" Haines. NORMAN DREW (Bass). "The Sun God" W. James. "Corporal Jim" Down. (Accompanied by the Composer.) The Band. Morceau, "The Boy and the Birds" Heger. Pot Pourri, "Melodious Memories" Finch. Norman Drew.

- "The Call of Life" Aylward. "Fed Up" Sterndale Bennett. "Blow, Blow, Thou Winter Wind" Scaggs (1). 10.0.—TIME SIGNAL FROM GREENWICH AND GENERAL NEWS BULLETIN. S.B. to all Stations except Cardiff. Local News and Weather Forecast.

- 10.15.—The Band. Idyll, "The Mill in the Forest" Eilenberg. "Dogg's March" (from "The Merchant of Venice" Suite) Rosse. The R.A.F. Marches:— Grand March York Bowen (1). March Past Walford Davies (1).

10.30.—Close down.

Announcer: C. A. Lewis.

BIRMINGHAM.

8.0-8.5. MAUD WILLMORE (Solo Pianoforte). Ballade No. 3 Chopin. Valse in B Minor Chopin. ELSIE STELL (Solo Violin).

- Allegro Hymn to the Sun Rimsky-Korsakov. EMILY BROUGHTON Soprano. ALICE VAUGHAN Contralto. BERT ASHMORE Tenor. JAMES HOWELL Bass. Song Scene, "The Daisy-Chain" Lehmann (1). Maud Willmore. Cameo No. 2 Coleridge-Taylor. Chromatique Galop Liszt. Elsie Stell. "Caprice Viennois" Kreisler. "Liebesleid" Kreisler. Emily Broughton.

- "Morning" Speaks. James Howell. "Rocked in the Cradle of the Deep" Knight. Maud Willmore. "Pierrette" Chamina (5). Alice Vaughan.

- "O Divine Redeemer" Gounod. Bert Ashmore. "Be Thou Faithful unto Death" ("St. Paul") Mendelssohn. Elsie Stell.

- Suite Bach. (a) Allegro; (b) Adagio; (c) Gigue.

8.0-8.30.—CHILDREN'S CORNER. S.B. from Newcastle.

8.0. Religious Service. Conducted by the Rev. CANON LLOYD. Relayed from St. Augustine's Church, Edgbaston.

8.30. THE "511" VOCAL OCTET. Hymn, "The King of Love my Shepherd Is." Anthem, "God is a Spirit" Bennett (2). AMY CARTER (Contralto). "Nearer, My God, to Thee" Carey (1). Vocal Octet.

- Part Songs, "Ca' the Yowes" Williams (2). "Love" Elgar (11). INGRAM BENNING (Tenor). "H With All Your Hearts" ("Elijah") Mendelssohn (11). Vocal Octet.

- Three Elizabethan Songs Williams (15). (a) "Sweet Day"; (b) "The Willow Song"; (c) "O Mistress Mine." Ingram Benning. "Then Shall the Righteous" ("Elijah") Mendelssohn (11).

9.10. THE STATION ORCHESTRA. Overture, "Fidello" Beethoven (6). Symphony, No 1 in C Beethoven. Suite, "The Miracle" Humperdinck. (a) Prelude; (b) Procession and Children's Dance; (c) Banquet Scene and Nun's Dance; (d) March of the Army and Death's Motif; (e) Christmas Scene and Finale, Act I.

10.0.—NEWS. S.B. from London. Local News and Weather Forecast. 10.15.—Close down.

Announcer: Percy Edgar.

BOURNEMOUTH.

8.0.—H. AUSTIN DEWDNEY, F.R.C.O. (Solo Pianoforte). "Scherzo in B Minor" Chopin. "Tarantelle" Chopin.

- 8.15. DIANA WEBSTER (Contralto). "Drink to Me Only" Quilter. "So We'll Go No More A-Roving" Valeria White. 8.25. H. Austin Dewdney. "Night Fancies" Dale. "Arabesque" Debussy. "Etude de Concert," F Minor Liszt. Diana Webster.

- 8.40. "The Cloths of Heaven" Duncville (14). "Life and Death" Coleridge-Taylor. 8.50. H. Austin Dewdney. "Rhapsodie" Dohnanyi. "Valse de Salon" Giannone.

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

8.0-8.30.—CHILDREN'S CORNER. S.B. from Newcastle. 8.30. THE "6BM" TRIO. "Eventide" Myddleton.

- 8.35. WEST CLIFF BAPTIST CHURCH CHOIR. Anthem, "Son of My Soul" E. Turner. Hymn, "Praise, My Soul, the King of Heaven" (Tune, "Praise, My Soul," Baptist Church Hymnal, No. 599).

- 8.45.—The Rev. JAMES BISHOP, West Cliff Baptist Church. Religious Address. 8.55.—Hymn, "Fight the Good Fight" (Tune: "Pentecost," Baptist Church Hymnal, No. 493). Boyd. "Ten Thousand Times Ten Thousand" E. Button.

- 9.5. The "6BM" Trio. "Andante Religioso" Theme. Slow Movement from Trio in D Minor Mendelssohn. REGINALD S. MOUAT (Solo Violin).

- 9.20. "Ave Maria" Schubert. "Chanson de Mattin" Elgar (11). 9.30. THOMAS E. ILLINGWORTH (Solo Cello). "It is Enough" Mendelssohn (11). "Ave Maria" Gounod.

- 9.40. The "6BM" Trio. Intro. and Cujus Animam ("Stabat Mater") Rossini. "O Rest in the Lord" Mendelssohn.

10.0.—NEWS. S.B. from London. Local News and Weather Forecast. 10.15.—Close down.

Announcer: John H. Raymond.

CARDIFF.

8.0-8.30.—THE STATION SYMPHONY ORCHESTRA. Conductor—OLIVER RAYMOND. Vocalist—DAVID THOMAS (Tenor).

- I. Overture, "Mirella" Gounod. II. Songs. "Where'er You Walk" Handel. "Sound an Alarm" Handel.

- III. "Valse Triste" Sibelius. Tone Poem, "Finlandia" Sibelius. IV. Songs. "The Wind on the Heath" H. Lohr. "Miri Dye" H. Lohr. "The Magpie is a Gipsy Bird" H. Lohr.

- V. "Angelus" from "Scenes Pittoresques" Massenet. Norwegian Rhapsody No. 2 (Op. 19) Svendsen. Morceau, "Chant sans Paroles" Tchaikovsky. Song.

- VI. "O Vision Entrancing" Goring Thomas. VII. Slavonic Dance No. 1 Dvorak. Overture, "The Merry Wives of Windsor" Nicolai.

8.0-8.30.—CHILDREN'S CORNER. S.B. from Newcastle. 8.10. CHOIR OF HOPE BAPTIST CHURCH. Hymn, "The King of Love My Shepherd Is." Dykes. Anthem, "Teach Me Thy Way" Spohr. The Rev. HOWELL GWYN LEWIS, Hope Baptist Church: Religious Address. Hymn, "The Day is Past and Over" Brown.

8.30. THE HEYWOOD STRING QUARTETTE. Vocalist, KENNETH ELLIS (Baritone). I. Songs. "The Self-Banished" Dr. Blow (1). "The Last Leaf" Homer. "The Pools of Silence" Maud Wingate.

II. String Quartette No. 1 (Op. 12) Mendelssohn (5). Adagio non troppo; Allegro non tardante; Canzonetta; Andante espressivo; Molto Allegro e vivace.

- III. Songs. "Break, Break, Break" Easthope Martin. "A Russian Love Song" Overbeck. "Requiem" Sidney Homer.

- IV. "Valse Triste" Oskar Nedbal. V. Songs. "O Thou Sun, Thou Blessed, Glowing Sun" Slonos. "Helen of Kircoull" Frederick Keel. "Pilgrim's Song" Tchaikovsky. "When the King went Forth to War" Koeneken.

NEWS BULLETIN. 10.20.—Close down. Announcer: W. N. Settle.

MANCHESTER.

8.0.—"EZY" AUGMENTED SYMPHONY ORCHESTRA. Conducted by PERCY PITT of the B.N.O.C. Overture, "Ray Blas" Mendelssohn. Benedictus Machenata. Persian Dance Moussorgsky. Concerto for Pianoforte and Orchestra in D Minor Mozart (Solo Pianoforte, ANNIE LORD.) Suite, "Jeux d'Enfants" Bizet. Ballet Music, "Le Cid" Massenet. Annie Lord (Solo Pianoforte).

- "Rhapsody Espana" Chabrier. 8.0-8.30.—CHILDREN'S CORNER. S.B. from Newcastle. 8.0.—SIDNEY G. HONEY: Talk to Young People. 8.30.—Hymn, "Christian, Dost Thou See Them." 8.35.—The Rev. K. L. PARRY, B.Sc., Chorlton Road Congregational Church: Religious Talk.

- 8.45.—Hymn, "Oh For a Heart to Praise My God." 8.55. The famous "BESSES O' TH' BARN" BAND. Conductor, HARRY BARLOW. March, "Honest Toil" Rimmer. Overture, "Zampa" Herold. Euphonium Solo, "Rule, Britannia!" Hartmann (Soloist, H. SCOTT.) Selection, "Oberon" Weber. Morceau, "Salut d'Amour" Elgar. Duet for Two Cornets, "Ida and Dot" Losey. Fantasia, "Reminiscences of Wales" Godfrey.

10.0.—NEWS. S.B. from London. Local News and Weather Forecast. 10.15.—Close down.

Announcer: Victor Smythe.

NEWCASTLE.

8.0. HARTON COLLIERY BAND. Conductor, GEORGE HAWKINS. Overture, "Ray Blas" Mendelssohn. PHYLLIS HOWE (Soprano). "Lullaby" Brahms. "The Vain Suit" Brahms. "The Forge" Brahms.

- 8.25. DORIS LEAR (Solo Cello). "An Old Italian Love Song" Sammartini. "Serenade" Pizetti (15). 8.35.—Selection, "Mignon" Thomas. Cornet Solo, "Pandora" Damare. (Soloist, JACK MACKINTOSH.) JACK KELLY (Baritone).

- "Star of Eve" Wagner (1). "Promise of Life" Curran (1). 4.5.—Selection, "The Lily of Killarney" Benedict. Phyllis Howe. 4.15. "Ritorna Vincitor" ("Aida") Verdi. 4.25.—Soprano Solo, "The Spring Song" Mendelssohn. (Soloist, JAMES ORL.) Doris Lear.

- 4.30. "Nocturne" Trowell. "Menuet" Moser. Jack Kelly. 4.40. "The Vulcan's Song" Gounod (1). "The Two Grenadiers" Schumann (1). 4.50.—Selection, "Faust" Gounod.

5.0-5.30.—CHILDREN'S CORNER. S.B. to all Stations. 8.30. APOLLO MALE VOICE QUARTETTE. "Lovely Night" Choutal (2). "God is a Spirit" Bennett (2). 8.40.—Hymn, "Eternal Father." 8.45.—The Rev. F. A. W. WILKINSON (Chaplain to the Missions to Seamen, South Shields): Religious Address.

- 9.0.—Hymn, "Sayibour, Again to Thy Dear Name." 9.5. GLADYS WILLIS (Solo Pianoforte). "Sonata in C Major" Scarlatti. "Novellette" Schumann. "Liebestraume No. 2" Liszt. "Scherzo B Flat Minor" Chopin.

9.20. WILLIAM TRELEASE. "Come Unto Me" Coenan (11). 9.30. Quartette. "Awake, Aeolian Lyre" Danby (2). "Sweet and Low" Barnby (2). "Softly Fall the Shades of Evening" Hatton (2).

- 9.40. Gladys Willis. "Invention in F" Bach. "Gavotte" Balfour-Gardiner. "Scherzo" (from F Minor Sonata) Brahms. "Consolation" Arensky. "A Romp" Bowen (11).

- 9.50. Quartette. "Picantini Lullaby" Macy (2). "Comrades in Arms" Adam (2). 10.0.—NEWS. S.B. from London. Local News and Weather Forecast. 10.15.—Close down.

Announcer: R. C. Pratt.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 4.



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BURNDEPT
WIRELESS APPARATUS

WIRELESS PROGRAMME—MONDAY, March 31st.

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: The Wireless Trio. "Short Cuts to Spring Cleaning," by Mrs. Gordon Stables. "Doing the Riviera on £2 a Week," by Yvonne Cloud.
5.30.—CHILDREN'S STORIES: Sabo Stories, "The Toy-maker," by E. W. Lewis. Auntie Marie's Stories of France. "Treasure Island," Chap. 7, Part I, by Robert Louis Stevenson.
6.15-7.0.—Interval.
7.0.—TIME SIGNAL FROM BIG BEN, and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations. JOHN STRACHEY (the B.B.C. Literary Critic): Weekly Book Talk. S.B. to all Stations. Local News and Weather Forecast.

Symphony Concert.

7.30. THE WIRELESS ORCHESTRA. Conducted by L. STANTON JEFFERIES. Overture, "Cockaigne" Elgar (1) Conversations "Bliss" (2) 1. "The Committee Meeting"; 2. "In the Wood"; 3. "In the Ball Room"; 4. "Soliloquy"; 5. "In the Tube at Oxford Circus." (For Flute (Bass Flute), Oboe (Cor Anglais), Violin, Viola, and Violoncello.) Rhapsody, "Oriental" Percy Pitt (11) "Cortège de Noces" Rimsky Korsakov Gipsy Suite "Edward German (11) 1. Valse ("Lonely Life"); 2. Allegro de Bravura ("The Dance"); 3. Menuetto ("Love Duet"); 4. Tarantella ("The Revel").

8.45. First Public Performance of the Comic Opera "THE BLUE PETER," in One Act. Book by A. P. Herbert. Music by C. Armstrong Gibbs. S.B. to Manchester and Aberdeen. Cast:— Joan (The Mistress) ... VERA LOWE (Soprano) Susan (The Maid) ... MURIEL NIXON (Soprano) Robin (A Sailor) ... SYDNEY COLTHAM (Tenor) Simon (Husband of Joan) JOSEPH FARRINGTON (Bass)

Produced and Adapted for Wireless by L. STANTON JEFFERIES.

9.30.—TIME SIGNAL FROM GREENWICH, AND 2ND GENERAL NEWS BULLETIN. S.B. to all Stations. Local News and Weather Forecast.
9.45.—Speeches by the Prime Minister and others on the occasion of the Centenary of Birkbeck College, relayed from Prince's Restaurant. S.B. to all Stations. Announcer: J. S. Dodgson.

BIRMINGHAM.

3.30-4.30.—Lozells Picture House Orchestra (Director, 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."
7.0.—NEWS. S.B. from London. JOHN STRACHEY. S.B. from London. Local News and Weather Forecast.

Sixth "Outside Broadcast" Concert.

In aid of the Lord Mayor's Fund. Relayed from the Town Hall. THE STATION ORCHESTRA. Overture, "Der Freischütz" Weber (11) THE STATION REPERTORY CHORUS. Chorus, "Victoria—Der Freischütz" Weber (11) BERT ASHMORE (Tenor). Aria, "Lead Me Your Aid" ("Irene") Gounod (1) Orchestra.
Morceau, "Benedictus" Mackenzie (11) ALICE VAUGHAN (Contralto). Aria, "Che Faro" ("Orpheus") Gluck (11) Orchestra.
Dances, Two Hungarian Brahms HAROLD CASEY (Baritone). "The Yeoman's Wedding Song" Poniatowski Orchestra.
Finale from 5th Symphony in C Minor ... Beethoven EMILY BROUGHTON (Soprano). Aria, "Ocean, Thou Mighty Monster" ("Oberon") Weber (11)
PERCY EDGAR in Recitals, Grave and Gay. GLADYS WHITEHILL (Soprano). Songs, selected. Orchestra and Chorus.
March and Chorus, "Hail, Bright Abode" ("Tannhauser") Wagner (1) AMY CARTER (Contralto). Aria, "O Love from Thy Power" ("Samson and Delilah") Saint-Saens INGRAM BENNING (Tenor). "All Hail, Thou Dwelling" ("Faust") Gounod Orchestra.
Characteristic Dances from "Casse Noisette Suite" Tchaikovsky (a) Marche; (b) Danse de la Fée Dragée; (c) Trepak. (Celeste—NIGEL DALLAWAY.)
March from the Overture to "William Tell" ... Rossini
9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
9.45.—THE PRIME MINISTER and others. S.B. from London. Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45.—Ethel Rowland, L.R.A.M., Pianoforte Recital.
1.0.—THE ROYAL BATH HOTEL DANCE ORCHESTRA (Musical Director, DAVID S. LIFF), relayed from King's Hall.

4.20.—Ethel Rowland, L.R.A.M., Pianoforte Recital.
4.25.—The Royal Bath Hotel Dance Orchestra, relayed from King's Hall.
4.45.—WOMEN'S HOUR.
5.15.—KIDDIES' HOUR.
6.15.—Scholars' Half-Hour: G. Guest, B.A., J.P., More Answers to Questions about Parliament.
7.0.—NEWS. S.B. from London. JOHN STRACHEY. S.B. from London. Local News and Weather Forecast.
7.30-8.0.—Interval.
8.0.—THE NOVELTY TRIO. MARGARET GLANVILLE, HARRY EAST, RONALD GOURLEY. Margaret Glanville and Harry East. Duet, "A Storm in a Tea-cup" Bingham Ronald Gourley, "Music and Humour." Harry East, "Don't Hang the Washing on My Ariel" East Trio, "Experience." Trio, "The First Forty Years are the Hardest" (6)

8.30. PHYLLIS LORIE, A.L.C.M., and ROBERT SPENCER in a Sketch "IN AND OUT OF A PUNT" (H. V. Esmond).
8.50. The Novelty Trio. Margaret Glanville and Harry East. Duet, "Excelsior, etc." (7) Ronald Gourley, "Music and Humour." Harry East, "Some Hints on First Aid" ... Grey (13) Margaret Glanville, "Roses and Wedding Bells." Scena, "Spooney Lane" East
9.15 Phyllis Lorie and Robert Spencer in a Sketch "GASPER" (Sewell Collins).
9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
9.45.—THE PRIME MINISTER and others. S.B. from London. Announcer: John H. Raymond.

CARDIFF.

5.0.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artists. Talks to Women. Weather Forecast.
5.45.—THE HOUR OF THE "KIDDIEWINKS."
7.0.—NEWS. S.B. from London. JOHN STRACHEY. S.B. from London. Local News and Weather Forecast.

Local Band Evening.

THE TREHARRIS WORKMEN'S BAND. Vocalist, JOHN MILES (Tenor).
7.30.—March, "The Victor's Return" Rimmer Selection from "Der Freischütz" Weber
7.45. "Kitty" Fletcher (1) "Siciliana" Mascagni
7.55.—Morceau-Lyrique, "Songe Adore" Fletcher (1) Three Hungarian Dances Anon Songs.
8.10. "La Donna è mobile" Verdi
8.20.—Tone Poem, "Finlandia" Sibelius Romance, "Simple Aven" Thome
8.35.—Mr. E. W. ALLSOPP, Canary Expert and Judge, on "Cage Birds."
8.45.—Descriptive Fantasia, "The Smithy in the Wood" (1) Humoresque, "March of the Mannekins" Fletcher (1) Songs. "O Na Byddan Haf o Hyd" Davies "Echo" Lord Henry Somerset
9.10.—Overture, "Zampa" Herold
9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
9.45.—THE PRIME MINISTER and others. S.B. from London. Announcer: A. H. Goddard.

MANCHESTER.

3.30-4.30.—Concert: Dorothy Roche (Soprano), D. M. Barlow (Contralto), Fred Hariman (Tenor), S. Woolley-Clare (Bass).
5.0.—WOMEN'S HOUR.
5.25.—Farmers' Weather Forecast.

5.50.—CHILDREN'S HOUR.
6.40.—FRANCIS J. STAFFORD, M.A., M.Ed., German Talk.
7.0.—NEWS. S.B. from London. JOHN STRACHEY. S.B. from London. Local News and Weather Forecast.

Popular Concert.

MABEL AINSWORTH (Contralto). "My Ships" Boeroff "Garden of the Past" Trotter JAMES WORSLEY (Dialect Entertainer). "How Billy Armitage Managed to get a Night's Lodgin'" Laycock HAROLD DERBYSHIRE (Baritone). "Maire, My Girl" Aitken "For You Alone" Gockl Mabel Ainsworth. "The Erl King" Schubert (1) "Dawn Skies" Drummond James Worsley. "Sammy O'Nancy's Adventure with an Umbrella" Wood Harold Derbyshire. "Cloze Props" Charles (1) "I Did Not Know" Trotter
8.45.—"THE BLUE PETER," S.B. from London.
9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
9.45.—THE PRIME MINISTER and others. S.B. from London. W. F. BLETCHER, Spanish Talk. Announcer: Victor Smythe.

NEWCASTLE.

3.45.—Concert: Olive Tomlinson and A. J. Bull (Duets, Piano and Cello).
4.45.—WOMEN'S HOUR.
5.15.—CHILDREN'S HOUR.
6.0.—Scholars' Half-Hour: Mr. A. W. Dakers, B.A., "Constantine and New Rome."
6.45.—Farmers' Corner.
7.0.—NEWS. S.B. from London. JOHN STRACHEY. S.B. from London. Local News and Weather Forecast.

Popular Evening.

7.30. THE WIRELESS ORCHESTRA. Conductor, WILLIAM A. CROSSE. Selection of Haydn Wood's Songs. IDA COWEY (Soprano).
7.45. "Morning" Ronald (5) "Evening"
7.55. ELECTRIC SPARKS CONCERT PARTY. Concerted, "The Egg" Newman (13) G. COUTTS (Entertainer). "Fairies" Coultis Concerted, "English Gentleman" Newman (13) Orchestra.
8.10. Selection of Wilfred Sanders's Songs (1) Ida Cowey.
8.20. "When e'er a Snowflake" Lehmann "Love, I Have Won" Ronald Concert Party. J. HUDSON (Monologist). "Babette" Hayes (13) Concerted, "Wireless Hunting" Lewis Orchestra.
8.40. Humoresque, "A Musical Switch" Alford Concert Party. G. Coultis and J. Hudson. Duet, "Gallagher and Shean" Gallagher and Shean (9) Concerted, "New Songs for Old" Henry (13)
9.0-9.30.—Interval.
9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
9.45.—THE PRIME MINISTER and others. S.B. from London. Announcer: W. M. Shewen.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 4.

EVENTS OF THE WEEK.

SUNDAY, MARCH 30th.

LONDON, 9.0.—Band of H.M. Royal Air Force.
BIRMINGHAM, 8.0.—Religious Service relayed from St. Augustine's Church.
CARDIFF, 8.30.—Chamber Music Evening.
MANCHESTER, 3.0.—Symphony Concert, conducted by Percy Pitt.
MANCHESTER, 8.55.—The "Besses o' th' Barn" Band.

MONDAY, MARCH 31st.

LONDON, 7.30.—Symphony Concert, conducted by L. Stanton Jefferies.
LONDON, 8.45.—"The Blue Peter," a Comic Opera. S.B. to Manchester and Aberdeen.
LONDON, 9.45.—Speeches by the Prime Minister and others on the occasion of the Centenary of Birkbeck College. S.B. to all Stations.
BIRMINGHAM, 7.30.—Sixth Outside Broadcast Concert, relayed from the Town Hall.
GLASGOW, 8.30.—Programme by "The Ciel Club," relayed from Edinburgh.

TUESDAY, APRIL 1st.

LONDON, 7.30.—An Evening of Plays produced by Lewis Casson. S.B. to other Stations.
ABERDEEN, 7.30.—Classical Night.

WEDNESDAY, APRIL 2nd.

BIRMINGHAM, 7.35.—Classical Programme.

CARDIFF, 7.30.—The Magic Carpet: IV., Poland. S.B. to London.

MANCHESTER, 7.30.—Symphony Concert relayed from the Free Trade Hall, conducted by Dan Godfrey, Jun., including "The Planets" (Holst).
BOURNEMOUTH, 8.0.—A Night of Memories.
GLASGOW, 7.30.—Symphony Concert relayed from St. Andrews Hall, conducted by H. A. Carruthers.

THURSDAY, APRIL 3rd.

LONDON, 8.30.—Quartette Cycle, "In a Persian Garden" (Liza Lehmann).
CARDIFF, 7.30.—Art Songs and Chamber Music.
GLASGOW, 8.5.—Recital of Old Scottish Folk Songs by Robert Burnett and David Stephen. S.B. to Aberdeen.
ABERDEEN, 7.30.—Vocal Programme.

FRIDAY, APRIL 4th.

LONDON, 3.0.—Sir Walford Davies: First Special Programme to Schools.
BIRMINGHAM, 7.30.—Old-Time Music.
BOURNEMOUTH, 8.0.—Schumann Programme.
ABERDEEN, 7.30.—"She Stoops to Conquer" (Oliver Goldsmith). S.B. to Glasgow.

SATURDAY, APRIL 5th.

LONDON, 2.30-4.31.—Programme by the band of H.M. Grenadier Guards, specially arranged for the occasion of the University Boat Race.
BOURNEMOUTH, 8.0.—Request Night.

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WIRELESS PROGRAMME—TUESDAY, April 1st.

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 Marjorie Moore (Soprano).
 4.0-4.30.—Concert. Time Signal from Greenwich. "Books Worth Reading," by Jenny Wren. Peter Justine (Baritone). "A Visit to a Young Maharani," by D. G. Hobart Hampden.
 4.30-5.00.—Interval.
 5.30.—CHILDREN'S STORIES: "Five Little Pitchers," Chap. 6, Part III, by Madeline Hunt. "How the Beetle Helped to Discover Rubber." Winifred Cecil (Mezzo-Soprano).
 6.15-7.0.—Interval.
 7.0.—TIME SIGNAL FROM BIG BEN, and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations. Local News and Weather Forecast.
 7.15.—Mr. RAYMOND PARKS on "Current Work in the Garden."
 7.30.—An Evening of Plays. Produced by LEWIS CASSON. S.B. to other Stations.
 I.—"BOX AND COX" (John Maddison Morton).
 II.—"THE DEATH OF TINTAGILES" (Maeterlinck).
 III.—"THE MAN WHO SANG IN HIS BATH" (Richard Hughes).
 9.30.—TIME SIGNAL FROM GREENWICH, and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations. Weather Forecast. S.B. to other Stations. Local News.
 9.45.—Professor A. J. IRELAND on "Episodes in the History of England—The Marriage of Henry I. and Matilda." S.B. to other Stations.
 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: J. S. Dodgson.

BIRMINGHAM.

3.30-4.30.—Station Piano Quintette under the Direction of Frank Cantell.
 5.0.—WOMEN'S CORNER.
 5.30.—Agricultural Weather Forecast.
 KIDDIES' CORNER.
 6.30.—"Teens Corner": Talk, "Hints to Young Photographers."
 7.0.—NEWS. S.B. from London. Local News and Weather Forecast.
 Concert Party Programme.
 7.15. THE PACK OF CARDS CONCERT PARTY. Directed by J. HORACE POTTER.
 Introductory, "Our Opening Chorus" ... Potter and Jukes
 Comedy, "Four April Fools" ... Potter and Jukes
 Melody, The "Ace of Hearts" sings "Tis I" ... Piusati
 Jollity, "Introducing 'Kitty'" ... Potter and Jukes
 Personality, "The Joker's Soliloquy—"I Don't Mind"
 Durrill (13)
 Brilliance, "La Capricieuse," played by the "Ace of Diamonds" ... Milde
 Stupidity, "The Ace of Spades and His Case"
 Montague (13)
 Quality, "The Queen and 'The Flutes of Arcady'"
 James
 Brevity, "The Climax" ... Potter and Jukes
 Mystery, "What Does He Seek???" ... Potter and Jukes
 8.15-8.45.—Interval.
 8.45. Concert Party.
 Novelty, "The Adventures of a Little Stream"
 Newman and Cecil (13)
 Vivacity, "Someone Has Brought Daffodils for the Queen" ... Wood
 Jocularly, "The Ace of Spades and the Ace of Clubs Appear" ... Potter and Jukes
 Harmony, The "Ace of Hearts" sings "Heva-Hiva-Ho"
 Slater (8)
 Individuality, "The Joker" thinks "She Seems to Know" ... Bennett (7)
 Joviality, "Song Tribe with Musical Cream" ... Potter
 Originality, "The Pack of Cards" version of the verb "To Love" ... Potter and Jukes
 At the Piano, FRED R. JUKES, A.R.C.O., L.R.A.M.
 9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
 COLIN GARDNER, Hon. Organising Secretary of the Radio Association, "Hints to Wireless Beginners."
 10.0.—THE SAVOY BANDS. S.B. from London.
 11.0.—Close down.
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45.—Ethel Rowland, L.R.A.M. (Solo Pianoforte), Thomas Scarff (Solo Clarinet), H. Gordon Ackland (Tenor).
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.15.—Scholars' Half-Hour: Hadley Watkins on "Music."
 7.0.—NEWS. S.B. from London. Local News and Weather Forecast.
 7.15.—CHARLES RIDDLE (Borough Librarian) on "Bournemouth—1810-1910."

7.30.—AN EVENING OF PLAYS. Produced by LEWIS CASSON. 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: John H. Raymond.

CARDIFF.

5.0.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artists. Talks to Women. Weather Forecast.
 5.45.—THE HOUR OF THE "KIDDIEWINKS."
 7.0.—NEWS. S.B. from London. Local News and Weather Forecast.
 7.15.—RICHARD TRESSEDER, F.R.H.S., on "Gardening."
 7.30.—AN EVENING OF PLAYS. Produced by LEWIS CASSON. S.B. from London.
 9.30.—NEWS and Weather Forecast. S.B. from London. Local News.
 9.45.—Professor A. J. IRELAND. S.B. from London.
 10.0.—THE SAVOY BANDS. S.B. from London.
 11.0.—Close down.
 Announcer: A. H. Goddard.

MANCHESTER.

3.30-4.30.—Concert: Alice Bates (Soprano), Annie Lord (Contralto), W. Grandin Jones (Baritone), Fred Inglefield (Entertainer).
 5.0.—WOMEN'S HOUR.
 5.20.—Farmers' Weather Forecast.
 5.25.—CHILDREN'S HOUR.
 7.0.—NEWS. S.B. from London. Local News and Weather Forecast.
 7.15-7.30.—Interval.
 Music and Comedy.
 7.30. EXCELSIOR MALE VOICE QUARTETTE.
 "In the Pleasant Summer Day" ... Beale (11)
 "I Loved a Lass" ... Reay (11)
 "My True Love Hath My Heart" ... Williams (11)
 7.45.—JOHN HENRY is here.
 8.0.—THE NOVELTY TRIO.
 8.45.—Professor T. H. PEAR on "Psychology."
 9.0. Male Voice Quartette.
 "Wide O'er the Brim" ... Whitfield (2)
 "Jack and Jill" ... Kearton (2)
 "Comrades' Song of Hope" ... Adams (2)
 9.15.—John Henry is still here.

9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
 9.45.—The Novelty Trio.
 10.0.—THE SAVOY BANDS. S.B. from London.
 11.0.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

3.45.—Concert: Annde Armstrong (Solo Pianoforte), James Watson (Bass), Edward Cleminson (Solo Flute).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: The Rev. A. H. Robins, "Ancient Stories of Egyptian Gods and Heroes," Part 1.
 7.0.—NEWS. S.B. from London. Local News and Weather Forecast.
 7.15.—R. E. RICHARDSON on "Gardening."
 7.35.—THE WIRELESS ORCHESTRA. Conductor, WILLIAM A. CROSSE.
 Overture, "Norman" ... Bellini
 7.45. CARMEN HILL (Soprano).
 "Chanson Indoue" ... Kimshy-Korshon
 "Ein Schwan" ... Grieg
 "Chanson Triste" ... Duparc
 7.50. WILLIAM A. CROSSE (Solo Clarinet).
 Fantasia on the Melody "Marlborough" ... Petit
 (By Request.)
 Orchestra.
 8.0. "Serenade, La Paloma" ... Yradier
 "Minuet" ... Paderewski
 8.10. Carmen Hill.
 "Loveliest of Trees" ... Peol (1)
 "Summer Midnight" ... Peol (1)
 "Sorrow and Spring" ... Peol (1)
 8.20. GEORGE HODGSON (Tenor).
 "Coolan Dhu" ... Leoni
 "O Mistress Mine" ... Quiller (1)
 8.30. GEORGE VAN HEE (Solo Cello).
 "Le Reve" ... Gollerman
 8.40. Carmen Hill.
 "At Parting" ... Rogers
 "The Spring is in My Garden" ... Tennent
 8.50. Orchestra.
 Valse, "The Hydro" ... Gungl
 9.0-9.30.—Interval.
 9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
 9.45. George Hodgson.
 "Che gelida manina" ... Puccini
 10.0.—THE SAVOY BANDS. S.B. from London.
 11.0.—Close down.
 Announcer: E. L. Odhams.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 4.

FOREIGN STATIONS.

FRANCE.

Eiffel Tower. FL. Paris. 2600 metres.
 6.40 to 7.0 a.m.; 11.0 to 11.30 a.m.; 3.40 to 4.0 p.m.; 5.30 to 7.20 p.m.; 10.0 to 10.30 p.m.
 Compagnie Française de Radiophonie (Emission Radiola). SFR. Paris. 1780 metres.
 12.30 to 2.0 p.m.; 4.30 to 6.0 p.m.; 8.30 to 10.0 p.m.; Sundays and Thursdays Radio Dancing at 10.0 p.m. Close down at 10.45.
 L'Ecole Supérieure des Postes et Télégraphes. PTT. Paris. 450 metres.
 Sunday 8.30 p.m.; Monday 9.0 p.m.; Tuesday 8.0 p.m.; Wednesday 3.45 p.m.; 8.45 p.m.; Thursday 8.30 p.m.; Friday 8.30 p.m.; Saturday 9.0 p.m.

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 Other days 6.0 to 7.0 a.m.; 11.30 a.m. to 12.30 p.m.; 4.0 to 4.30 p.m.; 4000 metres.

SWEDEN.

Telegraverkts, Forsaksstation, Stockholm. 450 metres.
 Monday, Friday and Saturday 6.0 to 7.0 p.m.
 Svenska Radiobeglets, Forsaksstation, Stockholm. 440 to 470 metres.
 Tuesday, Thursday and Sunday 7.0 to 9.0 p.m.
 Nya Varvet, Gothenburg. 700 metres.
 Thursday 6.0 to 7.0 p.m.

SWITZERLAND.

Radio Station Marconi. TSF. Geneva. 1100 metres. Wireless transmissions daily (Sundays excepted) 1.15 to 1.30 p.m.
 Lausanne. HB2. 1100 metres.
 4.0 p.m. Tuesday, Thursday, Saturday.
 7.0 p.m. Monday, Wednesday, Friday, Saturday.

BELGIUM.

Radio-Electrique, Brussels. 410 metres.
 5.0 p.m. Music. 8.30 Concert.
 Poste de Haeren, Brussels. BAV. 1100 metres.
 At intervals 1.0 to 5.30 p.m. daily. News and Weather Report.
 9.0 p.m. Concert. Tuesdays only.

HOLLAND.

The Hague. PCGG. 1070 metres.
 3.0 to 5.0 p.m. (Sunday); 8.40 to 10.40 (Monday and Thursday).
 Labor. Heussen. PCUU. 1050 metres. 1070 metres.
 9.40 to 10.40 a.m. (Sunday) Concert; 9.40 to 10.40 p.m. (Sunday) Concert; 7.40 to 9.40 p.m. (Tuesday) Concert; 7.45 to 10.0 p.m. (Thursday) Concert.

VELTHUYZEN. PCKK. 1070 metres.

8.40 to 9.40 p.m. (Friday) Concert.
 Amsterdam. PA5. 1100 metres.
 7.40 to 9.10 p.m. (Wednesday) Concert.
 The above times are all Greenwich Mean Time.

AMERICA.

General Electric Co. WGY. Schenectady, N.Y. 380 metres.
 Radio Corporation of America. WJZ. New York, N.Y. 455 metres.
 John Wanamaker. WOO. Philadelphia, Pa. 509 metres.
 L. Bamburger and Co. WOR. Newark, N.J. 405 metres.
 Post Dispatch. KSD. St. Louis, Mo. 546 metres.
 Rensselaer Poly. Inst. WHAZ. Troy, N.Y. 380 metres.



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WIRELESS PROGRAMME—WEDNESDAY, April 2nd.

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

LONDON.

- 3.30-4.30.—Concert: Time Signal from Greenwich. The Wireless Trio. "The Jungle Girl," by Constance Coventry. Travel Pictures, "Friesland," by Marjorie Bowen.
- 5.30.—CHILDREN'S STORIES: Uncle Jeff's Musical Talk illustrated by the Orchestra.
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL FROM BIG BEN, and 1ST GENERAL NEWS BULLETIN. *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 and Weather Forecast.
- 7.30.—"THE MAGIC CARPET"—IV. (Poland). *S.B. from Cardiff.*
- 9.0.—Sketches by BERTHA WILLMOTT: "The Comedy Girl With a Voice."
- 9.15.—The Month's Science reviewed by the British Science Guild, read by Sir THOMAS HOLLAND, K.C.S.I., K.C.L.E., F.R.S., Rector of the Imperial College of Science. *S.B. to all Stations except Glasgow and Manchester.*
- 9.30.—TIME SIGNAL FROM GREENWICH, and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations except Manchester.*
Local News and Weather Forecast.
- 9.45.—Programme by THE "ECLIPSE" PRIZE SINGERS, EILEEN WRIGHT (Solo Violin), and GEORGE STOCKWIN (Baritone).
Part Songs.
"It was a Lover and His Lass" Morley (11)
"The Mouth of Maying" Abt (11)
"Sleep, Thou Wild Rose" Candish (2)
"Song of the Jolly Roger" Violin Soli.
"Romance" Wieniawski
English Dance B. J. Dale (17)
George Stockwin will endeavour to Entertain.
Humorous Part Songs.
"Poor Old Joe" Protheroe (11)
"A Mistake" Hunt (11)
"Laughing Chorus" Root (11)
Violin Soli.
"From the North" Mackenzie (11)
"Canzonetta" Tchaikovsky
Part Songs.
"In this Hour of Softened Splendour" Piniuti (11)
Soldiers' Chorus from "Faust" Gounod (2)
"Men of Harlech" Welsh
"Land of Our Fathers"
10.30.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra—Director, Paul Rimmer.
- 5.0.—WOMEN'S CORNER: Florence Litchfield (Elocutionist) in a Recital.
- 5.30.—Agricultural Weather Forecast.
KIDDIES' CORNER.
- 6.30.—"Teens Corner."
- 7.0.—NEWS. *S.B. from London.*
ARCHIBALD HADDON. *S.B. from London.*
Local News and Weather Forecast.
- "Classic Programme."
- 7.30.—MADAME STOCKHAM'S BAND OF HARPS.
Patrol Busselemans
Reminiscences of "Rigoletto" Verdi
JAMES HOWELL (Bass).
"At Every Age" ("Eugene Onegin") Tchaikovsky
Hungarian March, "Rakoczy" Berlioz
Welsh Melodies, introducing "Love's Fascination,"
"Dawn of Day," "Men of Harlech" .. arr. Thomas
James Howell.
"Hear Me, Ye Winds and Waves" ("Scipio") Handel (1)
Band of Harps.
Irish Air, "The Harp that Once Thro' Tara's Halls"
8.15-8.45.—Interval.
- 8.45.—THE STATION ORCHESTRA.
Overture, "Rienzi" Wagner
Selection from "The Magic Flute" .. Mozart, arr. Tavan
Morceau, "Ave Maria" Bach-Gounod
- 9.15.—Sir THOMAS HOLLAND. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—A. R. PAGE, M. Met. Inst., on "Iron and Steel."
- 10.0.—Orchestra.
Suite, "Three Dances" Scott (1)
Selection from "Cavalleria Rusticana" Mascagni
- 10.20.—"Beer Vic" will give Morse Practice.
- 10.30.—Close down.
Announcer: Percy Edgar.

BOURNEMOUTH.

- 3.45.—Ethel Rowland, L.R.A.M., Pianoforte Recital.
- 4.0.—THE ROYAL BATH HOTEL DANCE ORCHESTRA (Musical Director, DAVID S. LIFF), relayed from King's Hall Rooms.
- 4.20.—Ethel Rowland, Pianoforte Recital.
- 4.25.—The Royal Bath Hotel Dance Orchestra, relayed from King's Hall Rooms.
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholars' Half-Hour: W. J. Woodhouse, A.C.P., M.L.H., "Matches."
- 7.0.—NEWS. *S.B. from London.*
ARCHIBALD HADDON. *S.B. from London.*
Local News and Weather Forecast.
- 7.30-8.0.—Interval.
- "Night of Memories."
(All Songs with Orchestral Accompaniment.)
- 8.0.—THE WIRELESS ORCHESTRA.
Conductor, Capt. W. A. FEATHERSTONE.
Selection, "To-night's the Night" Rubens
- 8.10.—EVELYN FRYER (Contralto).
"The Song that Reached My Heart" Jordan
"In the Gloaming" Harrison
- 8.20.—GERALD KAYE (Tenor).
"Somewhere a Voice is Calling" Tate (8)
"Drink to Me Only" Hullah, arr. Quilley
(Special Request.)
Orchestra.
Stephen Adams' Popular Songs (1)
- 8.45.—Evelyn Fryer and Gerald Kaye (Duets).
"O Sole Mio" Di Capua
"For Ever and For Ever" Testi
- 8.55.—ERNEST EADY (Baritone).
"London Bridge" Molloy (1)
"The Gift" Behrend (1)
- 9.5.—Orchestra.
Selection, "Dorothy" Cellier
- 9.15.—Sir THOMAS HOLLAND. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—Orchestra.
Selection, "The Toreador" Caryl and Monckton
- 9.55.—Evelyn Fryer and Ernest Eady.
Duet, "Keys of Heaven" Broadwood, arr. Greaves
- 10.0.—Gerald Kaye.
"My Lady's Bower" Hops Temple (1)
- 10.5.—Ernest Eady.
"Anne Laurie" arr. Lehmann
- 10.10.—Orchestra.
Selection, "The Lily of Killarney" Benedick
- 10.25.—Gerald Kaye.
"Sally in Our Alley" Carey
(Special Request.)
- 10.30.—Evelyn Fryer, Gerald Kaye and Ernest Eady.
Trio, "Oh, Memory" Henry Leslie
- 10.35.—Orchestra.
Selection, "The Belle of New York" Kerker
- 10.45.—Ernest Eady.
"Come Back to Erin" Claribel
- 10.50.—Orchestra.
Overture, "The Arcadians" .. Monckton and Talbot
- 11.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 5.0.—"SWA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artists. The Station Orchestra. Talks to Women. Weather Forecast.
- 5.45.—THE HOUR OF THE "KIDDIEWINKS."
- 7.0.—NEWS. *S.B. from London.*
ARCHIBALD HADDON. *S.B. from London.*
Local News and Weather Forecast.
- The Magic Carpet—IV.
S.B. to London.
- 7.30.—The Magic Carpet will make a Flight to POLAND.
Pilot: Prof. B. J. WILDEN-HART, M.A. (Oxon), F.R.G.S.
Comrades are invited to be ready for the journey with a map before them at 7.30 precisely, although, owing to the magic properties of the Carpet, it will be possible to join the party any time up to 8.40 p.m. The Carpet will finish its Flight at 9.0 p.m.

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Next Friday Week: A Flight to British North Borneo. Pilot, Major Owen Rutter, F.R.G.S.

- 9.0.—Orchestral Suite, "Four Dances" Ansel
- 9.15.—Sir THOMAS HOLLAND. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—Dance Music.
- 10.15.—Close down.
Announcer: W. N. Settle.

MANCHESTER.

- 3.30-4.30.—Concert: Gertrude Ferber (Soprano), Katherine Gentle (Contralto), Robert Bush (Tenor), W. H. Atkinson (Baritone).
- 5.0.—WOMEN'S HOUR.
- 5.20.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 7.0.—NEWS. *S.B. from London.*
ARCHIBALD HADDON. *S.B. from London.*
Local News and Weather Forecast.
- 7.30.—Symphony Concert, in aid of charity, relayed from The Free Trade Hall. THE "22V" ORCHESTRA. (Augmented to 100 Performers.) Conductor, DAN GODFREY, Junr.
Overture, "In the South" Elgar (11)
ROBERT RADFORD (Bass) of the B.N.O.C.
Songs, Selected.
Orchestra.
Symphonic Poem, "Till Eulenspiegel" Strauss
Interval.
Orchestra.
"The Planets" Holst (2)
1. Mars; 2. Venus; 3. Mercury; 4. Jupiter; 5. Saturn; 6. Uranus; 7. Neptune.
Ladies' Choir trained by SAM WHITTAKER.
- 10.0.—NEWS BULLETIN.
- 10.15.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

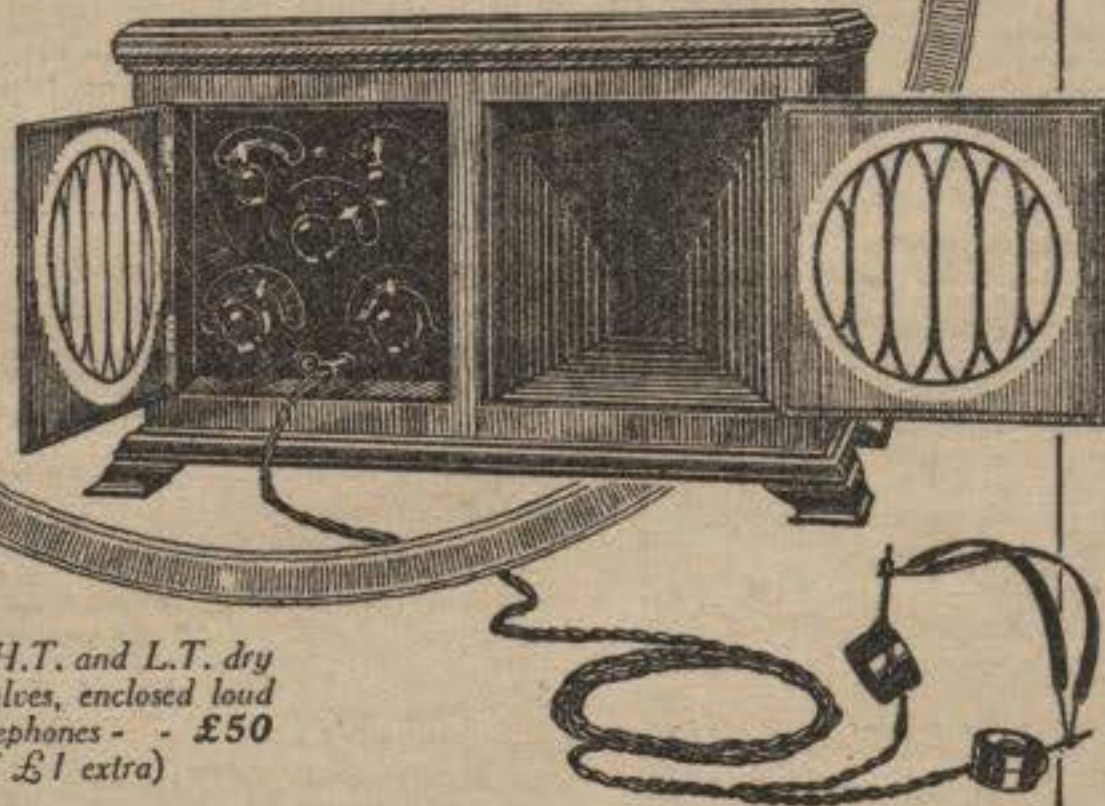
- 8.45.—Concert: Jessie Bishop (Solo Pianoforte), Jonas Nattress (Tenor), L. A. Nicholson (Solo Violin).
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholars' Half-Hour: Mr. William Carr, B.Sc., on "Animals of the Aquarium," Part 2.
- 6.35.—Farmers' Corner: Mr. A. Cavers, of the Yorkshire Agricultural Society, on "Clean Milk."
- 7.0.—NEWS. *S.B. from London.*
ARCHIBALD HADDON. *S.B. from London.*
Local News and Weather Forecast.
- 7.30.—THE WIRELESS ORCHESTRA.
Conductor, WILLIAM A. CROSSE.
March, "Staunch and True" Teike
Valse Song, "You'll Soon Forget the Rainbow" Haring (9)
- 7.45.—EDNA SHEARD (Contralto).
"Friend o' Mine" Sanderson (1)
"Smiles" Heron Maxwell (1)
- 7.55.—RICHARD W. CLARK on "Madrigals," illustrated by a Double Male Voice Quartette.
Illustrations.
"Summer is a-Coming In" (1226) Furness (11)
"Down in a Flow'ry Vale" (1541) Festa (11)
"Matona, Lovely Maiden" (1590) Lassus (11)
"Come, Shepherd Swains" (1600) Wilbye (11)
- 8.15.—Orchestra.
Selection, "Dorothy" Cellier
- 8.25.—OLIVE ZALVA (Elocutionist) in items from her repertoire.
- 8.35.—Orchestra.
"A Musical Jigsaw" Aiton
- 8.45.—Madrigals.
"This Pleasant Month of May" (1784-1854) Beale (11)
"Come, Let Us Sing the Roundelay" (1784-1854) Beale (11)
"What Ho! Shepherds" (1784-1854) Beale (11)
"The Pixies' Welcome" (1883) .. arr. Prendergast (11)
"Come, Sweet Lass" (1898) G. F. Hanley (11)
- 9.0-9.15.—Interval.
- 9.15.—Sir THOMAS HOLLAND. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—Edna Sheard.
"My Ships" Barratt (1)
"My Dear Soul" Sanderson (1)
- 9.55.—Olive Zalva
In items from her repertoire.
- 10.5.—Orchestra.
Valse, "Junghehen Tanze" Gangl
Fox-trot Song, "When It's Night Time in Italy" Brown (9)
- 10.30.—Close down.
Announcer: W. M. Shewen.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 4.

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WIRELESS PROGRAMME—THURSDAY, April 3rd.

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 Olga Mills (Soprano).
- 4.0-4.30.—Concert. Time Signal from Greenwich. "The Letters of O Toyo, a Japanese Schoolgirl," by C. Romann James. Joseph Bowling (Baritone). "A Fashion Talk," by Nora Standon.
- 5.30.—CHILDREN'S STORIES: "Five Little Pitchers," Chap. 5, Part IV, by Madeline Hunt. Musical Talk by Auntie Hilda and Uncle Humpty Dumpty. "A Trip Round the World—Delhi." "L.G.M." of the *Daily Mail*. "Zoo Hunger Strikes."
- 6.15.—Boy Scouts' and Girl Guides' News.
- 6.25-7.0.—Interval.
- 7.0.—TIME SIGNAL FROM BIG BEN, and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- PERCY SCHOLLES (the B.B.C. Music Critic): "The Week's Music." *S.B. to all Stations.*
- Talk by the Radio Society of Great Britain. *S.B. to all Stations.*
- Local News and Weather Forecast.
- 7.40. THE "GALETIER" VAUDEVILLE COMPANY. Under the Direction of WILSON JAMES.
- 8.25.—"From My Window," by "Phileason."
- 8.30.—"In a Persian Garden," Song Cycle (Part 1) (*Lina Lehmann*).
- 8.50.—"Andrea del Sarto," a poem by Robert Browning, spoken by C. A. Lawis.
- 9.5.—"In a Persian Garden" (Part 2).
- 9.30.—TIME SIGNAL FROM GREENWICH and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Local News and Weather Forecast.
- 9.45.—Dr. WINIFRED CULLIS, O.B.E., Professor of Physiology at the University of London, on "Industrial Psychology." *S.B. to Glasgow.*
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
- 12.0.—Close down.
- Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Station Piano Quintette, under the Direction of Frank Cantell.
- 5.0.—WOMEN'S CORNER: Stanley Finchett (Tenor) in a Song Recital.
- 5.30.—Agricultural Weather Forecast.
- KIDDIES' CORNER.
- 6.30.—Teens' Corner.
- 6.45.—Boy Scouts' and Girl Guides' News.
- 7.0.—NEWS. *S.B. from London.*
- PERCY SCHOLLES. *S.B. from London.*
- Radio Society Talk. *S.B. from London.*
- Local News and Weather Forecast.
- Miscellaneous Programme.
- 7.40. ERNEST MANSELL'S HAND-BELL RINGERS. "The Old Rustic Bridge by the Mill" *Shelly*
A Short Course of Changes on Twelve Bells.
"Love at Home" *McNaughton*
- JACK RICKARDS AND VIOLET STEVENS. In Original Comedy, "The Scandalmongers." Hand-Bell Ringers.
- "Teaching McFadden to Waltz" *Coran*
"Peggy O'Neil" *Pearse*
"Soldier's Joy" *Haley*
- 8.15-8.45.—Interval.
- 8.45. JANE JOYE (Songs at the Piano).
"Green Apples" *Melvin* (7)
"Bad and Naughty" *MacConnell* (16)
"Von Mouth's Notice," a Story as told by a French Maid *Bradshaw*
- MURIEL SOTHAM (Contralto).
"Sea Pictures" *Elgar* (1)
(a) "Slumber Song"; (b) "In Haven"; (c) "Where Corals Lie"; (d) "Sabbath Morning at Sea"; (e) "The Swimmer"
- Jack Rickards and Violet Stevens.
Further Items by "The Scandalmongers."
- 9.30.—NEWS. *S.B. from London.*
- Local News and Weather Forecast.
- 9.45.—Major VERNON BROOK, M.L.A.E., on "Motors and Motoring."
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
- Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Frederick Senior's Trio, James W. Beauchamp (Solo Violin), John Finlayson (Solo Cello), Frederick Senior (Solo Pianoforte).
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.0.—Boy Scouts' and Girl Guides' News.
- 6.15.—Scholars' Half-Hour: J. C. B. Carter, B.A., A.K.C. Lon., "The Theatre of Shakespeare's Day."
- 7.0.—NEWS. *S.B. from London.*
- PERCY SCHOLLES. *S.B. from London.*
- Radio Society Talk. *S.B. from London.*
- Local News and Weather Forecast.
- 7.40-8.0.—Interval.

"Concert Party Night."

- 8.0. LULU BRADSHAW'S CONCERT PARTY.
LULU BRADSHAW Contralto
MONICA RUTLAND Harpist
LELIA ROZE Soprano
REX COLVILLE Baritone
STANLEY HYLIA-GREVES Pianist
- Piano Solo, "Nocturns" *S. Hyla-Greves*
Contralto, "H-I Should Call" *H. M. Tennent*
"The Curtain Falls" *G. D'Hardelet*
Harp Solos, "Reve d'Enfant" *Mylius*
"Autumn" *John Thomas*
Soprano, "Little Brown Owl" *W. Sanderson* (1)
"Spring's Awakening" *W. Sanderson* (1)
Baritone, "One Thought" *Wakley*
"For You Alone" *H. E. Geshl*
Piano Solo, "Petite Suite de Concert," Nos. 1 and 2 *Coleridge-Taylor*
- Contralto with Harp Accompaniment, "If I Might Only Come to You" *W. H. Squire* (1)
"The Still Lagoon" *McKillop Hope* (1)
Harp Solos, "Pensiero affettuoso" *G. Palloni*
"Sois mes Amours" *F. Godefroid*
- Songs at Piano, "Tyroleann Laughing Song" *Rose*
"The Dove" *Landon-Ronald* (5)
Baritone, "Douglas Gordon" *Laurence Kellie*
"The Garden of Memory" *Russell Phillips*
- 9.30.—NEWS. *S.B. from London.*
- Local News and Weather Forecast.
- 9.45.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
- Announcer: John H. Raymond.

CARDIFF.

- 5.0.—"SWA'S" "FIVE O'CLOCKS": Mr. Isaac Williams, Keeper of Arts, the National Museum of Wales. Vocal and Instrumental Artists. Talks to Women. Weather Forecast.
- 5.45.—THE HOUR OF THE "KIDDIEWINKS."
- 6.45.—Boy Scouts' and Girl Guides' News.
- 7.0.—NEWS. *S.B. from London.*
- PERCY SCHOLLES. *S.B. from London.*
- Radio Society Talk. *S.B. from London.*
- Local News and Weather Forecast.
- Feature Programme.
- 7.40. ART SONGS AND CHAMBER MUSIC, (First of a Series of Six.)
- Vocalist JOHN COLLINSON (Tenor).
Solo Violin DAISY KENNEDY.
Solo Pianoforte MAURICE COLE.
- Songs (Intensely Art Songs).
"River Song" *Gerard Williams* (2)
"The Song of the Palanquin Bearers" *Martin Shaw* (2)
"The Mad Prince" *C. Armstrong Gibbs* (2)
"The Downs" *Colin Taylor* (2)
- Sonata.
for Violin and Pianoforte in E Minor (Op. 82) *Elgar* (11)
Allegro; Romance; Allegro non troppo.
- Songs (Devotional).
"I Love My God and He Loves Me" *Ernest Bullock* (2)
"My Dearest Jesu, I Have Lost Thee" *Bach*
"There Are No Dead" *Harvey*
"Prayer to Our Lady" *Donald Ford*
- Pianoforte Solo.
Capriccio in B Minor *Brakms*
Minuet Antique *Ravel* (5)
Elegie *Eckmanninoff*
Mélodie en Forme d'Etude *Henry Marling*
Intermezzo en Octaves *Leschetizky*
- Songs (Love).
"The Robin" *Maud Wingate*
"Let Us Love" *Saint-Saens*
"On Wings of Song" *Mendelssohn* (1)
"Listening" *Maurice Beoly* (2)
- Violin Solo.
"Minuet" *Rousseau* (18th Cent.)
"Tambourin" *Gossec* (18th Cent.)
"Sarabande et Passepied" *Destouches* (17th Cent.)
- Songs (Romance).
"I Heard a Piper Playing" *Bax*
"Romance" *Donald Ford*
"Cradle Song" *Schubert* (1)
"Cradle Song" *Donald Ford*
- Violin Solo.
"Slavonic Dance" *Dvorak*
"Tambourin Chinois" *Kreisler*

WAVE-LENGTHS AND CALL SIGNS.

Station	Wave-length	Call Sign	Metres
LONDON (2LO)	365		Metres
ABERDEEN (2BD)	495		"
BIRMINGHAM (5IT)	475		"
BOURNEMOUTH (6BM)	385		"
CARDIFF (5WA)	353		"
GLASGOW (5SC)	420		"
MANCHESTER (2ZY)	375		"
NEWCASTLE (5NO)	400		"
SHEFFIELD (6FL)	303		"
PLYMOUTH (5PY)	—		—

- Songs (Folk Songs).
"Minstrel Boy" }
"Ye Banks and Braes" } *arr. Clutsum*
"Tom Bowling" }
- 9.30.—NEWS. *S.B. from London.*
- Local News and Weather Forecast.
- 9.40.—Dr. JAS. J. SIMPSON, M.A., D.Sc., on "Romances of Natural History, The Honey Bee."
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
- Announcer: W. N. Settle.

MANCHESTER.

- 11.30-12.30.—Concert: Henry Billington (Tenor), Miss D. Woodcock (Contralto), A. H. Nowby (Bass-Baritone).
- 5.0.—WOMEN'S HOUR.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 6.30.—Boy Scouts' and Girl Guides' News.
- 6.40.—FRANCIS J. STAFFORD, M.A., M.Ed., French Talk.
- 7.0.—NEWS. *S.B. from London.*
- PERCY SCHOLLES. *S.B. from London.*
- Radio Society Talk. *S.B. from London.*
- Local News and Weather Forecast.
- 7.40-8.0.—Interval.
- 8.0. THE C.W.S. MALE VOICE CHOIR.
"Creation's Hymn" *Beethoven* (11)
"Breathe Soft, Ye Winds" *Paxton* (11)
"The Turtle Dove" *Vaughan Williams* (2)
Soloist, GRANVILLE TAYLOR (Baritone).
"Lament of Prince Llewellyn" *Jenkins* (2)
ARTHUR NIGHTINGALE (Tenor).
"O Mistress Mine" *Quilter* (1)
"The Stars Have Eyes" *Sanderson* (1)
- Choir.
"O Sweet Delight" *Bantock* (2)
"O Breathe Not His Name" *Wood*
"Feasting, I Watch" *Elgar* (11)
- 8.35. TOM H. MORRISON (Solo Violin).
Nocturne *Chopin*
Hayre Kati *Huby*
- 8.45. THE C.W.S. MALE VOICE CHOIR.
"The Silver Swan" *O. Gibbons*
"Winds Gently Whisper" *Whittaker* (11)
"It Was an English Lady Bright" *Wood* (11)
Soloist, JAMES SAVIN (Baritone).
"Full Fathom Five" *Dunhill* (11)
JOSEPH BARRI (Tenor).
"Offering" *Goold*
"Come Into the Garden, Maude" *Balfé* (1)
- Choir.
"My Love is Like a Red, Red Rose" *Bantock* (2)
"Sally in Our Alley" *Bullton* (11)
"Sigh No More" *Lowell* (11)
- 9.30.—NEWS. *S.B. from London.*
- Local News and Weather Forecast.
- 9.45. Tom H. Morrison.
Praeludium and Allegro *Pugnani-Kreisler*
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
- Announcer: Victor Smythe.

NEWCASTLE.

- 8.45.—Concert: The Dudley Male Voice Quartette and Jack Doddice (Solo Euphonium).
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholars' Half-Hour: Mr. H. H. King, B.Sc., on "The Origin of the Earth."
- 6.30.—Boy Scouts' and Girl Guides' News.
- 6.45.—Farmers' Corner.
- 7.0.—NEWS. *S.B. from London.*
- PERCY SCHOLLES. *S.B. from London.*
- Radio Society Talk. *S.B. from London.*
- Local News and Weather Forecast.
- 7.40. THE WIRELESS ORCHESTRA: Conductor, WILLIAM A. CROSSE.
Selection, "Madame Favart" *Offenbach*
- 7.45. ELSIE DOWNING (Soprano).
"Ciascun lo Dice" } *Donizetti*
"Convien partir" }
- 7.55. Orchestra.
Melodies from "The Lily of Killarney" *Benedict*
- 8.5. GEORGE TINDLE (Baritone).
Serenade, Mephistopheles ("Faust") *Gounod*
- 8.15. JOHN HENRY.
"Helping the Engineers."
- 8.30. Orchestra.
"Monsieur Beaucaire" (Selection) *Messenger*
- 8.40. Elsie Downing.
"The Jewel Song" ("Faust") *Gounod*
- 8.50. Orchestra.
Selection, "La Gran Via" *Valverde*
- 9.0. George Tindle.
"When a Maiden Takes Your Fancy" *Mozart* (11)
"Life is Nothing Without Money" *Mozart* (11)
- 9.15. John Henry.
"The Influenza."
- 9.30.—NEWS. *S.B. from London.*
- Local News and Weather Forecast.
- 9.45. Orchestra.
Overture, "Don Giovanni" *Mozart*
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
- Announcer: W. N. Shoben.

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W.G.

WIRELESS PROGRAMME—FRIDAY, April 4th.

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 Peter Upcher (Baritone).
- 3.0.—Sir HENRY WALFORD DAVIES, Mus. Doc., LL.D., F.R.C.O., A.R.C.M.: First of Special Programmes to Schools.
- 4.0-1.30.—Time Signal from Greenwich. Afternoon Concert: Violet Fielding (Contralto). "How to Passe Partout," by Doris Hedley. "Notable Eighteenth Century Women—Flora Macdonald," by Florence Thornton Smith.
- 5.30.—CHILDREN'S STORIES: "The Little Elves," from Grimm's Household Stories. Songs by Uncle Rex. "Treasure Island," Chap. 7, Part II, by Robert Louis Stevenson. Uncle Jack Frost's Wireless Yarn.
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL FROM BIG BEN, and 1ST GENERAL NEWS BULLETIN. *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 and Weather Forecast.
- 7.30.—THE WIRELESS ORCHESTRA.
Overture, "William Tell"..... *Rossini*
Waltz, "Gold and Silver"..... *Lehar*
Entr'acte, "Chanson de Matin"..... *Elgar* (11)
Gavotte from "Mignon"..... *Thomas G.W. LADYS NAISH* (Soprano).
"Air du Rossignol"..... *Masseuet*
"In Springtime"..... *Schubert* (14)
LEONARD SALISBURY (Bass).
"An Old English Love Song"..... *Allison* (1)
"The Sailor's Dance"..... *Molloy*
Orchestra.
Selection, "Manon Lescaut"..... *Puccini*
Capt. FRANCIS D. GRIERSON, "The Island of Smiles."
G.W. Ladys Naish.
"One Morning Very Early"..... *Sanderson* (1)
"Sing, Joyous Bird"..... *Montague Phillips*
Orchestra.
"Chanson de Nuit"..... *Elgar* (11)
Canzonetta..... *Herbert*
Leonard Salisbury.
"Hybris the Crest"..... *Elliott*
"The Cheerful Arm"..... *Old Somerset Song*
- 9.15.—Mr. ERIC MACLAGAN of the Victoria and Albert Museum on "Sculpture in the Victoria and Albert Museum." *S.B. to Newcastle.*
- 9.30.—TIME SIGNAL FROM GREENWICH, and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Local News and Weather Forecast.
- 9.45.—Orchestra.
Selection, "The Quaker Girl"..... *Monckton*
Capt. FRANCIS D. GRIERSON, "Brighter Bulletin."
Orchestra.
Three Movements from Ballet Suite..... *Tchaikovsky*
1. Valse; 2. Andante; 3. Fughetta a Danza.
"Schon Rosmarin"..... *Kreider*
March, "Waldmere"..... *Losey*
- 10.30.—Close down.
Announcer: R. F. Palmer.

BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra, Director, Paul Rimmer.
- 5.0.—WOMEN'S CORNER. N. M. Barnett, B.A., Travel Talk: "A Summer Holiday in Trinidad."
- 5.30.—Agricultural Weather Forecast. KIDDIES' CORNER.
- 6.30.—Teens' Corner.
- 7.0.—NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News and Weather Forecast.
- "Old Time Music" Programme.
- 7.30.—THE HANDSWORTH WOOD ELIZABETHAN SINGERS.
Unaccompanied Madrigals of the Tudor Period, with Selections from Henry Purcell's "Fairie Queen," first performed, 1692.
Madrigal, "Round About in a Fair Ring" *Dennett*—1614
Madrigal, "Sing We and Chant It"..... *Morley*—1595
Song and Chorus, "If Love's a Sweet Passion" *Purcell*
Quartette, "Alten, Sweet Amarilla"..... *Willye*—1598
Madrigal, "Ho! Who Comes Here?"..... *Morley*—1595
- 8.0.—D. GORDON BARNESLEY, President of the Birmingham Batta. of the Boys' Brigade, on "The Boys' Brigade Movement."
- 8.15-8.45.—Interval.
- 8.45.—LEONARD DENNIS (Solo 'Cello).
Sonata in G Minor..... *Bach*—1670-1742
Sonata in D Minor..... *Corelli*—1653-1713
Elizabethan Singers.
Madrigal, "April is in My Mistress' Face" *Morley*—1595
Quintette, "Those Dainty Daffodills" *Morley*—1595
Song and Chorus, "See, Even Night Herself is Here" *Purcell*
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.

- 9.45.—Elizabethan Singers.
Madrigal, "Though Amarilla's Dance"..... *Byrd*—1589
Madrigal, "To Shorten Winter's Sadness"..... *Woolkes*—1598
- DAVID HAMILTON.
Dramatic Character Studies from the Works of Charles Dickens.
Leonard Dennis.
Sonata in D Minor..... *de Fesch*—1695-1758
Sonata in B Flat Major..... *Porta*—16th Cent.
- 10.30.—Close down.
Announcer: H. Cecil Pearson;

BOURNEMOUTH.

- 3.45.—The Rev. Geo. Naylor on "Waifs and Strays."
- 4.0.—THE ROYAL BATH HOTEL DANCE ORCHESTRA (Musical Director, DAVID S. LIFF), relayed from King's Hall.
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholars' Half-Hour: Hubert Hill, "Nature Talk."
- 7.0.—NEWS. *S.B. from London.*
G. A. ATKINSON, *S.B. from London.*
Local News and Weather Forecast.
- 7.30-8.0.—Interval.
- "Classical Night."
SCHUMANN.
8.0.—Capt. W. A. FEATHERSTONE on Schumann's Works.
- 8.15.—THE WIRELESS AUGMENTED ORCHESTRA. Conductor, Capt. W. A. FEATHERSTONE.
First and Second Movements, "Symphony in D Minor."
8.55.—JOHN COLLINSON (Tenor).
Recital of Songs from "Dichterliebe"..... (1)
- 8.50.—Orchestra.
Overture to "Julius Caesar."
- 9.5.—John Collinson.
Recital of Songs from "Dichterliebe" (Contd.).
- 9.15.—Orchestra.
Music to Byron's "Manfred."
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—John Collinson.
Recital of Songs from "Dichterliebe" (Contd.).
- 9.55.—Orchestra.
Third and Fourth Movements, "Symphony in D Minor."
- 10.15.—Hindu Tale, "A Love Entanglement," specially translated from the Sanskrit by S. M. Mitra, M.R.A.S.
- 10.30.—Close down.
Announcer: John H. Raymond.
- CARDIFF.
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 "KIDDIEWINKS."
- 7.0.—NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News and Weather Forecast.
- Popular Night.
Vocalist..... SAM LUCAS (Baritone)
Entertainers..... JACK RICKARDS AND VIOLET STEVENS
Solo Pianoforte..... VERA MCCOMBE THOMAS
- 7.30.—THE STATION ORCHESTRA.
Overture, "Il Guarany"..... *Gomes*
Entr'acte, "Valse de Sylbes"..... *Berlioz*
- 7.45.—Songs.
"The Spirit of the Storm"..... *J. Adams*
"The Little Dutch Tile"..... *J. Adams*
- 7.55.—Orchestral Suite, "Norwegian Scenes"..... *Mall*
- 8.10.—"The Scandalmongers"—Jack Richards and Violet Stevens will entertain.
- 8.20.—Orchestral Selection, "Dorothy"..... *Celiler*
- 8.35.—Five Songs from "The Myrtles of Danseus"..... *Woodford-Finden* (1)
- 8.45.—Pianoforte Solo, Sonata in C Major (Op. 53) ("Waldstein")..... *Beethoven*
- 9.5.—Concert Valse, "Views of Danube"..... *Erf*
- 9.15.—"The Scandalmongers"—Jack Richards and Violet Stevens will resume their entertainment.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—Songs.
"Melisande in the Wood"..... *Gade*
"The Erl King"..... *Schubert*
- 9.55.—Dance Music.
- 10.15.—Close down.
Announcer: A. H. Goddard.

MANCHESTER.

- 3.20-4.30.—Concert: M. Shelley (Soprano), Dorothy Waldron (Contralto), M. Harrison (Eccasionist), Evalyn Amthe Leadbetter (Violinist), Percy Mansland (Baritone), J. A. Bargar (Bass-Baritone).
- 5.0.—WOMEN'S HOUR.
- 5.20.—Farmers' Weather Forecast.
- 5.25.—CHILDREN'S HOUR.
- 7.0.—NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News and Weather Forecast.
- 7.30-7.45.—Interval.
- 7.45.—Popular Concert.
March, "The Broadcaster"..... *Osborne*
Overture, "Stradella"..... *Flotow*
Waltz, "Dream on the Ocean"..... *Gung'l*
KLINTON SHEPHERD (Baritone).
"Falmouth Town"..... *Fraser-Simson*
"The Great Adventure"..... *Percy Fletcher*
Orchestra.
"Scenes Pittoresques"..... *Masseuet* (15)
SAM HEMPSALL (Tenor).
"La Donna e Mobile" ("Rigoletto")..... *Verdi*
- 8.40.—T. A. COWARD, M.Sc., on "The Courtship of Birds."
Orchestra.
Suite, "The Lake of the Swans"..... *Tchaikovsky*
Clinton Shepherd and Sam Hempsall (Duets).
"The Moon Has Rained"..... *Benedict*
"Watchman, What of the Night?"..... *Sargeant*
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—Sam Hempsall.
Recit. and Aria, "Lend Me Your Aid" ("Irene") *Gounod*
- 9.55.—Orchestra.
Four Dances from "The Rebel Maid"..... *Montagne Phillips*
Clinton Shepherd.
"My Little Lad"..... *Percy Elliott*
"The Blind Ploughman"..... *Coxingby Clarke*
Orchestra.
Polonaise..... *Glazunov*
- 10.10.—W. F. BLETCHER, Spanish Talk.
- 10.30.—Close down.
Announcer: Dan Godfrey, jun.
- NEWCASTLE.
3.45.—Concert: Florence Farrar and William A. Crosse (Pianoforte Duets), T. F. Arkless (Tenor), Winifred Gribbin (Mezzo-Soprano).
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholars' Half-Hour: Mr. W. C. F. Campaign, B.Sc., on "Water Supply."
- 6.25.—Farmers' Corner: Mr. R. W. Wheldon on "Spring Corn," Part 2.
- 7.0.—NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News and Weather Forecast.
- Musical Comedy Night.
- 7.30.—THE WIRELESS BIJOU ORCHESTRA. Conductor, WILLIAM A. CROSSE.
Melodies from "The Country Girl"..... *Monckton*
- 7.45.—MAY GRANT (Contralto).
"Any Time's Kissing Time"..... *Norton*
"Villa"..... *Lehar*
- 7.55.—Orchestra.
Excerpts from "The Spring Chicken"..... *Haines*
- 8.5.—THE NOVELTY TRIO. MARGARET GLANVILLE AND HARRY EAST. Duet, "A Storm in a Tea Cup"..... *Ronald Gourley* (Entertainer).
Music and Humour.
Harry East.
"Don't Hang the Washing on the Aerial"..... *Trio*
"The First Forty Years are the Hardest"..... (8)
- 8.20.—Orchestra.
Selection, "San Toy"..... *Jones*
- 8.40.—May Grant.
"O Peaceful England"..... *German*
"Under the Deodar"..... *Monckton*
- 8.50.—Orchestra.
Selection, "Battling Butler"..... *Brahms*
- 9.0-9.15.—Interval.
- 9.15.—Mr. ERIC MACLAGAN. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—The Novelty Trio.
Margaret Glanville and Harry East.
"Excelsior," etc..... (7)
Ronald Gourley.
More Humour.
Scene.
"Spooney Lax"..... *Scene*
- 10.10.—Orchestra.
Music from "London Calling"..... *Coward*
- 10.20.—Close down.
Announcer: W. M. Shewen.

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A Dream of the Future.

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

AFTER a day of many doings, of placcation here, exhortation there, with my mind ever ahead of achievement with dreams of what might be if only apparatus were available, I sank into a chair, and the fire sank low and my head drooped back.

A Mysterious Stranger.

It seemed the same and yet different. There ere the reliability charts, the valve life curves, the white, red and green tabs of the staff board; the sun streamed in, and yet who was that sitting in my chair in my office? A nice-looking fellow, grey about the temples, tired-looking, a little familiar and yet unreal.

"And what can I do for you?" he asked.

"You can just tell me who you are."

"I am the chief engineer of this concern."

"It seems familiar," I replied. "I used to know someone quite well who held the same post."

The B.B.I.B.

"Tell me," I continued, "I suppose you look after British Broadcasting?"

"Oh, that died years ago. We are the British Branch of International Broadcast. Surely you have been away some time?"

"Tell me," I said, nodding assent, "where do your funds come from?"

"Licences, entirely licences. You see, anyone who buys or makes a set subscribes so much yearly; it is quite free, and, since things settled down, entirely separate. We budget for the year ahead, and the International Committee fix the fee. Our expenses are certainly large, but so is our clientele. Then the educationalists subscribe pretty heavily; no school can possibly be without wireless now. I think there's sure to be a class on now in the great hall. Perhaps you'd care to hear?"

"Love to," I said, a little bewildered, "but show me some of the engineering arrangements."

"Well, we'll have to run round in the car to the A. station. As a matter of fact, the News Bulletin's going on now."

A large car outside the door swept the chief engineer and myself through the streets until we came to a beautiful building with two enormous masts and a mass of aerials swung between them.

"This all yours?" I said.

"Oh, yes, we built this some while back. This is only an A. station. There is the engineer-in-charge; he'll take you over. I just want to run over to D. to look over our Parliamentary arrangements for to-night."

Seeing New York in London.

The engineer-in-charge swung open a door and revealed a beautiful hall with seating accommodation for about 1,000. There were programme girls flitting here and there; it seemed not unlike a theatre, except for the drop scene, which was most vividly painted, as I thought, and represented a river, a landing-stage, and a packet boat coming towards us.

I winced suddenly for the steamer hooted, and I realized the curious lapping sounds were the waves breaking beneath the piles of the landing-stage, which was actually our own stage. Furthermore, the packet boat moved towards us, and over the water came the sounds of a band playing.

"Just in time for the first edition of our news," said the engineer, as the tug drew alongside. "You realize, of course, that that is a stereoscopic moving picture, the sounds being taken at the same time. This is actually happening in New York now, combining the cinema, television and broadcasting."

I gasped horribly and gripped the rail, as in advance of the crowd a top-hatted gentleman raised his hat and began to speak.

"Don't want to listen to old K., do you?—usual platitudes. We've gone a long way with science, but politics and human nature seem much the same."

As he spoke there was a subdued uproar that burst out louder as an attendant, looking, I thought, a trifle scared, told my guide that the jammers were at it.

Vanquishing the Jammers.

The engineer-in-charge sprang to a telephone; a dial dropped. "Change 43," he shouted. Through the doors I saw the picture blur suddenly, go out and then come back perfectly clearly, the voice as clear as if I were on that landing-stage, saying something about: "Never while I live or sun shines on earth. . . ."

"What was your trouble?" I asked.

"Oh, they're at it again. Nobody loves K. much, and his opponents are triangulating airships to jam him."

Same old trouble, I thought, but asked what triangulating meant.

"Oh, we receive now on interference bands from triangulating stations for long distance; overcomes the X., of course, and jamming, too. Airships can triangulate and produce jamming if they're clever, but we pade against them."

Seemed very preplexing to me, so as usual when I don't understand, I nodded sagely and passed into the control room.

There were, perhaps, ten girls working what appeared to be a telephone exchange. I was invited to listen, and picked up a pair of 'phones. A voice with startling clearness was telling me that the owner thanked his audience, was delighted with his reception, and then slowly the sound of what I supposed was the New York landing-stage faded.

"I've been away some time," I said. "What do people hear in their own homes?"

Listening Stereoscopically.

"Oh, what they can afford, of course. Some have stereoscopic picture and sound; some still only listen stereoscopically. I wouldn't mind betting some old-fashioned people are using multi-valve sets and loud speakers of the old type still. These, of course, are just the offices. Now come up to the main transmitter."

A lift, a hum of machinery, and we were there. Men outside brass rails, shielding vast panels alive with meters and valves, walked up and down, eyes cocked to their charges.

"There are four main transmitters and their spares ready in case of breakdown," explained my guide.

I sighed, and my guide, mistaking this for boredom, suggested we should find the chief.

We found him (I wish I knew who that fellow was), and I murmured my thanks.

"Is D. station all right," I said, "for to-night?"

"Oh, yes, I expect so; not many breakdowns, anyway. Everything duplicated, of course; the television stuff is tricky, but we're learning more every day."

The Awakening.

As we passed the "Studio" I heard faintly through the blanketing of the doors and the noise of the crowd rising, a voice crying:—

"2LO will now be closing down until tomorrow. Good-night everybody!"

"2LO," I said, "2 LO. Well, that's not been changed."

"Why should they change it?" said my wife.

"Oh," I replied, keeping one drowsy eye on the now familiar room, "I thought they might want to triangulate it stereoscopically. It's a beastly habit going to sleep before bedtime, but I wonder who that fellow was in my office—seemed familiar."

As my wife thought I was slightly mad, I have written down my dream to show her what I meant.

B.B.C. PERSONALITIES.

A. Corbett-Smith.

A London Appointment.

UNTIL recently, the subject of this sketch was the Station Director at Cardiff. He is now on the headquarters staff in London, where his valuable knowledge and wide experience will be welcomed in the difficult work of programme development.

Those who come in contact with him for the first time invariably receive the impression that they have met a man who knows his own mind. A better acquaintance with him justifies such an impression, for Major A. Corbett-Smith has a reason for all that he does. His training and his experience has contributed in no small measure to the development of this characteristic. Educated at Winchester, and Christ Church, Oxford, of which University he is a Master of Arts, he was called to the Bar at the Middle Temple in 1905.

Author and Traveller.

A widely travelled man, who has given poetry and song recitals through Europe and the Far East, his observant mind in these journeyings gradually stored up information enabling him to publish in 1912 the "Evolutions of Modern China," followed in the next year by the "Chinese and Their Music," and a further book on China came from his pen in 1922, with the publication of "China and Her People."

During the War he served in the Royal Field Artillery, was twice wounded, and mentioned in despatches, and had much experience, later, with the Navy. After the Battle of the Aisne he was chosen to give both musical and dramatic recitals to the troops, some hundreds of which were given to wounded comrades.

An Authority on Music.

Besides his interest in law, travel, and the writing of books, Major Corbett-Smith has published a number of musical works, including two Suites for Orchestra, of Irish Folk Melodies, three Elizabethan Lyrics for voice and orchestra, a concert overture, an opera to his own libretto, which was produced in 1923—chamber music, and some 150 songs published in a definitive edition. This recital does not cover the whole of his record, but it is sufficient to indicate the range of his interests, and the qualities and experience, which he has been enabled to bring to the service of broadcasting.

Those who listened to his weekly Talks at the Cardiff Station, when, as Mr. Everyman, he looked at the world, soon learned to appreciate the stimulating nature of his views.

Influencing Public Taste.

He attempts always to bring to the service of listeners the best available talent for every type of programme, and it is admitted that as Director at Cardiff he aroused in many people an interest in better class music. His Shakespearean evenings, too, were something which large numbers of listeners learned to look forward to, not only with interest, but with pleasure, and his experience as a former director of Information of the British National Opera Company gave him a knowledge of singers valuable to him in his station work. His knowledge of opera is manifest in his authorship of the National Opera Handbooks, published in 1922. A popular man in many circles of life, the transfer of Major Corbett-Smith from Cardiff to London will be a disappointment to many listeners, who have learned to regard him as an unknown yet personal friend. His abilities, however, will have a wider scope, and the stimulus of his personality will not be lost to them.

OMNIBUSES between Newport (Mon.) and Crumlin have been fitted with wireless receivers.

From Seaman to Novelist. JOSEPH CONRAD AND HIS WORK.

A Talk from Bournemouth, by J. C. B. Carter, B.A.

A FEW weeks ago there was a sale of modern manuscripts in America. One manuscript of a book published only nine years ago fetched £1,900. This price was given, not for the copyright or anything of that sort, but simply for the MSS. of "Victory," by Joseph Conrad. Several other MSS. by him reached figures well over £1,000 at the present rate of exchange.

You might think this merely a mad craze of Americans anxious to spend their war profits in some way or other, but similar prices are being obtained in London. Never, I should think, were such remarkable sums given in an author's lifetime. They signify an author of extraordinary interest and writing of extraordinary power and influence.

The Call of the Sea.

Conrad was born in Poland. His people were cultured landowners. When he was five, his father was banished for taking part in an attempt to throw off the tyranny of Russia. Conrad—he has dropped his Polish name, a combination of fifteen letters, difficult for Anglo-Saxons to pronounce—Conrad himself, after his mother's death in exile, was brought up by an uncle, and then went to school at Cracow until he was sixteen. During these years, strange ambitions were stirring the boy, ambitions unexplained by his nature or circumstances. It was not an ambition to write.

Although he lived in an inland country, there came to him, clear and insistent, the call of the sea. Perhaps it was the influence of Victor Hugo's "Toilers of the Sea," which he read when thirteen. More likely it was Destiny that had already singled him out as a great artist, and was starting him upon the path along which he seems always to have been urged by a stronger will than his own.

When first he expressed his longing he was looked on as a little less than mad, but his wise relations perceived the depths of the boy's feelings, and opened the way for him to go to Marseilles, and there start his career. Unexpressed, but equally strong in him, was another ambition.

His Love of English.

"Already the determined resolve that 'if a seaman, then an English seaman' was formulated in my head, though, of course, in the Polish language. I didn't know six words of English."

He embarked on his first ship when he was seventeen, and for twenty years the sea was his home. At first, he voyaged on French ships. His reverence for the English Merchant Service was so great that he felt he must sow his wild oats of seamanship elsewhere.

After four years, he joined an English ship, learnt English rapidly, travelled the Eastern seas, became a master mariner, and was naturalized.

"My relation with the sea, which began mysteriously, like any great passion the inscrutable gods send to mortals, went on unreasoning and invincible, surviving the test of disillusion, defying the disenchantment that lurks in every day of a strenuous life, went on full of love's delight and love's anguish, facing them in open-

eyed exultation without bitterness and without repining from the first to the last."

For the first ten years of his sea life, Conrad wrote nothing but a few letters. Then came the impulse to set down the story of a man to whom he had once delivered a pony in the Malay States—the story of the tragedy of a weak man, married to a Malay girl, who gradually lost all his manhood, and became as degraded as the worst of the natives.

With all the love of a mother for her first-born, Conrad has told us how for years the slowly growing MS. of "Almayer's Folly" travelled with him. Its chapters are milestones of his own journeyings.

Twenty Pounds for a Novel.

In 1894, at the suggestion of John Galsworthy, whom he had met on one of his voyages, he offered it to a publisher. It was accepted, and he was paid twenty pounds for it. Two months ago this manuscript was bought for nearly £1,250!

In all, Conrad has now written twenty books. What he says of the "Mirror of the Sea," which contains some of his finest prose, is true of all:—

"It is the best tribute my piety can offer to the ultimate shapers of my characters, convictions, and in a sense, destiny, to the imperishable sea, to the ships that are no more, and to the simple men who have had their day."

This is the trinity to which he offers his devout and loving worship. Nowhere does this devotion find nobler expression than in the "Nigger of the Narcissus." It is the story of a ship's voyage from one port to the other, and how the hovering of death over one of the crew affected them all. It has a description of a storm that is simply terrifying.

Conrad says himself of the book that it "is the story by which, as a creative artist, I stand or fall."

Second only to the sea come the ships. To

Conrad, they are as lovable as women, tender, gentle, capricious, sly, or even wicked, with almost human powers of understanding.

"... I think I have known ships who really seemed to have eyes, or else I cannot understand on what grounds a thousand-ton barque of my acquaintance on one particular occasion refused to answer her helm, thereby saving a frightful smash to two ships, and to a very good man's reputation."



MR. JOSEPH CONRAD.

Life's Perpetual Struggle.

Life, to Conrad, is a perpetual struggle against odds. The more one thinks about it, the worse it seems. Nobility lies in struggling faithfully and courageously. This means that his books are not cheerful books, but they are magnificent. In the clash of character and circumstance, you are carried away beyond time and space and feel the tensivity of the eternal drama of soul.

Take "Nostromo" as an example, a book which, to my mind, links Conrad's name with the great Victorian writers. Its scene is an imaginary city in South America whose prosperity is dependent on the sound administration of the San Thomé silver mines which lie inland. These mines are in the hands of an Englishman, Gould, who has helped to put an enlightened man in the presidency.

A rebellion breaks out, one of the chief objects of which is to seize the mine. This attempt is thwarted by the devotion of an Italian captain of the cargo-men—Nostromo.

Characters That Live.

This story is told with the considered judgment and cold criticism of a historian. But it is more than this. The scene and characters in this drama are as vivid and as real as our own town and acquaintances. Every stick and stone of Sulaco becomes familiar. Mr. and Mrs. Gould, Nostromo, that grand old Garibaldian, Viola—we should know them all if we met them.

But it is not only the creation of a country as vivid as the Wessex of Hardy, it is an epic poem of the tragic power of wealth. Just as the silvery white top of Mount Higuerota dominates Sulaco and its bay, so does the San Thomé silver mine dominate the lives of its inhabitants. It brings a tangle of jealousy, treachery, suffering, fighting, death. Set against this we have the simple, unthinking devotion of Nostromo. Nostromo is no novelette hero. He is possessed by vanity and love of praise, but he embodies Conrad's words that:—

"Those who read me know my conviction that the world, the temporal world, rests on a few very simple ideas; so simple that they must be as old as the hills. It rests, notably among others, on the idea of Fidelity."



"I believe I've got America. I hear a persistent chewing sound."

From "London Opinion."

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MAKERS OF OVER HALF THE WORLD'S TELEPHONES

WIRELESS PROGRAMME—SATURDAY, April 5th.

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

LONDON.

2.30-4.30. Programme by THE BAND OF HIS MAJESTY'S GRENADIER GUARDS.
By Permission of Col. B. N. Sergison Brooke, C.M.G., D.S.O.
Director of Music, Lieut. G. MILLER, L.R.A.M.
Edwin Spencer (Baritone). "Psychology and Family Life," by a Medical Psychologist. "Gardening Chat," by Marion Cran, F.R.H.S.

5.30.—CHILDREN'S STORIES: Uncle Pollard Crowther's Fairy Story.

Commander Bernacchi on "Emperor Penguins." Children's News.

6.15-7.0.—Interval.

7.0.—TIME SIGNAL FROM BIG BEN, and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Mr. WILLIAM WALLACE, the well-known Composer: "The History of the Royal Philharmonic Society." *S.B. to all Stations.*

Local News and Weather Forecast.

7.30. "2LO" LIGHT ORCHESTRA.
Conducted by S. KNEALE KELLEY.
Overture, "Nozze di Figaro" Mozart
Entr'actes for Strings: "All Souls' Day" Lassen
"Lois du Bal" Gillet
Selection, "The Grand Duchess" Offenbach
BERNARD TURNER, Entertainer, with his Saxophone.

GEORGE PIZZEY (Baritone).
"My Song is of the Sturdy North" German
"Crown of the Year" Easthope-Martin

"2LO" Light Orchestra.
"A Phantom Patrol" Myddleton
March, "Solemnelle" Luigini
"Some Day Waiting Will End" ("Kissing Time")

Caryll
"Bacchanale Dance" from "Philemon and Baucis" Gounod

DOROTHY WATSON, Entertainer at the Piano.

"2LO" Light Orchestra.
Entr'actes for Air on G String Bach
Larghetto and Allegretto from Scenade, Op. 20 Elgar (11)
Strings: Mock Morris Grainger
George Pizzey.

"To-morrow" Fredk. Keel
"A Warwickshire Wooing" Wm. James
Bernard Turner and his Saxophone.

"2LO" Light Orchestra.
"The Parade of the Tin Soldiers" Jessel
Dorothy Watson at the Piano.

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

Local News and Weather Forecast.

9.45.—Mr. E. G. BOULENGER, F.Z.S., Director of the Aquarium, Zoological Gardens, on "The New Aquarium." *S.B. to other Stations.*

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

11.0.—Close down.

Announcer: J. S. Dodgson.

BIRMINGHAM.

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

5.0.—WOMEN'S CORNER: Mabel France on "The Right Choice of a Career."

5.30.—Agricultural Weather Forecast.

KIDDIES' CORNER.

6.30.—"Teens Corner": D. Wilson, "More About Bees."

7.0.—NEWS. *S.B. from London.*

Mr. WILLIAM WALLACE. *S.B. from London.*

Local News and Weather Forecast.

Popular Programme.

7.30. THE STATION ORCHESTRA.
Overture, "Poet and Peasant" Suppe
Selection, "The Girl on the Film" Rolfo
Potpourri, "A Musical Switch" Alford

8.0.—D. WILSON, Honours Lecturer to the B.B.K.A., "More Hints as to the Upkeep of Bees."

8.15-8.45.—Interval.

8.45. THE NOVELTY TRIO.
MARGARET GLANVILLE.
HARRY EAST.
RONALD GOURLEY.

Duet, "A Storm in a Teacup."
Ronald Gourley at the Piano in Music and Humour.
Song, "Don't Hang the Washing on the Aerial" East
Trio, "Experience."

Trio, "The First Forty Years are the Hardest" (6)
Orchestra.

Selection, "The Country Girl" Monch...

9.30.—NEWS. *S.B. from London.*

Local News and Weather Forecast.
Football Review.

9.45. Orchestra.

Fox-trot, "Sing-a-loo" (9); Waltz, "Drifting Back to Dreamland"; Fox-trot, "My Sunshine Girl" (9); Waltz, "Kanalu" (23); Fox-trot, "Felix Kept on Walking" (9).

The Novelty Trio.

Margaret Glanville and Harry East: Duet, "Excelsior, etc." (7)

Ronald Gourley, More Humour.

Harry East, "Some Remarks on First Aid" (13)

Margaret Glanville, Song: "Roses and Wedding Bells" (23)

Trio Scene, "Spooney Lane" East

10.30.—Close down.

Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45.—Ethel Rowland (Solo Pianoforte), Thomas Scarff (Solo Clarinet), Harry Nightingale (Baritone).

4.45.—WOMEN'S HOUR.

5.15.—KIDDIES' HOUR.

6.15.—Scholars' Half-Hour: J. Scattergood, F.R.G.S., "Scenes in the Empire."

7.0.—NEWS. *S.B. from London.*

Mr. WILLIAM WALLACE. *S.B. from London.*

Local News and Weather Forecast.

7.30-8.0.—Interval.

"Request Night."

8.0. THE WIRELESS ORCHESTRA.
Conductor, Capt. W. A. FEATHERSTONE.

Overture, "Raymond" Thomas

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

8.35. Orchestra.

"Londonderry Air" arr. O'Connor Morris
"Chanson Indoue" Rimsky-Korsakov

8.50.—The Royal Bath Hotel Dance Orchestra, relayed from King's Hall.

9.15. Orchestra.

Selection, "Traviata" Verdi

9.30.—NEWS.—*S.B. from London.*

Local News and Weather Forecast.

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

11.0.—Close down.

Announcer: John H. Raymond.

CARDIFF.

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

5.45.—THE HOUR OF THE "KIDDIEWINKS."

7.0.—NEWS. *S.B. from London.*

Mr. WILLIAM WALLACE. *S.B. from London.*

Local News and Weather Forecast.

Popular Night.

Vocalists: ALEC JOHN (Tenor).
OWEN GANE (Baritone).

7.30. THE STATION ORCHESTRA.

March, "Folies Bergères" Liache

Entr'acte, "Fairy Dream" Wood

7.40. Alec John.

"The Shepherd's Song" Granville Bantock

"Adrift" Granville Bantock

7.50.—Orchestral Suite, "La Source" Debussy

8.0. Owen Gane.

"By the Fireside" Granville Bantock

"The Bluebell Wood" Granville Bantock

"Jennifer" May Brake

8.15.—Orchestral Selection, "Kissing Time" Caryll

8.30. A One Act Play,

"STUFFING"
(George Paston).

Presented by THE STATION REPERTORY COMPANY.

8.55. Alec John.

"My Sweetheart When a Boy" Morgan

"Somewhere in Connemara" Katie Moss
(With Violin Obligato).

9.5. Alec John and Owen Gane.

Duets: "Serenade" Schubert
"Lend Me Your Aid" ("Irete") Gounod

9.10. Orchestra.

Concert Valse, "Ball Room Echoes" Strauss

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

9.30.—NEWS.—*S.B. from London.*

Local News and Weather Forecast.

9.45.—Mr. E. G. BOULENGER. *S.B. from London.*

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

11.0.—Close down.

Announcer: A. H. Goddard.

MANCHESTER.

3.30-4.30.—Concert.

5.0.—WOMEN'S HOUR.

5.20.—Farmers' Weather Forecast.

5.25.—CHILDREN'S HOUR.

7.0.—NEWS. *S.B. from London.*

Mr. WILLIAM WALLACE. *S.B. from London.*

Local News and Weather Forecast.

"Dance Night."

7.45. FORSYTH'S DANCE BAND.
Fox-trot, "Every Day"; Valse, "The Merry Widow";
Fox-trot, "Night Time in Italy" (9); One-step,
"Oh Gee, Oh Gosh" (6); Fox-trot, "Sing Along,
Sambos" (9); Fox-trot, "Night in the Woods";
Valse, "Red Moon"; Fox-trot, "Last Night on the
Back Porch."

8.30.—VICTOR SMYTHE and Algy.

8.40.—G. W. THOMPSON on "Water Vapour—Effects on Health."

8.45. Forsyth's Dance Band.

Fox-trot, "Swanee Smiles"; Valse, "Kiss in the
Dark"; Fox-trot, "Sweetie Went Away" (6); Blues,
"Stairway to Paradise"; Valse, "Valse Supreme";
Fox-trot, "Down on the Farm"; Fox-trot,
"Felix" (9); Valse, "Little Nellie Kelly" (9).

9.30.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

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

11.0.—Close down.

Announcer: Victor Smythe.

NEWCASTLE.

3.45.—Concert: Lyric Male Voice Quartette, Michael Kelly (Solo Saxophone), Mildred Armitage (Contralto).

4.45.—WOMEN'S HOUR.

5.15.—CHILDREN'S HOUR.

6.0.—Scholars' Half-Hour: Mr. L. L. Strong, A.L.C.M., on "Musical Appreciation—How Music First Was Made."

6.35.—Farmers' Corner: Mr. H. C. Pawson on "Learning to Farm."

7.0.—NEWS. *S.B. from London.*

Mr. WILLIAM WALLACE. *S.B. from London.*

Local News and Weather Forecast.

7.30.—A B.B.C. Engineer on "Morse."

7.35. THE WIRELESS ORCHESTRA.

Conductor, WILLIAM A. CROSSE.
Three Dances, "Henry VIII." German

7.45. WILSON BEVERIDGE (Tenor).

"Ailsa Mine" Newton (1)

"To a Miniature" Brake (5)

7.55. FRED RIDEHALGH (Baritone).

"Brave Eyes" Crichton (5)

8.5. ETHEL FOWKES (Soprano).

"The Girl With a Brogue" Monchton

"How Do, Mister Sunshine?" Drummond

8.15. Orchestra.

Valse, "Blue Danube" Strauss

8.25. Wilson Beveridge.

"Nirvana" Adams (1)

"Roses of Picardy" Wood

8.35. Ethel Fowkes.

"The Butterfly" ("San Toy") Jones

"The Rosary" Nevia

8.45. Orchestra.

Selections from "Faust" Gounod

9.0-9.30.—Interval.

9.30.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

9.45. Fred Ridehalgh.

"Friend" Davies

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

11.0.—Close down.

Announcer: W. M. Shewell.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 4.

WATES

Wireless Productions

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WIRELESS PROGRAMME—ABERDEEN, March 30th to April 5th.

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

SUNDAY.

- 3.0. THE WIRELESS ORCHESTRA.
Overture, "Leonora," No. 3. Beethoven
- 3.15. EDITH BARCLAY, L.R.A.M. (Soprano).
"As Moth at Even" Handel
"Deh Vieni, non tardar" Mozart (12)
- 3.25. Orchestra.
Selection, "Resurrection" Alfons
- 3.40. JAMES SHARPE (Tenor).
"At the Mid-hour of Night" Cowen (15)
"All Souls' Day" Lassen
- 3.50. Orchestra.
Selection, "Lakme" Delibes
- 4.5. Edith Barclay.
"The Willow Song" Coleridge-Taylor
"In Those Soft Silken Curtains" Puccini
- 4.15. Orchestra.
"Italians in Algeria" Rossini
- 4.30. James Sharpe.
"A Song of Thanksgiving" Allitsen (1)
Love Song from "The Valkyrie" Wagner
- 4.40. Orchestra.
Selection, "Marie Magdelaine" Massenet
- 5.0-5.30.—CHILDREN'S CORNER. S.B. from Newcastle.
- 5.30. BAND OF THE BRITISH LEGION,
Bandmaster, H. C. CARTER.
Overture, "The Bohemian Girl" arr. Rimmer
- 5.40. MARGARET MILNE (Soprano).
"When the Pearly Gates Unfold"
"Nearer, My God, to Thee" Carey (1)
- 5.50. Band.
Air Varié, "Sauden" arr. Rimmer
- 6.0.—THE REV. PETER A. DUNN, M.A., B.D., Wood-
side Parish Church. Religious Address.
- 7.15. Band.
Cornet Solo, "Nearer, My God, to Thee" Carey (1)
Romance, "Simple Aven" Thoms
- 7.30. Margaret Milne.
"Lead, Kindly Light" Barnard
"How Lovely are Thy Dwellings" Liddell (1)
- 8.40. Band.
March, "Punjab" Payne
Overture, "Poet and Peasant" Suppe
- 10.0.—NEWS.—S.B. from London.
Local News and Weather Forecast.
- 10.15. Band.
March, "With Sword and Lance" Starke
Selection, "Faust" Gounod
- 10.40.—Close down.
Announcer: H. J. McKee.

MONDAY.

- 3.30-4.30.—The Wireless Quartette and Arthur Copeland
(Baritone), Dance Afternoon.
- 5.0.—WOMEN'S HALF-HOUR.
- 5.30.—CHILDREN'S CORNER.
- 6.30.—Girl Guides' News,
Boy Scouts' News,
G. Hamilton Simpson, "Nature Study."
- 7.0.—NEWS. S.B. from London.
JOHN STRACHEY. S.B. from London.
Local News and Weather Forecast.
- 7.30. Popular Night.
G. R. HARVEY (Entertainer).
"A Brace of Ballads" Strindale Bennett
"Alice, Where Art Thou?" Jerome
- 7.40. A Burlesque Drama.
"THE DUCHESS IN DOUBT"
(E. R. R. Linklater).
- 8.25. G. R. HARVEY (Entertainer).
"Those Blooming Notes" Strindale Bennett
"The Music-Hall Shakespeare" Devid (8)
- 8.45.—"THE BLUE PETER." S.B. from London.
- 9.30.—NEWS. S.B. from London.
Local News and Weather Forecast.
- 9.45.—THE PRIME MINISTER and others. S.B. from
London.
Announcer: H. J. McKee.

TUESDAY.

- 3.30.—The Wireless Quartette, Operatic Afternoon.
- 4.30.—Marie Sutherland, Pianoforte Recital.
- 5.0.—WOMEN'S HALF-HOUR.
- 5.30.—SUNSHINE CORNER FOR YOUNG AND OLD
KIDDIES: "Punch and Judy Pay a Visit."
- 6.0.—Weather Forecast for Farmers.
- 6.5.—JOHN F. DYKES, Laurencekirk: "Pig Management."
Weekly Agricultural Notes.
- 7.0.—NEWS. S.B. from London.
Local News and Weather Forecast.
- 7.15.—The Rev. T. ANDERSON: "Cum Crano Salis"—
Some Angling Reminiscences.
- 7.30. Classical Night.
JULIAN ROSETTI'S ENSEMBLE.
Trio in E Flat (First Movement—Scherzo) Beethoven
- 7.45. SAM P. GRIEVE (Tenor).
"Droop Not, Young Lover" Handel
"Litany for All Souls' Day" Schubert (12)
- 7.55. Julian Rosetti's Ensemble.
Trio in E Flat (Adagio, Finale) Beethoven
- 8.19.—ALBERT ADAMS F.R.C.O., Weekly Musical Talk,

- 8.25. NAN DONALDSON (Mezzo-Soprano).
"Du bist die Ruh" Schubert (1)
"Who is Sylvia?"
- 8.35. Julian Rosetti's Ensemble.
Hungarian Dance in F Brahms
Selection, "Lakme" Delibes
- 8.50. Sam P. Grieve.
"Within These Sacred Bowers" Mozart (1)
"Ye Twice Ten Thousand Deities" Purcell
- 9.0. Julian Rosetti's Ensemble.
Trio in G Minor (First Movement) Rubinstein
- 9.15-9.30.—Interval.
- 9.30.—NEWS and Weather Forecast. S.B. from London.
Local News.
- 9.45.—Professor A. J. IRELAND. S.B. from London.
- 10.0. Nan Donaldson.
"Volken Lied" Schumann
"Marian" Parry (12)
- 10.10. Julian Rosetti's Ensemble.
Trio in G Minor (Scherzo, Finale) Rubinstein
- 10.30.—THE SAVOY BANDS. S.B. from London.
- 11.0.—Close down.
Announcer: W. D. Simpson.

WEDNESDAY.

- 3.30-4.30.—The Wireless Quartette and Malcolm Craig
(Bass Baritone), Popular Afternoon.
- 5.0.—WOMEN'S HALF-HOUR: Dr. Anne Mercer Watson,
"Hints on Going Abroad."
- 5.30.—CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.5.—Madame LEFEVRE: French Talk and Instruction
No. 14.
- 7.0.—NEWS. S.B. from London.
ARCHIBALD HADDON. S.B. from London.
Local News and Weather Forecast.
- 7.30. THE WIRELESS JAZZ ORCHESTRA:
Waltz, "Vivienne Valse" (10); Fox-trot, "How's
Bonzo?" (10).
- 7.40.—JOHN HENKY on "Listening"
- 7.50. Jazz Orchestra.
Fox-trot, "Shake Your Feet"; Fox-trot, "Honolulu
Blues" (9).
- 8.0. THE NOVELTY TRIO.
MARGARET GLANVILLE,
HARRY EAST,
RONALD GOURLEY.
Duet, "A Storm in a Tea Cup" (Margaret Glanville
and Harry East).
Messe and Humour (Ronald Gourley), "Don't Hang
the Washing on the Aerial."
Trio, "Experience."
Trio, "The First Forty Years are the Hardest" (8)
- 8.30. Jazz Orchestra.
Fox-trot, "Johnson's Jazz Tense Band" (10); Fox-
trot, "Wana Blues" (9); Fox-trot, "Autumn
Leaves."
- 8.40.—John Henry on "Influenza."
- 8.50. Jazz Orchestra;
Fox-trot, "An Ho Blame" (10).
- 9.0-9.15.—Interval.
- 9.15.—Sir THOMAS HOLLAND. S.B. from London.
- 9.30.—NEWS. S.B. from London.
Local News and Weather Forecast.
- 9.45.—John Henry on "Hess."
- 9.55. Jazz Orchestra.
Fox-trot, "Twelve O'clock at Night" (9).
- 10.0. The Novelty Trio.
Duet, "Excelsior, etc." (7)
More Humour by Ronald Gourley,
"Some Remarks on First Aid" (13)
"Roses and Wedding Bells."
Scena, "Spoonery Lane" East
- 10.30.—Close down.
Announcer: R. E. Jeffrey.

THURSDAY.

- 3.30.—The Wireless Quartette and Claude Spencer (Bari-
tone), Popular Afternoon.
- 4.30. This Week's Interesting Anniversary.
Robert III. (John Stuart) died April 4th, 1900.
- 5.0.—WOMEN'S HALF-HOUR.
- 5.30.—CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.30.—Girls' Guild News,
Boys' Brigade News,
Hon. Capt. H. S. Tait, Convener Ambulance Committee,
"The Methods of the Boys' Brigade—Ambulance."
- 7.0.—NEWS. S.B. from London.
PERCY SCHOLES. S.B. from London.
Radio Society Talk. S.B. from London.
Local News and Weather Forecast.
- Special Vocal Programme.
- 7.40. THE WIRELESS ORCHESTRA.
Selection, "Barbe Bleue" Offenbach
- 7.45. CARMEN HILL (Soprano).
"Voi che sapete" Mozart
"The Flower Song" ("Faust") Gounod
- 7.50. Orchestra.
Overture, "Raymond" Thomas
- 8.5.—ROBERT BURNETT and DAVID STEPHEN:
Recital of Folk Songs. S.B. from Glasgow.
- 8.25. Orchestra.
"Chanson Napolitaine" Saint-Saens
"Danse Bohémienne" Saint-Saens
"Loveliest of Trees"
"Summer Midnight" Graham Peal (1)
"Almond, Wild Almond"
- 8.50. Orchestra;
Prelude, Serenade, Marche Bizet

- 9.0-9.30.—Interval.
- 9.30.—NEWS. S.B. from London.
Local News and Weather Forecast.
- 9.45. Orchestra.
"Philemon et Baucis" Gounod
- 10.0. Carmen Hill.
"John Anderson, My Jo"
"Ye Banks and Braes" Old Scotch
"Comin' Through the Rye"
- 10.10. Orchestra.
"Histoire d'un Pierrot" Coles
- 10.30.—THE SAVOY BANDS. S.B. from London.
- 12.0.—Close down.
Announcer: R. E. Jeffrey.

FRIDAY.

- 3.30-4.30.—The Wireless Quartette and Nellie Sutherland
(Soprano).
- 5.0.—WOMEN'S HALF-HOUR.
- 6.30.—SUNSHINE CORNER FOR YOUNG AND OLD
KIDDIES: "The Elephant Brings His Chot."
- 6.0.—Weather Forecast for Farmers.
- 6.5.—Scholars' Hour: Dr. W. W. Fyvie, "Science"
(Series No. 2).
- 8.25.—Answers to Scholars' Queries.
- 7.0.—NEWS. S.B. from London.
G. A. ATKINSON. S.B. from London.
Local News and Weather Forecast.
- 7.50. THE WIRELESS ORCHESTRA.
Selection, "A to Z" Novello
- Literary Night.
ANNIVERSARY OF OLIVER GOLDSMITH,
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Hastings D. S. RAIT
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Diggory LAURENCE WOOD
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Miss Hardcastle DAISY MONCUR
Miss Neville ELMA REID
Maid, Landlord, Servants, etc.
Arranged for Broadcast Presentation by
JOYCE TREMAYNE and R. E. JEFFREY.
- 9.15-9.30.—Interval.
- 9.30.—NEWS. S.B. from London.
Local News and Weather Forecast.
- 9.45. Orchestra.
Selections, "The Southern Maid" Fraser-Simson
"Monsieur Beaucaire" arr. Godfrey
"The Arcadians" Monckton
"Mr. Manhattan" arr. Carr
- 10.30.—Close down.
Announcer: W. D. Simpson.

SATURDAY.

- 3.30-4.30.—The Wireless Trio: Andrew Watson (Cellist),
Marie Sutherland (Pianist), Nancy Lee, L.R.A.M.,
(Violinist).
- 5.0.—WOMEN'S HALF-HOUR.
- 5.30.—CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.5.—Mrs. H. M. Donald: Stenographers' Practice Half-
Hour (Series No. 1).
- 7.0.—NEWS. S.B. from London.
MR. WILLIAM WALLACE. S.B. from London;
Local News and Weather Forecast.
- Popular Night.
- 7.30. THE WIRELESS ORCHESTRA:
Selection, "William Tell" Rossini
- 7.40. MARGARET SKAKLE'S QUARTETTE.
"A Country Dance" Lane (1)
"Come, All Ye Lads and Lassies" Wilson (1)
- 7.50. HUGH MUNRO (Baritone).
"She Alone Charmeth My Sadness" Gounod (1)
- 7.55. Margaret Skakle and Alex Leitch.
"The Letter Duet" ("Carmen") Bizet (1)
- 8.0. BESSIE JENKINS (Contralto).
"What's in the Air To-day?" Eden (4)
- 8.5. ALEX LEITCH (Tenor).
"I'll Sing Thee Songs of Araby" Clay
- 8.10.—WILLIAM STEWART, J.P., on "Granite."
- 8.25. Margaret Skakle's Quartette
"The Flowers of the Forest" arr. Hatley
"O, My Love is Like a Red, Red Rose" Robertson
- 8.35. Bessie Jenkins and Hugh Munro.
"In Springtime" Newton (1)
- 8.40. Margaret Skakle (Soprano).
"Snowflakes" Mallinson
- 8.45. Alex Leitch and Hugh Munro.
"The Moon Hath Raised" Benedict (1)
- 8.50. Margaret Skakle's Quartette.
"Love is Meant to Make Us Glad" German
- 8.55. The Wireless Quartette.
Entr'acte, "Crushed Petals" Marsden (9)
- 9.0.—Col. H. L. WARDEN, D.S.O. S.B. from Glasgow.
- 9.15-9.30.—Interval.
- 9.30.—NEWS. S.B. from London.
Local News and Weather Forecast.
- 9.45.—FRANK MERTON'S DANCE ORCHESTRA, S.B.
from Glasgow.
Announcer: H. J. McKee.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 4.

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March 5th, 1924.

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WIRELESS PROGRAMME—GLASGOW, March 30th to April 5th.

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

SUNDAY.

- 3.0. THE CLYDEBANK BURGH BAND. (Record Scottish Champions.) Conductor, J. D. SCOINS. Overture, "Zampa"..... Herold Selection, "The Lily of Killarney"..... Benedict, arr. Godfrey
3.30. ALEXANDER MCGREGOR (Baritone). "Minnelied"..... Brahms "The Pilgrim's Song"..... Tchaikovsky "When Song is Sweet"..... Sans Souci
3.42. Clydebank Burgh Band. Cornet Solo, "The Nightingale"..... Moss (Soloist, George McDonald.) Prelude in C Sharp Minor..... Rachmaninoff March, "Mephistopheles"..... Douglas
4.10. Alexander McGregor. "Song of the Volga Boatmen"..... Chabrier "The Top of the Hill"..... Harold Spinnell "The Fortune Hunter"..... Chas. Willeby (1)
4.22. Clydebank Burgh Band. Selection of Squire's Songs..... arr. Hume (1) Euphonium Solo, "Land of Hope and Glory"..... Elgar (1) (Soloist, H. Borthwick.) Oriental Phantasy, "In a Persian Market"..... Ketelbey Grand Chorus, "Hallelujah"..... Handel
5.0-5.30.—CHILDREN'S CORNER. S.B. from Newcastle.
8.30. THE CHOIR OF ST. MARY'S CATHEDRAL. Hymn, "Lord, Thy Word Abideth." (A. and M. 243).
8.35.—The Rev. J. McCALLUM ROBERTSON, Regent Place United Free Church. Religious Address.
8.45. Choir. Hymn, "Rejoice, the Lord is King" (A. and M. 202).
8.50. HERBERT A. CARRUTHERS (Solo Pianoforte). "Berceuse"..... Chopin "Capriccio"..... Brahms
9.5. Choir. FARRANT. 16th Century Anthem (Unaccompanied), "Hide Not Thou Thy Face." GIBBONS (1583-1625). "Light of Gladness, Beon Divine"..... (11) (Evening Hymn for Unaccompanied Male Voices—Alto, Tenor, Bass.) HENRY PURCELL (1658-1695). Anthem, "Rejoice in the Lord Alway"..... (11) BRAHMS. Chorus (Requiem), "How Lovely is Thy Dwelling Place"..... (11) CESAR FRANCK. Anthem, Psalm 150.
9.28. Herbert A. Carruthers. Request Items. "Spring Song"..... Mendelssohn "Papillons"..... Grieg "Rustle of Spring"..... Sinding
9.40. Choir. KIEFF MELODY. Anthem (Unaccompanied), "Give Rest, O Christ" (11) (From the Kontakion of the Faithful Departed.) KALINNIKOFF. Anthem, "To Thee, O Lord, Do I Lift Up My Soul." STANFORD. Anthem, "O for a Closer Walk With God"..... (14) HOLST. Chorus, "Turn Back, O Man"..... (14) JOHN PULLEIN. Anthem, "Let All the World in Every Corner Sing."
10.0.—NEWS. S.B. from London. Local News and Weather Forecast.
10.15.—Close down.
Announcer: Herbert A. Carruthers.

MONDAY.

- 3.30-4.30.—An Hour of Melody by the Wireless Quartette and Margaret Thackeray (Contralto).
4.45.—TOPICS FOR WOMEN.
5.15.—THE CHILDREN'S CORNER.
6.0.—Weather Forecast for Farmers.
6.45.—J. P. McHUTCHISON, M.A., B.Sc., on "The Properties of Radium."
7.0.—NEWS. S.B. from London. JOHN STRACHEY. S.B. from London. Local News and Weather Forecast.
7.30.—The DUCHESS OF ATHOLL, M.P., on "The British Red Cross."
Popular Night. ORCHESTRA. Overture, "Ruy Blas"..... Mendelssohn Selection, "La Bohème"..... Puccini
8.0. MARGARET THACKERAY (Contralto). "Until"..... W. Sanderson (1) "Summer Night"..... G. Thomas
8.10. Orchestra. Entr'actes, Melody in F..... Rubinstein Hungarian Dance..... Brahms
8.20. ERIC GEORGE. "Lake Windermere"..... (13) "A Fallen Star"..... (13)

- 8.30. Relay of Programme by "THE CLEF CLUB," Edinburgh. (By the Courtesy of A. M. MacRobert, K.C.) FOUR VOCAL TRIOS BY MOZART. I.—"Ecco quel fero istante" (with Accompaniment for 3 Bassethorns). Singers: MARIE THOMSON (Soprano), Mrs. JOHN WALKER (Soprano), MARCUS DODS (Bass). Players: PAUL A. McEWEN, Brig.-Gen. PRICE, A. ROSE. II.—"Mi Laquero Tacendo" (with Orchestral Accompaniment for 2 Clarionets and 1 Bassethorn). Singers: As above. Players: As above. III.—"Piu non si trovano" (with Accompaniment for 3 Bassethorns). Singers: As above. Players: As above. IV.—"Grazie a G' inganni Tuoi" (with Pianoforte Accompaniment). Singers: MARIE THOMSON (Soprano), J. HEGGIE THOMSON (Tenor), MARCUS DODS (Bass). Pianist, JOAN SINGLETON.
9.15-9.30.—Interval.
9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
9.45.—The PRIME MINISTER and others. S.B. from London. Announcer: Herbert A. Carruthers.

TUESDAY.

- 3.0-3.30.—Norman Austin's "Musical Moments," relayed from La Scala Picture House.
3.30-4.30.—An Hour of Melody by the Wireless Quartette and W. Chapman Bayne (Tenor).
4.45.—TOPICS FOR WOMEN.
5.15.—THE CHILDREN'S CORNER: Our Weekly 45 minutes with the smaller children.
6.0.—Weather Forecast for Farmers.
6.45.—Professor PATERSON (Principal of West of Scotland Agricultural College) on "Agriculture."
7.0.—NEWS. S.B. from London.
7.10.—ALEX. PROUDFOOT, A.R.S.A., on "The Art of Sculpture."
7.25.—Local News and Weather Forecast.
Play Night. AN EVENING OF PLAYS, produced by LEWIS CASSON. S.B. from London.
9.00.—NEWS AND WEATHER FORECAST. S.B. from London. Local News.
9.45.—Professor A. J. IRELAND. S.B. from London.
10.0.—THE SAVOY BAND. S.B. from London.
11.0.—Close down.
Announcer: Mungo M. Dewar.

WEDNESDAY.

- 3.30-4.30.—An Hour of Melody by the Wireless Quartette and Sheena Kinloch (Soprano).
4.45.—TOPICS FOR WOMEN.
5.15.—THE CHILDREN'S CORNER.
6.0.—Weather Forecast for Farmers.
6.45.—D. MILLAR CRAIG on "The Modern Orchestra and its Members."
7.0.—NEWS.—S.B. from London. ARCHIBALD HADDON. S.B. from London. Local News and Weather Forecast.
7.30.—S.O.—Interval.
Symphony Concert, relayed from St. Andrew's Hall. Under the Patronage of the Lord Provost and Magistrates of the City of Glasgow. (In Aid of the Lord Provost's Unemployment Fund.) Soloist, CARMEN HILL (Soprano). THE WIRELESS ORCHESTRA (Augmented). Conducted by HERBERT A. CARRUTHERS.
8.0.—Overture, "An Academic Festival"..... Brahms
8.11. Aria, "Dido's Lament"..... Purcell (11) (With Orchestral Accompaniment.) "In Haven"..... Elgar (1) (With Orchestral Accompaniment.)
8.25. Symphony No. 3 in A Minor, "The Scotch" Mendelssohn Suite, "La Belle au Bois Dormant"..... Tchaikovsky
9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
9.45. "Praeludium"..... Jarnesfelt "Valse Triste"..... Sibelius
9.55. "Loveliest of Trees"..... Graham Peel (1) "Summer Midnight"..... "Almond, Wild Almond".....
10.10. Orchestra: "Les Préludes"..... Liszt
10.30.—Special Announcements. Close down.
Announcer: Herbert A. Carruthers.

THURSDAY.

- 3.30-4.30.—An Hour of Melody by the Wireless Quartette and Neil Donaldson (Tenor).
4.45.—TOPICS FOR WOMEN.
5.15.—THE CHILDREN'S CORNER.
6.0.—Weather Forecast for Farmers.

- 6.45.—J. R. PEDDIE, M.A., on "The Development of the English Novel."
7.0.—NEWS. S.B. from London. PERCY SCHOLES. S.B. from London; Radio Society Talk. S.B. from London; Local News and Weather Forecast. Boys' Brigade News. Music and Humour. THE NOVELTY TRIO. (MARGARET GLANVILLE, HARRY EAST, RONALD GOURLEY.) Duet, "A Storm in a Tea-Cup" (Margaret Glanville and Harry East). "Music and Humour" (Ronald Gourley). Song, "Don't Hang the Washing on My Aerial" (Harry East). Trio, "Experience." Trio, "The First Forty Years are the Hardest."
8.5. ROBERT BURNETT AND DAVID STEPHEN; S.B. to Aberdeen. Recital of Old Scottish Folk Songs from the Collection edited by David Stephen and Robert Burnett, "I Gaed a Waefu' Gate Yestreen." "The Piper o' Dundee." "Willy's Rare and Willy's Fair." "Come Under My Plaidie." "The Wee, Wee German Lairdie." Robert Burnett will also Sing:—"Sands o' Dee"..... Clay "Sky Above the Roof"..... Vaughan Williams (1) "My Molly O"..... Herbert Howells
8.35. The Novelty Trio. Duet, "Excelsior, etc." (Margaret Glanville and Harry East). "Music and Humour" (Ronald Gourley). "Some Hints on First Aid" (Harry East). Song, "Roses and Wedding Bells" (Margaret Glanville); Scene, "Spooney Lane."
9.0-9.30.—Interval.
9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
9.45.—Dr. WINIFRED CULLIS. S.B. from London;
10.0.—THE SAVOY BANDS. S.B. from London.
12.0.—Close down.
Announcer: Herbert A. Carruthers.

FRIDAY.

- 3.0-3.30.—Norman Austin's "Musical Moments," relayed from La Scala Picture House.
3.30-4.30.—An Hour of Melody, Dan Campbell (Baritone).
4.45.—TOPICS FOR WOMEN.
5.15.—THE CHILDREN'S CORNER: "Ta-Ta" will give another French Talk.
6.0.—Weather Forecast for Farmers.
7.0.—NEWS.—S.B. from London. G. A. ATKINSON. S.B. from London; Local News and Weather Forecast.
7.30-7.45.—Interval. Anniversary of Death of OLIVER GOLDSMITH, 4th April, 1774.
7.45. "SHE STOOPS TO CONQUER" (Oliver Goldsmith). S.B. from Aberdeen.
9.13-9.30.—Interval.
9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
9.45. THE GLASGOW STRING QUARTETTE. Scherzo and Allegro from Opus 80, No. 1... Beethoven Lento and Rondo from G Major Quartette..... Bax
10.30.—Special Announcements. Close down.
Announcer: Mungo M. Dewar.

SATURDAY.

- 3.30-4.30.—An Hour of Melody by the Wireless Quartette and Thomas Milne (Baritone).
4.45.—TOPICS FOR WOMEN.
5.15.—THE CHILDREN'S CORNER.
6.0.—Weather Forecast for Farmers.
7.0.—NEWS. S.B. from London. Mr. WILLIAM WALLACE. S.B. from London; Local News and Weather Forecast.
Dance Night. 7.30. FRANK MERTON'S DANCE ORCHESTRA: Fox-trot, "That Red Head Girl" (6); Fox-trot, "That's the Tune" Waltz, "Save the Last Waltz for Me"; Fox-trot, "Gigoletto" (6); Blues, "My Sweetie Went Away" (6); One-step, "Someone"; Fox-trot, "Night Time in Italy" (9); Fox-trot, "The Parade of the Wooden Soldiers"; Waltz, "Honeymoon Chimes"; Fox-trot, "I Love You"; Fox-trot, "Rose of the Rio Grande" (7); One-step, "I Am Surprised" (10).
9.0.—Colonel H. L. WARDEN, D.S.O., on "Pensions." S.B. to Aberdeen.
9.15-9.30.—Interval.
9.30.—NEWS. S.B. from London. Local News and Weather Forecast; DANCE ORCHESTRA: S.B. to Aberdeen. Eightsome Reel; Fox-trot, "Syncopate"; Fox-trot, "If I Can't Get the Sweetie I Want" (3); Waltz, "When Lights are Low" (7); One-step, "Oompah"; Fox-trot, "Just Keep on Dancing" (10); Fox-trot, "Take Those Lips Away" (7).
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 4.

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THE CHILDREN'S CORNER. CONDUCTED BY UNCLE CARACTACUS

A Fairy Story and a Talk by Uncle Jack Frost.

HULLO, CHILDREN!

Many a time I've tried to write fairy stories, but, somehow, fairy thoughts don't come, you know, to hard-working Uncles—but there are certain sweet creatures in the world to whom fairy things are more real than real things, and I think Dawn is one of them. She is only sixteen and a half years old, and she came to read her own story only a week or two ago—and very well she did it. Here it is:—

THE SUN-DOWN DANCE.

By DAWN MONNEY.

Daphne and her friend Dreda (Dreda being short for Ethelreda, you know) have had lots of jolly walks together, but never a lovelier one than this about which you are to hear.

As they set out together one summer evening, hand-in-hand, Dreda said to Daphne: "Do you see those little pieces of fluffy cloud strewn about all over the sky? I believe they are fairy boats, with huge white sails."

"Yes," said Daphne, "and in every one a fairy; how nice it must be to sail across the sky like that."

They were talking so busily that they did not notice which way they were going, but their feet had, very kindly, taken them into the old park. It was nearly time for the sun to go to bed, and only a few almost grown-up sunbeams (who, of course, go to bed a little later than the baby ones) were still dancing about on the green hills and in the tree-tops.

Daphne and Dreda hurried along to the top of the park, and flung themselves down, quite out of breath, on a seat which the park-keeper had fixed around the trunk of an ancient oak tree.

"Just look at the fairy boats," said Daphne, when her breath had found her again. "the sun has coloured all the sails a rosy pink. How pleased the fairies must be."

"Oh! Daphne, listen!" whispered Dreda. "Do you hear the music? It's like wee little bells—all sorts of tunes—it's getting louder!" The children sat quite still and rigid with excitement.

The Fairy Ball.

The music grew louder and louder; then, after a sudden pause, hundreds of little flute-like instruments began to play all sorts of jolly tunes, which threaded in and out like ribbons on a maypole, and seemed to say: "Come and dance, come and dance, come and dance, dance—dance!"

Then Daphne and Dreda fairly gasped with surprise, for they saw that, right in front of them, a dance really was going on; a splendid fairy ball. The spiders had woven hundreds and thousands of little webs in between the grass blades, and on this soft silken carpet were crowds of fairies, dancing. They were so small, and they danced in and out, and round and round, so fast, that the whole ball looked rather like a soap bubble; all the loveliest colours you can think of, mingling and separating and mingling again, as the dances went on.

Presently, a fairy came tripping across the silky carpet to where the children sat. "I

believe you are the very first children to see our sun-down ball," she cried, "although every fine evening, in summer-time, we dance in the last light, and make music. Of course, at sunset we start work again; tidying up the world for a new day, and very hard work it is, too. Did you hear all those tunes we played just now? That was another kind of important work. We were trying them, to see if they were good, and when we have sorted them out, we shall carry the best ones to the music-makers all over the world. There would be no music, no lovely pictures, no poetry, if we didn't whisper ideas in the ears of the people who make them. I expect you will hear some of this music again, when it has been written down and published.

"But see! The sun has gone, I must fly. Good-bye!"

the music-man sorted his papers and began to play. When they had heard the first page, Daphne and Dreda began to feel very interested indeed. At the end of the second page they were both saying to themselves: "Why, surely, surely, I have heard this before!" And when the music-man had reached the end of the fourth page, they turned and smiled very happily at each other.

They knew that what the fairy had told them had not been a dream, but was really true; for the music they were listening to now was some of that to which the fairies had danced at the sun-down ball in the park.

NOW, you know poor old Uncle Jack Frost has had the measles. There he lies, poor thing, ill, at this very moment, but his talk about the Earth is very good. Here it is:—

Now, children, I want you all to imagine that the ether, or wireless wave, from the broadcasting station has passed along, the wireless fairy riding on the wave touching your aerial and giving you the music and voices which you hear. In reality, the aerial is energized and the earth beneath the aerial is also energized, the circuit between the two being completed by your aerial lead-in wire and by your earth lead-in wire, both running to the aerial and earth terminals of your receiving instrument.

A Little Experiment.

The receiving instrument itself contains a coil which is of such length and is composed of a certain thickness of wire so that the whole of the circuit so formed—which is called the aerial circuit—may oscillate in tune with the oscillations of the incoming wireless wave.

Now that sounds very profound, but it isn't really so. If you have a pendulum swinging and you wish for a second pendulum to swing at exactly the same beat as the first pendulum, you will have so to alter the length of the string holding the weight of the pendulum until the second one can swing at exactly the same speed and with the same length of swing. You just try to do that with two pieces of lead tied on to two pieces of string, both of equal lengths, providing, of course, that the two pieces of lead are of the same weight. Set one of the pendulums swinging and regulate the length of the string of the other to the same length of swing.

We have to arrange the inductance and capacity of an aerial circuit in such a way that it will be in tune with the "swing" of the incoming wireless waves. To do this, we use, in addition to having a correct aerial and a good earth, a variable inductance, which is the long, sausage-shaped coil which you have seen used, but it is not very easy to adjust the "tuning," as it is called, of this aerial circuit with just a variable inductance, so that to obtain finer tuning and greater accuracy of tuning, a variable condenser is generally used. This condenser assists in the regulating of the swing of your pendulum so that it will swing at the same length as the swing of the broadcasting station's pendulum.

(Continued on the facing page.)



FINDING THE CORRECT WAVE-LENGTH.

"Bobby," a pet chimpanzee, has been "smitten" with the wireless craze, and has his own wireless set.

Daphne and Dreda found that they were sitting on the seat under the old oak tree; and there was no sign of fairies, or silken carpet. The music had ended, and all they heard was the clang-ge, clangle, clangle-clang of the park-keeper's great bell, so they hurried from the park, and walked home rather thoughtfully. Presently Daphne spoke. "Do you think it was just a dream that we had?" she asked, in a small, disappointed voice.

A Dream Comes True.

"Well—I—suppose it should be a dream," said Dreda slowly, "but, all the same, I believe it was really true, because where do the poets and painters and musicians get all those lovely ideas from, if they are not given them by the fairies?"

Several days passed, and Daphne and Dreda did not see each other. One fine Saturday morning, however, Dreda went to Daphne's house and rattled the shutter of the letter-box—her usual signal. Daphne came rushing to the door with a shout, and they were greeting each other, when a merry voice called out: "Hi! Daphne, Dreda, come here and listen to this!" The voice belonged to Daphne's Daddy—he was a music-maker, or, more correctly, a composer of music—and he was going to play some music which he had just written.

The children hurried excitedly into the music-room, and sat down. With a word of greeting,

The Children's Corner. (Continued from the facing page.)

SABO MAKES NEW FRIENDS.

By E. W. Lewis.

THE monkey who had run out and started to tear up the balloon in which Sabo had made his long journey was followed by others; and soon there was nothing left of the balloon except its ribs, which the monkeys carefully examined and then threw away.

Sabo stood up and sneezed, which rather frightened them. They ran off with little cries, and sat on their haunches some distance away. But afterwards they became very good friends, and they all sat together on the shore in the warm sun.

One of the monkeys, who looked very old and very wise, fixed his eyes upon Sabo and made a sound which might have been the word "Who?" and Sabo thought they wished to know who he was.

So he said, "I'm Sabo, and I come from a place where there are Indians and guns and tomahawks; also pens and inkpots and paper-knives."

The monkeys looked at one another as much as to say, "What a wonderful creature this is!" and, all speaking together, they said "How?"

So Sabo told them: "I came through the air in that balloon which you have torn to pieces; and now I don't know how ever I shall get back again."

And all the monkeys scratched their heads, as much as to say that they didn't know either.

When the day became very hot, they took Sabo into the forest; and they taught him how to run through the tree-tops swinging from branch to branch. It was a lovely game, and Sabo became rather proud of his skill at it, so that, when the monkeys were taking their afternoon sleep he thought he would go off by himself and explore.

He did not intend to go far; but it was so exciting, especially when the trees stood a little apart from each other, and he had to take a flying leap through the air, that he went on and on. And when he tried to get back to where the monkeys were, he lost his way.



"You're a cat, I suppose," he said; "but you're a mighty big one."

He shouted out as loud as he could, but he heard no friendly answer and no sound of rustling among the leaves to tell him that his friends were coming to find him. He climbed up to the top of a tree, in hope that he might be able to see blue water; but all round about him was a flat green ocean—trees, trees, and nothing but trees. Night was coming on.

Sabo determined to have another try to reach

his friends, and he went as fast as he could through the tree-tops, and came at last to an open space, with grass and little bushes. He dropped down from branch to branch through the tree, and came to the ground.

No sooner had he done so than he saw a strange animal that looked like a big cat. "Upon my word!" he said to himself, "that's a cat!"

But this forest cat was a young leopard who was coming out to seek for his supper. When he saw Sabo he stood stock still beneath one of the little bushes, staring at him.

Sabo took a few steps nearer to him. "You're a cat, I suppose," he said, "but you're a mighty big one!"

The leopard had worked his way closer to where Sabo was standing, and now he was flat on the ground, with his tail out behind him and seemed to be shivering with excitement.

"I don't like you as much as Moppet," said Sabo.

Then, all of a sudden, Sabo heard a rushing noise behind him, and out of the corner of his eye saw a black shadow sweeping across the open; and in a twinkling he was lifted off his feet. At the same moment he saw the leopard spring through the air, with a growl.

But by the time the leopard touched the ground again the old monkey had Sabo quite safe up in the tree.

"Where did you come from?" said Sabo. "You gave me quite a shock! I was having a talk to that cat down there. A fine cat! See! he's climbing up the tree!"

But the monkey did not wait to see. He dragged Sabo along at a tremendous rate through the tree-tops, until they came to the shore.

"You're not frightened of a cat, are you?" said Sabo. But the old monkey said nothing. The sun went down. All was dark.

(Another Sabo Story Next Week.)

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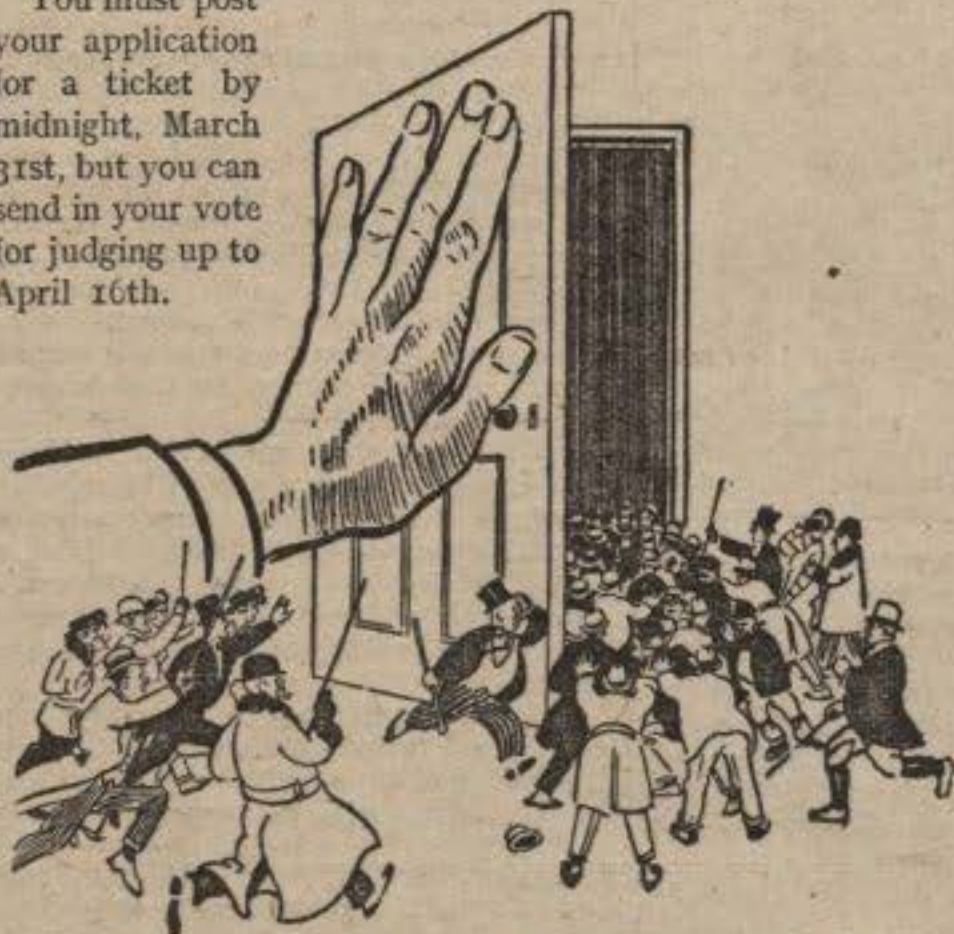
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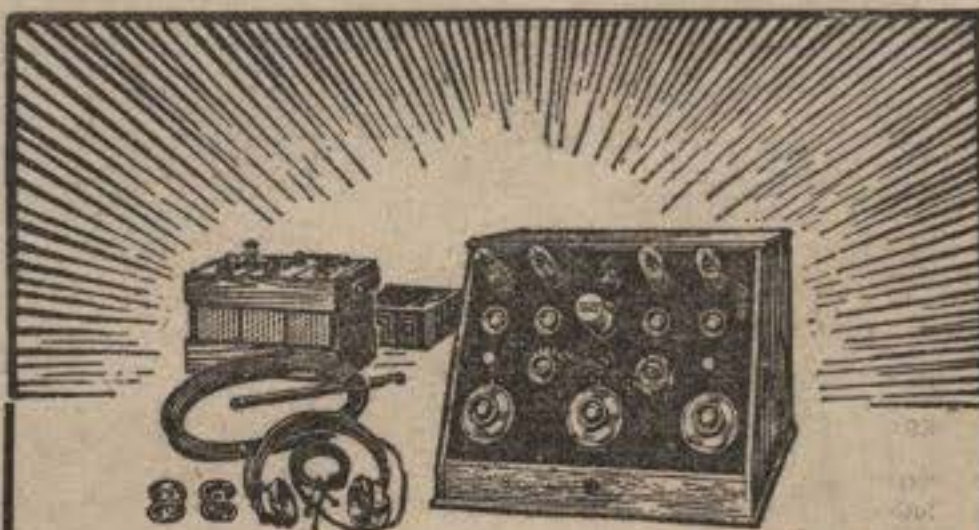
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Wireless Programme. Sheffield.

Week beginning March 30th, 1924.

SUNDAY, March 30th.

8.0-10.15.—The entire Programme S.B. from Birmingham.

MONDAY, March 31st.

8.30-4.30.—Programme S.B. from Manchester.
5.45-6.45.—SHEFFIELD KIDDIES' CORNER.
7.0 onwards.—The entire Programme S.B. from Birmingham.

TUESDAY, April 1st.

8.30-4.30.—Programme S.B. from Manchester.
5.45-6.45.—SHEFFIELD KIDDIES' CORNER.
7.0-11.0.—Programme S.B. from Birmingham.

WEDNESDAY, April 2nd.

8.30-4.30.—Programme S.B. from Manchester.
5.45-6.45.—SHEFFIELD KIDDIES' CORNER.
7.0-10.30.—Programme S.B. from Birmingham.

THURSDAY, April 3rd.

8.30-4.30.—Programme S.B. from Birmingham.
5.45-6.45.—SHEFFIELD KIDDIES' CORNER.
7.0-12.0.—Programme S.B. from Birmingham.

FRIDAY, April 4th.

8.30-4.30.—Programme S.B. from Manchester.
5.45-6.45.—SHEFFIELD KIDDIES' CORNER.
7.0.—NEWS. S.B. from London.
G. A. ATKINSON. S.B. from London.
Local News and Weather Forecast. S.B. from Birmingham.

Local Concert.

7.30.
IDA CHARLESWORTH (Solo Pianoforte).
"Soaring," from "Phantasiestück".....Schumann
"Pantomime".....H. Scott-Baker (11)
FLORENCE HARDWICK (Contralto).
"When All Was Young" ("Faust").....Gounod
"The Flower Song" ("Faust").....Gounod
S. PALING (Tenor).
"Lola of the Forest".....Kennedy Russell (1)
"Beside the Well".....Richard Mayne (1)
WINIFRED WILLIAMS (Solo Violin).
"Allegretto".....Boccherini-Kreisler
"Canto Amoroso".....Sammartini-Elman
"Moment Musical".....Schubert-Kreisler
MAGGIE TAYLOR (Elocutionist).
"The Gentle Art of Shopping".....Ernest Denny
"Jack".....E. B. Lucas
BERNARD STEEL (Baritone).
"The Watchman".....W. H. Squire (1)
"Tommy Lad".....E. J. Margetson (1)
MABEL TUDSBURY (Soprano).
"I Love the Moon".....Paul A. Rubens
"In an Old-fashioned Town".....W. H. Squire (1)
STAN HATTON (Humorist).
Humorous Patter Sketch, "Levinsky at the Wedding"
(Pt. 1).
Mnemonic Song, "The Art of Song Writing"
J. A. Lowe (15)
ERIC N. SIMONS on "Advertising."
Ida Charlesworth.
"O! Lieb," from "Liebestraume".....Liszt
Intermezzo from "Vienna Carnival Scene" Schumann
Florence Hardwick.
By Request.
"In a Monastery Garden".....A. W. Ketelley
"I Passed by Your Window".....May H. Brahe (5)
9.30.—NEWS. S.B. from London.
Local News and Weather Forecast. S.B. from Birmingham.
9.45. S. Paling.
"Home Shores".....H. Lahr
"The Counting of a Dream".....R. Knight
Winifred Williams.
"Rondo".....Mozart-Kreisler
"Serenade".....Pierne
Paraphrase on Paderewski's Mennet.....Kreisler
Maggie Taylor.
Selection from "The Merchant of Venice" (by Request)
Shakespeare
Bernard Steel.
"Hear Me, Ye Winds and Waves".....Handel (1)
"A Warwickshire Wooing".....Wm. James
Mabel Tudsbury.
"My Ain Folk".....Laurie G. Lemon (1)
"The Pipes of Pan".....Lionel Mouckton
Stan Hatton.
"I Was in the Thick of the Fight".....Robt. Manning (15)
10.45.—Close down.

SATURDAY, April 5th.

8.30-4.30.—Programme S.B. from Manchester.
5.45-6.45.—SHEFFIELD KIDDIES' CORNER.
7.0-10.30.—Programme S.B. from Birmingham.
Announcer: H. C. Head Jemmer.

Wireless Programme. Plymouth.

Week beginning March 30th, 1924.

SUNDAY, March 30th.

8.0-5.30, and 8.30-10.30.—The entire Programmes S.B. from London.

MONDAY, March 31st

5.30-6.15.—PLYMOUTH CHILDREN'S CORNER.
7.0 onwards.—The entire Programme S.B. from London.

TUESDAY, April 1st.

5.30-6.15.—PLYMOUTH CHILDREN'S CORNER.
7.0-11.0.—The entire Programme S.B. from London.

WEDNESDAY, April 2nd.

5.30-6.15.—PLYMOUTH CHILDREN'S CORNER.
7.0.—NEWS. S.B. from London.
ARCHIBALD HADDON. S.B. from London.
Local News and Weather Forecast. S.B. from London.

Local Concert.

7.30.—I. Mrs. HUBERT GRANT AND Mr. H. MORETON.
Pianoforte Soli and Duets.
II. THE DONS CONCERT PARTY.
ALEXANDER SAUNDERS (Tenor), ARCHIBALD BOLLARD (Baritone), FLORENCE HOYTEN (Soprano), HILDA BAKER (Contralto).
III. THE ROYAL CAFE TRIO.
Violin, Cello and Piano.
9.15.—SIR THOMAS HOLLAND. S.B. from London.
9.30.—NEWS. S.B. from London.
Local News and Weather Forecast. S.B. from London.

THURSDAY, April 3rd.

5.30-6.15.—PLYMOUTH CHILDREN'S CORNER.
7.0-12.0.—The entire Programme S.B. from London.

FRIDAY, April 4th.

5.30-6.15.—PLYMOUTH CHILDREN'S CORNER.
7.0-10.30.—The entire Programme S.B. from London.

SATURDAY, April 5th.

5.30-6.15.—PLYMOUTH CHILDREN'S CORNER.
7.0-11.0.—The entire 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 4.

Radio on the Alps.

Mountaineers Who Broadcast for Help.

THE employment of wireless for life-saving purposes has been demonstrated in many ways. The latest use to which it has been put in this direction is in saving life on the Swiss Mountains.

Quick to realise the possibilities of radio, the Swiss Alpine Club has established small receiving stations in the club chalets and principal Alpinist centres for the purpose of receiving calls for help from tourists in distress.

Those who are about to make dangerous journeys need no longer rely on guides alone, for they can now be supplied with tiny portable receiving and despatch wireless sets, which can be hired at a very small cost.

Only Weak Currents Required.

As, for broadcasting purposes, the distances to be covered are never very great, weak currents give quite satisfactory results, and no matter where an Alpinist may happen to be, he can be certain of getting into immediate touch with a receiving station should he lose his way or be overtaken by illness.

Of course, the great advantages of this method are the immense saving of time in sending for help, and the fact that anyone in trouble can proclaim his exact whereabouts to a station. It almost looks as though the famous St. Bernard dogs will shortly be superseded!

The new move of the Swiss Alpine Club is expected to give a big fillip to mountaineering, as tourists who have hitherto hesitated to make the big climbs for fear of meeting with disaster can now venture forth with an added sense of security.

Is this worth trying for?

£250 a Year for Life from the age of 55.

THIS is no competition, it is just an easier, more profitable and more certain method of saving, so that in later years you may have enough to live on, come what may.

You will be surprised at your capacity for saving under the ideal plan of Investment-Insurance offered to you by the Sun Life of Canada, the Great Annuity Company with Government-supervised assets of over £45,000,000.

Not only are your actual savings guaranteed against depreciation, but you share in the prosperity of one of the most prosperous Companies in the world. Handsome profits accumulate to your credit and swell the total to be paid to you on a certain date, or increase the amount to be paid to you yearly.

You simply make deposits, well within your means, to the Sun Life of Canada, for a given number of years and they do the rest.

And on this investment there is a rebate of Income Tax every year, amounting in all to a considerable sum. This makes the plan more profitable still.

Should illness or accident permanently prevent you from following any gainful occupation a monthly sum will be paid to you until the Capital Sum becomes due—and you don't pay another deposit.

From the moment you make your first deposit, your life is insured for the Capital Amount arranged, plus half of every deposit you make, so that the protective value increases yearly. What a boon to your family, should anything happen to you!

A double indemnity clause, increasing the deposits by a fraction, doubles the Capital Policy Sum due to the family, if death results from an accident.

Aren't you interested? Wouldn't you like to have full particulars? They will be sent you upon request.

Fill in this Form and Post it To-day.

To J. F. JUNKIN (Manager),
SUN LIFE ASSURANCE CO. OF CANADA,
35, Canada House, Norfolk Street, London, W.C.2.
Assuming I can save and deposit £.....
per please send me—without obligation on my part—full particulars of your investment plan—showing

1. What income or cash sum I shall receive in years (15, 20, 25, 30, as you desire),
2. What sum will be automatically provided for my dependents in the event of my death.
3. How much income tax I shall save each year.
4. In the event of total disability, how much I shall draw monthly.

Exact Date of Birth

Name

Address

.....

.....

Occupation

Married or about to be married.....

Letters from Listeners.

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

Valve Sets and Clear Reception.

DEAR SIR,—I have lately got a 3-valve set. I am too far from most stations to get clear reception, but I am sufficiently near to get a mixture of portions from several stations at the same time. Unless there is an S.B. programme (which I get excellently), I am now reduced to Sheffield's relay from Birmingham.

If there is a super-powered station in the future, will my valve set be able to pick it up—or shall I need special apparatus if it is a high wave-length?

Yours truly,

Rotherham.

VALVE-SET.

[There should be no difficulty in separating wave-lengths with a reasonably selective set. Sheffield has 303 metres. The nearest to that is Cardiff, 353 metres. The super-station, when it is a going concern, should be able to be taken with a crystal on 100 miles, and with one valve on 200 miles.]

Fading at Bournemouth.

DEAR SIR,—Why is it that fading is very rare with French stations, also why, up to a few months ago, was the reception in this district of Bournemouth's programmes highly satisfactory, but is now spoilt by excessive fading?

Recently I tuned to Bournemouth, but found that, owing to the fading, it was impossible to pick up what was being transmitted; the same was experienced with 2LO.

I then tuned in Postal Telegraphs and heard their transmission without the slightest sign of fading. This means, as far as this district is

concerned, that we have the choice of two stations only—Cardiff and Paris.

Yours faithfully,

Briton Ferry.

P. W.

[Fading is entirely due to circumstances over which one has absolutely no control whatsoever. The very fact that Bournemouth has suddenly started fading, which it did not heretofore, is a proof of this, inasmuch as Bournemouth has had no alterations made to it in the least particular since it was installed. The fact that French stations seldom fade is probably due to their location, wave-length, or some other cause, but that they never fade is quite untrue.]

Big Ben's Hour Signals.

DEAR SIR,—In connection with the broadcasting of Big Ben, I should be pleased if you could give me information on a certain point.

In the case of the "hour" signals, is the actual completion of the hour marked by the first note of the chime, the first "boom," or (in the case of an hour other than 1 o'clock) the last "boom"?

In the case of the quarter, half and three-quarters, is it the first note of the chime that indicates the actual second that the chime is intended to convey?

Yours truly,

Muswell Hill, N.

E. F.

[The actual completion of the hour is marked by the first "boom" after the four quarters have chimed. The quarters are marked by the last note.]

An Invention Wanted.

SIR,—I am an enthusiastic listener with a good crystal set. I know absolutely nothing about the technics of the science. I have many times picked up my earphones out of programme hours, hoping to catch experimental tests, on some occasions successfully.

Could some genius invent a signal gadget to attach to crystal sets which would operate (I don't know how) when there is anything going to happen out of hours?

It is possible that some day important and interesting matters might have to be broadcast during close time, and such a gadget, if practical, would be very valuable.

Yours truly,

Jarrow-on-Tyne.

TCHIEKO.

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OF

DAINTY

NIGHTDRESS

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ON SALE NEXT MONDAY (MARCH 31st), 3d.
If you are unable to obtain a copy, send 4d. to General
News, Ltd., 5-11, Southampton Street, Strand, London, W.C.2.



If you have a Fellows Set you know its value—only a Fellows Loud Speaker is wanted.

The Fellows Junior Loud Speaker, shown below, provides a really sound instrument at a popular price.

PRICE:

£1:17:6

Stock model wound to 2,000 ohms; other resistances made to order.

FELLOWS MAGNETO Co., Ltd.,
Park Royal, London, N.W.10.

Telephone: Willesden 1530-1, Telegrams: "Quixmag, Phone, London."



FELLOWS
Loud Speakers

E.P.S. 45

"Popular Fallacies regarding the Killing of Disease Microbes"

THE Address by Professor H. R. Kenwood (Chadwick Professor of Hygiene in the University of London) broadcasted on the 24th January, conveyed indisputable lessons as to the necessity of using only "true disinfectants," in which category none has greater claim for inclusion than JEYES' FLUID. When, some 40 years ago, Jeyes' Sanitary Compounds Co., Ltd., came under the present management, Prof. Atfield, F.R.S., reported on the product and described Jeyes' Fluid as a "true germicide, a true disinfectant, and a true antiseptic." Similar appreciation was cordially expressed by other distinguished Scientists, including Dr. Koch, Dr. E. Von Esmerich, Prof. Fröhner, etc., etc., etc. Since then, after much research, considerable improvements have been made, and the growth of the business bears ample testimony to the fact that



By Appointment

Jeyes'
FLUID

REMAINS AND WILL REMAIN
THE BEST DISINFECTANT
FOR ALL PURPOSES

Send for Jeyes' Guide to Practical Disinfection

Jeyes' Sanitary Compounds Co Ltd
64 CANNON STREET, LONDON, E.C.4



THE LYRIANETTE.

2-Valve for Broadcasting only.

Complete with Claritone Loud Speaker. All batteries and D.E. Valves. No accumulators. Universally admitted the best set that has appeared on the market.

Price:

19 GUINEAS, Complete,

B.B.C. Tax, 15/-.

Also Made in Three Valves.

Write now for leaflet L2 describing this receiver.

RADIO INSTRUMENTS, Ltd.,

WORKS, OFFICES & SHOWROOMS:

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Phone: Regent 6214-5-6. Telegrams: "Instradio, London."
Northern Depot—19, Hogwood Avenue, MANCHESTER; Trinity House, Commercial Street, LEEDS.



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CRYSTAL SET

IS LIKE LISTENING TO THE
MUSICIANS IN YOUR OWN
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Price, as illustrated, **30/-**
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Showrooms: 179, Strand, W.C.2,
5, Yelverton Road, Bournemouth.

**WIRELESS
VALVES**



One of the bays of the Valve Exhausting Dept.

**More Mullard Valves
sold than any other kind.**

Naturally this statement is not easily demonstrated when it is so difficult to get comparative figures, but this solid evidence we have:

The Mullard Radio Valve Works, which is working full pressure to meet the demand for Mullard valves, is the largest of its kind, and is solely devoted to the manufacture of wireless valves.

The Mullard range is comprehensive, including receiving, rectifying and transmitting valves for all outputs from milli-watts to kilowatts.

All Dealers Stock them.

Mullard



A Valve for Every Wireless Circuit

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

(B.P.S. 109.)



Trans-Atlantic Telephony Trials

THE recent relaying by the British Broadcasting Company of the Broadcast transmissions of speech and music from K.D.K.A., the Pittsburgh Station of the **Westinghouse Company of America**, and other American Stations, was a milestone in the history of wireless and reflects the greatest credit on the engineers on both sides of the Atlantic.

THE transmissions from Pittsburgh on a 100 metres wave-length, were part of a research programme arranged by the **Associated Westinghouse & Metropolitan-Vickers Companies**. The former Company was the originator of commercial broadcasting, and the latter are the manufacturers of the well-known "**Cosmos**" Radiophones and "**Cosmos**" Radiobrix for the reception of broadcasting.

"**COSMOS**" Radiophones, "**Radiobrix**" and Accessories are the most efficient and up-to-date instruments on the market and are designed under the supervision of Mr. N. P. Hinton, who is the inventor of the well-known Rejector Circuit Arrangements for eliminating interference.

ASK YOUR LOCAL DEALER FOR A "**COSMOS**" CATALOGUE, OR WRITE DIRECT TO:

METROPOLITAN
Vickers
ELECTRICAL CO. LTD
TRAFFORD PARK ♦ MANCHESTER

Have you obtained your copy of that wonderful shillingsworth—
"Building with Radiobrix"? Post free from above address, 1/5.

|||||
DO NOT ! ! ! ! !
MISS IT ! ! ! ! !

The first issue of

'RADIO'



WIRELESS enthusiasts have something good coming on March 31st, when the first issue of 'RADIO' appears.

Teeming with up-to-date news and views on important matters of the moment, No. 1. of 'RADIO' will be of utmost interest alike to amateur and expert.

Few can afford to miss the contributions from the pens of such eminent writers as Sir Richard Glazebrook, J. C. Squire, A. P. Herbert, and others.

'RADIO' will be printed on a fine art paper with a striking three-colour cover. Look for it. Ask for it.

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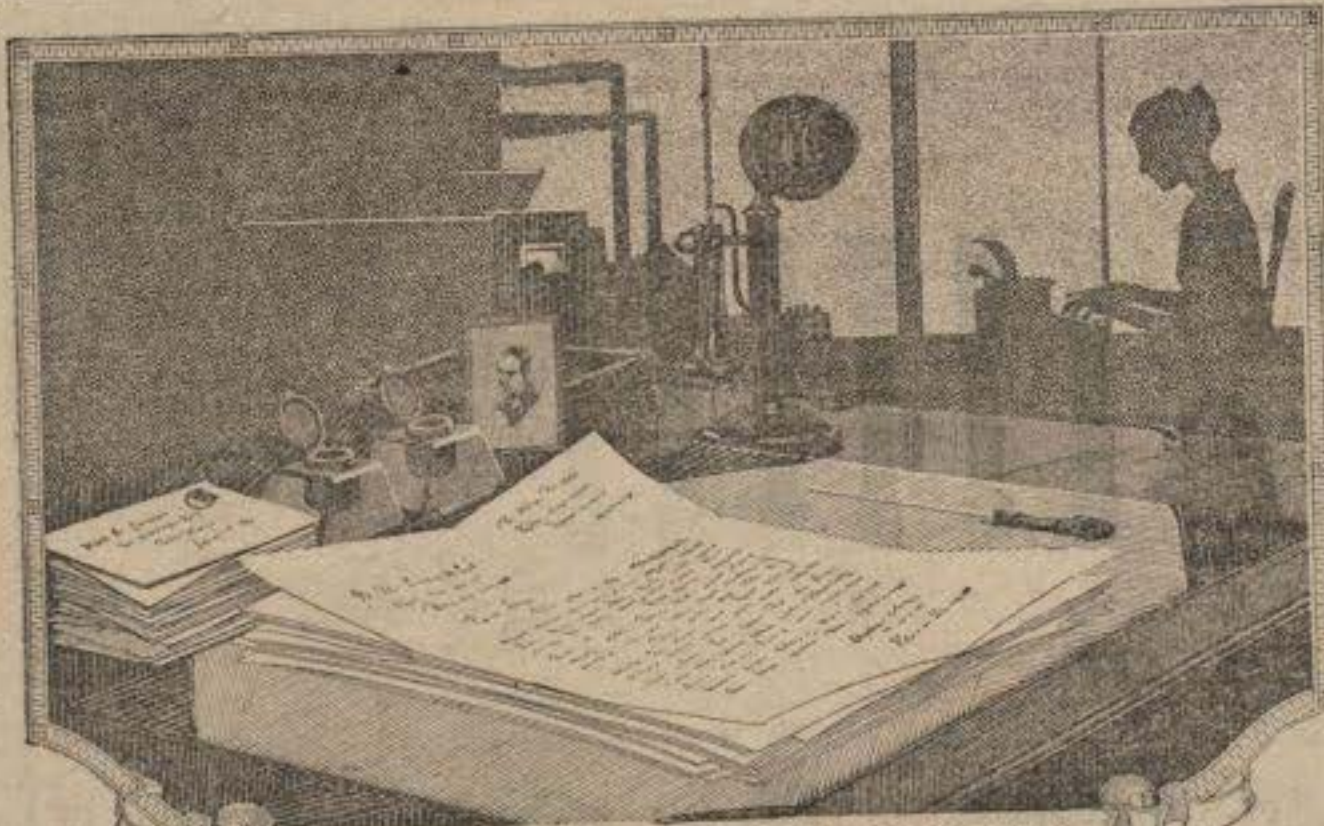
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APPRECIATIONS

47 HURST ROAD, BARNET, November 22nd, 1923.
The Cosser Valve Co., Ltd.
Dear Sirs,
After testing every popular make of valve now on the market, on a standard three-valve set as described in "Modern Wireless," I must congratulate you on your Cosser Valve, using P1 as Detector and L.F. and P2 as H.F. Amplifier.
This combination of valves is the only one that will allow me to receive American broadcasts perfectly.
I am,
Yours faithfully,
J. H. HARRIS

85 ABERNETHY ROAD, BARNET, November 25th, 1923.
The Cosser Valve Co., Ltd.
Dear Sirs,
In February last I decided to make a two-valve wireless set. I considered it and bought two well-known British-made valves. These only lasted a very short while, and I could only hear 25V, and sometimes 210 very weak. I bought another pair of valves also by a well-known British firm, these gave a little better results than the others. One of my valves burnt out the other week so I replaced it with a Cosser P1. I have received amazing results since I have used your valve. On the 24th inst. between the hours 12.30 a.m. and 4.22 a.m. I heard WGY, the General Electric Co.'s Station in Schenectady, New York, using the Cosser Valve, clearly and loud, but I feel sure that I would have had twice as good results if only I had had a Cosser P2 in place of the other valve I used. May I also say here that since I have used your valve I have received every British Broadcasting Station.
Since hearing my Cosser Valves two of my friends have bought two each, and, as you advertised, your valves only require a very small amount of current to work them. I received WGY with 5V valve on the filament and 45 volts on the anode.
I remain,
Yours truly,
LACK WOOD

17 BUCKINGHAM ROAD, UXTON, NANTWICH, LUTON, 8. E. 13
The Cosser Valve Co., Ltd.
Sirs,
I recently purchased one of your valves, a P1, which I use in a four-valve British Circuit. I am obtaining really wonderful results, receiving 210, 377, 2813, 48M, 107, 5WA, 24V, 1100, and also Continental Stations, Radio and Koda Scandinavia. My aerial is 25 ft. high and 40 ft. long. I feel that the P1 is admirably suitable for all stages of amplification. Previously I had used other valves, but they do not attain to the same standard of efficiency.
I Victoria Place, BATHURST, BERKSHIRE, January 4th, 1924.
The Cosser Valve Co., Ltd.
Dear Sirs,
I feel I must write to tell you how pleased I am with your valves, of which I have two, one H.F. and one Detector.
As you see by my address I do not live in an ideal spot for reception of the northern stations, but on the very first night when I experimented with my first valve set, I received in Newcastle "clearly" and "very loudly" on two pairs of headphones.
I am going to add a stage of L.F. to my existing set and shall certainly use a "Cosser" as nobody could wish for a finer one—as I tell all my friends who ask my opinion.
12 LYONS ROAD, BURNHAM HILL, LONDON, S.W.2, September 20th, 1923.
The Cosser Valve Co., Ltd.
Dear Sirs,
I thought it might be of interest to you to know that using my set consisting of one H.F. valve (Cosser P2), Crystal, and one L.F. (Cosser P1) I am able to receive WGY, New York, with strength sufficient to hear every word with ease whilst using several pairs of headphones.
Several other American Broadcasting Stations come in at varying strengths. Providing atmospheric conditions are normal I can do this every night with certainty.
I think this speaks rather well for your valves, also I find that they are very low in current and operate with a very slight filament current. I have tried most
42 BRIMINGHAM ROAD, BIRMINGHAM, November 21st, 1923.
The Cosser Valve Co., Ltd.
Dear Sirs,
It might interest you to know that I picked up WGY (General Electric Co.), New York, on a two-valve set of my own construction using one H.F. and Detector.
The second was my local and distinct that I turned out the H.F. and on the the Detector, a Cosser P1, I continued to hear the programme into "Four Old Joes."
Yours faithfully,
GEORGE HARPER

83 WOODMERE ROAD, FORMER GARD, LONDON, E.7
The Cosser Valve Co., Ltd.
Dear Sirs,
I feel I must write and tell you that some time back I made up the famous H.F. 100, and being my first attempt at wireless I was very disappointed with my results having used the standard best valves and changed my transformers to Radio Instruments. Finally, I purchased a Cosser P1 and was astounded at the difference it made both in volume and programme clarity and speech.
I am,
Yours faithfully,
J. H. HARRIS

85 FORTSMOUTH ROAD, NORWICH, November 26th, 1923.
The Cosser Valve Co., Ltd.
Dear Sirs,
After visiting the Wireless Exhibition on Saturday last I purchased one of your Cosser P2 Valves. Last night I switched on just after 11 p.m. and picked up a number of stations. First it was WGY, the well-known American Station, and I was able to listen almost uninterruptedly until about 11.30 p.m. I was using one H.F. Valve, and one L.F. Valve, but I am sure I could have received him quite well without the L.F. in use, had I had time to try it out. I've had my set some time now, but have never before had I been able to really get any of the American Broadcasting Stations. Also I have never before had a Cosser P2. Of course there may be no connection between the two, but still I think it is a coincidence worth mentioning to you.
I am,
Yours faithfully,
J. H. HARRIS

122 BARNER ROAD, EAST MILEBURY, BUCKINGHAM, July 26th, 1923.
The Cosser Valve Co., Ltd.
Dear Sirs,
I have been experimenting with the Fleming circuit for some time and it may interest you to know that I am getting a Lead that is fourteen miles distant, on a Lead Speaker, reasonably loud, without any other means than the well-known Fleming circuit, using one valve and that a Cosser. I have tried different makes of valves that I have experimented with, but cannot get within twenty miles of the Cosser—in fact, they will not work a Lead Speaker at all.
Yours,
F. HILL

75 SHAKESPEARE AVENUE, BATH, December 11th, 1923.
The Cosser Valve Co., Ltd.
Dear Sirs,
I think it may interest you to know that on December 2nd, between 2.25 and 4 a.m., I received U.S.A. telegrams very clearly on one valve only—and that Valve a Cosser P1.
I have written to the Station in question, asking them to confirm that part of their programme which I heard and which I have quoted.
Could I have used valves of another make, but I am sure you are well-versed in Cosser and feel that as a detector they give a far more faithful reproduction of music than any others I have tried.
I have not yet used a P2 for my H.F., but I hope to do so when I next have to replace a valve.
Yours faithfully,
WILFRED E. SCOTT

102 DENMARK STREET, LIMA, NORFOLK, September 9th, 1923.
The Cosser Valve Co., Ltd.
Dear Sirs,
It may be of interest to you that, using one of your P1 Valves in a plain circuit—with reaction, I have, in three tests, been successful in picking up American Broadcasting.
These tests were carried out on the mornings of the 5th, 6th and 7th respectively, and consisted on each occasion first WGY, and then the standard H.F. and W.A.F. also came in at about 11.30, while telegrams from four stations in all was available.
For a sensitive and reliable valve, this has proved itself really able.
Yours faithfully,
ALAN J. SHORT



Do you know it?

The "Abbiphone" Model C.R.O., the smallest set passed P.M.G.

THIS miniature Crystal Set, a typical out-of-the-rut "Abbiphone" Wireless Product, constitutes the most inexpensive method of enjoying reliable reception of the excellent programme broadcast every night. We guarantee the reception of broadcasting up to 15 miles, but as a matter of fact, letters from satisfied users show that excellent results are being obtained at 30 miles. This instrument comprises a miniature Crystal Detector (prov. patent), Tuning Inductance and the necessary Terminals fitted to an engraved Ebonite Panel, mounted on a polished mahogany case. Wave length range 350-700 metres.

Price 10/6, Post free 12/- (B.B.C. Tax 1/-).

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18/6

THE NEW FELLOWS LIGHTWEIGHT PHONES

weigh under 6 ozs. and are extremely comfortable. With the special spring adjustment, the earpieces may be moved into any desired position, or separated without the use of adjusting nuts. This fitting is specially designed not to tear the hair. Wound to 4,000 ohms, they are very sensitive and are well made with durable aluminum head bands, stallooy diaphragms, etc.

Add. of The Fellows Magneto Co., Ltd., London, N.W. 10.

FELLOWS



Half-a-crown will buy one small Component or a Book worth pounds to you—which will you choose?



Easily the most helpful Radio Book ever issued—get it to-day!

HALF the worry and annoyance in operating or building a Receiving Set comes from a lack of knowledge of the elementary principles of Radio—certainly not from any lack of enthusiasm.

Most people who take up Radio, sooner or later want either to build a Set for themselves or to find out how theirs works. And the trouble is how to get together quickly a good working knowledge. It is to those that the new Book "500 Wireless Questions Answered" makes its special appeal. While filled from cover to cover with vital technical information, it is not a text book. Rather it is a friend to which you

can turn when you want to ask a question or to seek assistance.

Judged on the amount of information it contains and its wide scope it is really a remarkable book. Whether you are an experimenter or a novice, whether you are using a ready-built Set or building one for yourself, you will find this Book absolutely invaluable with its diagrams, charts and lucid explanations. Hundreds of readers of "Wireless Weekly" willingly pay half-a-crown for the privilege of getting *one* question answered by an expert, yet here you get the replies to 500—and all for the cost of 2/6. From your Bookseller or sent post free 2d. extra.

Other New Radio Press Books:—

Tuning Coils and how to wind them.

Series No. 16. By G. P. Kendall, B.Sc.

There is probably no single Component in any Receiving set able to exert so much influence as an Inductance Coil. A highly efficient Coil (or Coils) will often make all the difference between mediocre results and really clear and loud reception.

Even if you feel that your present set is giving tolerably good results, the chances are that it will be worth your while—presuming that you are using plug-in coils—for short wave-lengths to use a set of home-made basket coils. Such coils as these have particularly low self-capacity.

This new book by G. P. Kendall, B.Sc. (staff editor), contains concise details for making every type of Coil used in Wireless to-day. All necessary data, such as diameter of tubes, gauge of wire, number of turns, etc., are given—the results of the author's own experiments.

1/6

Wireless Sets for Home Constructors.

Series No. 17. By E. Redpath.

The latest addition to the Radio Press Series of Constructional Books. Contains designs for a number of Receiving Sets of proved efficiency. The author has had considerable experience in designing Sets suitable for the average enthusiast to make up, and this Book is the direct outcome of experiments carried out during the last few months. Every instrument is well within the ability of the man who can handle ordinary household tools, and full particulars are given for making even the actual components required. The scope of this book includes Crystal and Valve Receivers with a range from 25 miles up to 3,000 miles on telephony.

2/6



Series No. 12.

2/6

2/8 post free direct.

Radio Valves and How to Use Them.

By John Scott-Taggart, F. Inst. P.

Just published. The most helpful Book on the Valve available for the beginner. The text has been deliberately written so that all technical explanations can be understood by anyone. Remember, the Valve is easily the most important part of your Set—if you do not understand its working, you cannot be sure that you are getting the best results. Buy a copy to-day and keep it handy—you'll often find it of very great assistance.

Pictorial Wireless Circuits.

Series No. 8. By Oswald J. Rankin.

Because beginners often find it difficult to read a Valve Circuit and to follow the diagram of connections, this new book makes use of an entirely new idea. The component parts of a circuit are shown in pictorial form and the connecting wires are drawn in very clearly. All forms of Crystal Circuits and Valve Circuits are given. 1/6 (post free 1/8).

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—this shows the vital difference between the **Brown** and all others.

NO other Loud Speaker can approach the **Brown** for volume and purity of tone because the principles employed are totally different.

Instead of an ordinary flat diaphragm (usually of soft iron) attracted in two places by the poles of a magnet, the **Brown** uses a vibrating reed. In the illustration above you will notice that instead of the diaphragm being attracted to the poles of the magnet, it is the reed which is attracted. At the end of the reed is anchored the centre of a cone-shaped aluminium diaphragm spun to the thinness of paper.

It is due to the sensitiveness of the moving reed and the flexibility of the aluminium diaphragm that the **Brown** Loud Speaker can give such truthful tone renderings.

Remember the purchase of a Loud Speaker is an investment—if you select a **Brown** you will know that you have chosen the one approved by music critics and those who are in a position to judge.

Prices :

Model H.1. 21" high.	
120 ohms	£5 5 0
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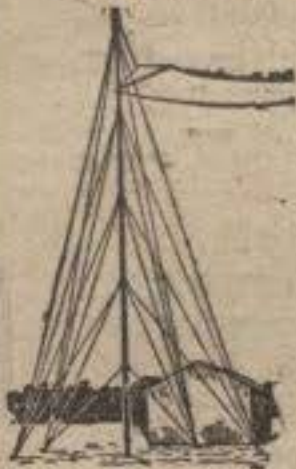
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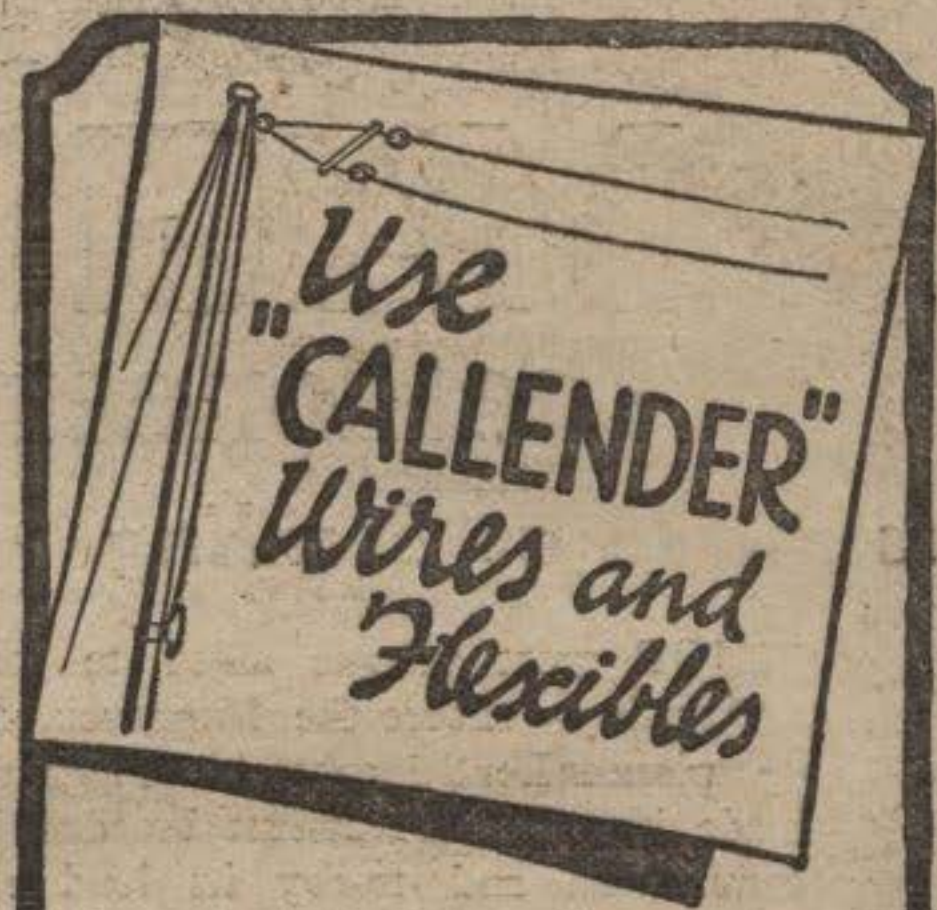
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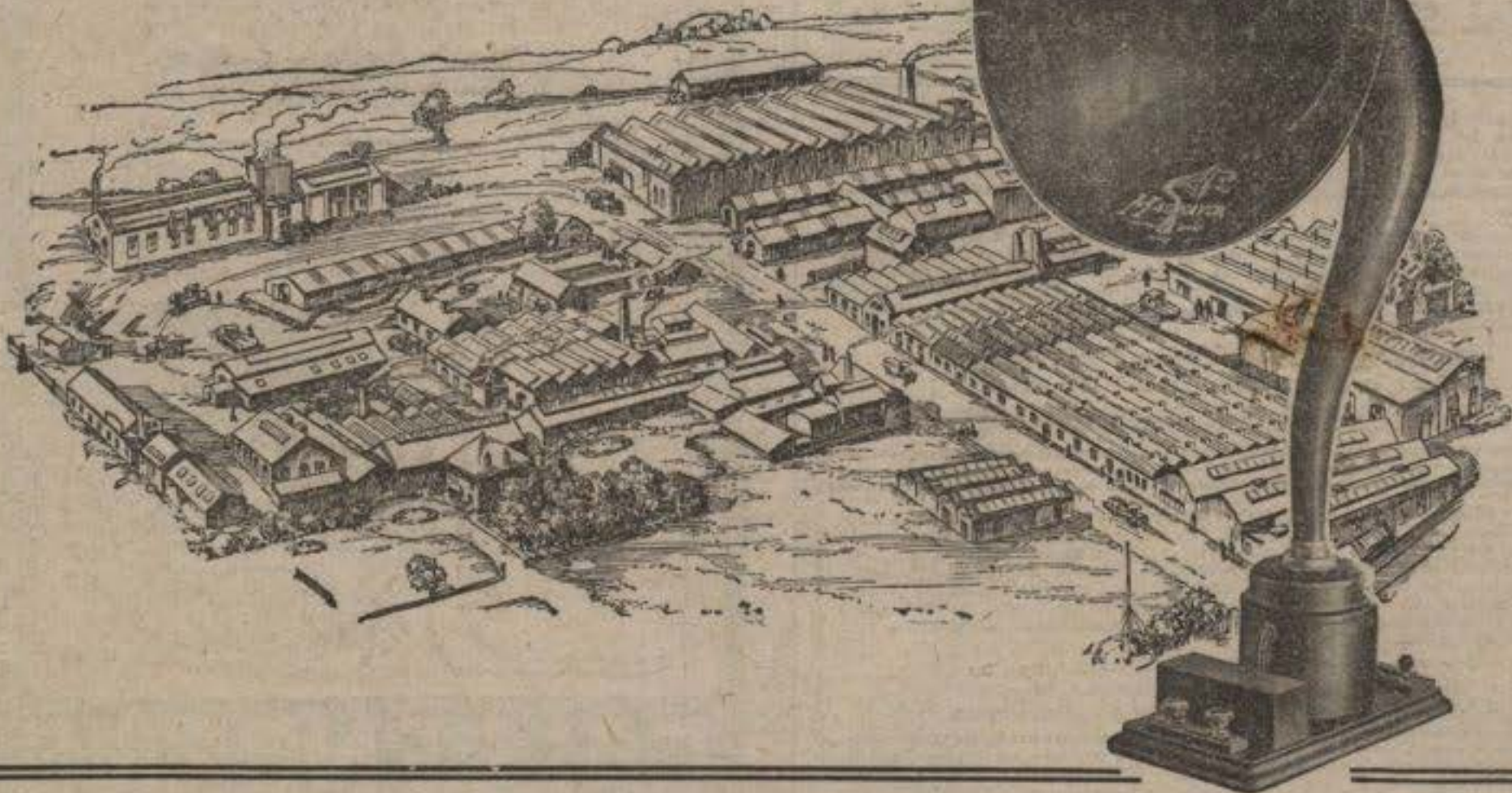
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