

BRITAIN TO INDIA BY MOTOR-CAR.



THE OFFICIAL ORGAN OF THE B. B. C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week commencing SUNDAY, March 1st.

MAIN STATIONS.

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

HIGH-POWER STATION. (Chelmsford.)

RELAY STATIONS.

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

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OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR NEXT WEEK.

LISTENERS' LETTERS.

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., containing programme suggestions or criticisms, should be sent to the Organiser of Programmes, the B.B.C., 2, Savoy Hill, W.C.2.

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The Marvels of Magnetism.

By Sir OLIVER LODGE.

[This week we publish the fourth of the seven lectures on "Ether and Reality" which Sir Oliver Lodge is broadcasting from London.]

ONE of the most important things that we know about electrons and protons is that they can never be either brought into existence or put out of existence: they can only be moved about from place to place—they are, in that respect, like any other form of matter. They can be transferred from one body to another; they can be accumulated so that one body has an excess, but some other body must have an equal defect. An extra number of electrons gives a negative charge to the body; anything with an excess of unbalanced protons is positively charged.

But it may be said, surely, when a thing is discharged (that is, when one body sparks into another, as when you connect the two coats of a Leyden jar), the two charges disappear! Yes, they "disappear": that is the right word. They are no longer apparent; but they have not gone out of existence. They have re-grouped themselves; the two opposite charges have got close together, they have, as it were, reunited; they are mutually satisfied; they make no more disturbance or strain, their lines of force have, as it were, shut up, or become exceedingly short. They have neutralized each other so far as outside effects are concerned; but they have not obliterated each other, their existence is not terminated: they are there ready to be separated again, or if not they, some others like them. The two oppositely charged bodies have become neutral.

We never really produce or destroy electricity. What one body has gained, another has lost, and when the balance is restored, there is equilibrium. We produce or display electric charge simply by transfer, simply by making manifest what was previously existent. We pull out infinitesimal lines of force and make them extend across perceptible space: we thus

in a way generate an electric field; but the field was pre-existent, though infinitesimal and non-apparent before we displayed it.

If we liken the lines of force to elastic threads, they are elastic threads of infinitesimal length, capable of being stretched *ad libitum*, without limit: the lines never snap, nor do they ever shrink up into absolute nothingness. To make this statement quite safe, we ought to say that they are not "known" to do such a thing in any of our experiments, however violently we treat them. Whether they ever shrink to nothingness of their own accord, remains to be seen; such a discovery has not yet been made.

What we have now to learn is that something of the same sort is true of magnetism: we never really generate magnetism, any more than we generate electricity. We can make a magnet, just as we can charge a body; but the magnetism was there beforehand, just as the electricity was: we have only made manifest what was pre-existent.

So far, there is similarity, but now there are differences. We cannot charge a body with one sign of magnetism, say the north-seeking kind, leaving another body charged with the south-seeking kind. Every magnet has an equal quantity of both kinds, but instead of being close together, they can be separated by the whole length of a piece of steel.

That is an old-fashioned method of regarding magnetization, and has been known for centuries; but the inner meaning of it has not been so thoroughly known. There is a fundamental difference between electric and magnetic lines of force, a difference quite definite, though, perhaps, not easy to specify completely.

The main difference is this: an electric line of force has two ends, a positive end on a proton, a negative end on an electron. A magnetic

(Continued overleaf.)

The Marvels of Magnetism.

(Continued from the previous page.)

line of force has no ends, it is always a closed loop. We may not think of a magnetic line of force as analogous to an elastic thread joining two particles or pulling them together, it is more like an indiarubber ring; it is looped or closed on itself, it has no ends. But the loop is one that can be stretched, it can be expanded so as to enclose a big area, or it can shrink up until it is too small to be appreciable. It never shuts up to nothing; it never goes out of existence. If you call these loops magnetism, we never generate magnetism; we open it out.

The Earth as a Magnet.

An inert piece of iron is full of such infinitesimal loops; the act of magnetization opens them out and makes them perceptible. Part of them then lies in the air; but the air has nothing to do with them, they do not really exist in the air, they exist solely in the Ether. And the iron is not necessary either; it may have an extra number of the loops, and without iron or some similar substance, we might possibly not have discovered them, or not discovered them so soon; but they are there all the time, everywhere.

The Ether is full of them; and it so happens that in or near some large bodies, like the earth, some cause has already opened out a few of those loops; so that the earth behaves like a permanent magnet. What has magnetized the earth we do not completely know; but it was owing to that fact that the Ancients were enabled to discover magnetism. And some substances, even when dug out of the earth, have the power of retaining these loops in an opened-out condition: in other words, some ores of iron are natural magnets. They are not very strong—artificial magnets can be made much stronger—and as the cause of natural magnetism is not known, it is not the most instructive kind for serious contemplation.

Blindfold Methods.

It was long ago known, however, that the property of retaining the loops in an opened-out condition was possessed by steel, and many other substances in a greater or less degree; and there were rather blindfold methods also known by which one already magnetized body could excite magnetism in another. The natural idea would be that the magnetism of one was transferred to the other, and that what one body gained, the other lost. That is not so. It is so in electric charge; it is not so in magnetism. The magnetic influence or so-called "induction" is exercised without loss: one magnet can magnetize any number of others without itself being any the poorer; there is no limit to the amount of magnetization that can be produced, once it is started.

Magnetism and Life.

In this respect, it is rather like life. An oak can produce a large number of acorns, and each acorn has the potentiality of producing an oak; and so on without limit. Wherever life exists, it can increase prodigiously; not at the expense of the original source, but as if there were an infinite reservoir from which it could be drawn. The analogy is striking, but, perhaps, not helpful; for though we only know a little about magnetism, we know much less about life. We do not explain the unknown by the still more unknown, but we can draw attention to analogies and similarities, in spite of immense and important differences.

There is this further similarity, however, that production of more magnetism, or, more accurately, the display of pre-existent magnetism, is not accomplished without expenditure of something. It is not magnetism which is expended, but energy: energy must be ex-

pendent, that is, work must be done, in order to produce more magnets; and if energy is not expended, nothing happens.

So it is with life. A plant can produce innumerable seeds, and thus give rise to innumerable plants, but not in the absence of energy, not without the rays of the sun. There must be available energy, and that is consumed in the process.

Forgetting the Sun.

We live in such a stream of energy coming from the sun that we almost forget its existence; it is essential to every movement, it is essential to the display of every form of life. Life may be there, in some imperceptible form, unknown to us; but without radiant or etherial energy, it could not enter into relation with matter, it could not grow and develop and become conspicuous.

What life is, we do not know; what magnetism is, we are only beginning to learn. But the two have this in common: they may be dormant, imperceptible, inactive; by means of energy they can be displayed, and displayed in unlimited amount. There is, as it were, an infinite amount available; or, if not infinite—that is, without limit—the limits are beyond anything that we have detected or imagined. We cannot say much about life (at least, I cannot), but I can say something more about magnetism, which is apparently a much simpler thing.

A Tremendous Discovery.

We not only have the power of passing it on by help of an ordinary magnetized body, which we pick up; we have the power of magnetizing a body *de zoro*. We cannot generate the loops, it is true, but we can open them out, even if none already opened out were given us. We do not require a permanent magnet in order to magnetize bodies. What do we require? We require a moving electric charge; that is, we require to get an electron and a proton separated from each other and rush them along.

We generate magnetism by means of electricity. The two are remarkably inter-related; they are by no means the same thing. Electricity can generate magnetism, with the aid of energy expended. This was discovered by Arago early in the nineteenth century; and a few decades later, Faraday made the tremendous discovery that magnetism could generate electricity—also by the expenditure of energy. And now every dynamo is doing it.

The Link Between.

But these terms are not quite accurate. When I say that electricity can generate magnetism, I am speaking popularly. More accurately, an electric current can open out pre-existent magnetic loops and thus generate a perceptible magnetic field. And when I say that magnetism can generate electricity, I ought to say that a magnet enables energy to generate an electric current; that is, to set electrons in motion.

Motion, mechanical motion, is the link between the two things, electricity and magnetism. And it is by aid of mechanical motion (which is not an etherial process, pure and simple, but a material one) that electricity and magnetism in combination are able to interact with matter; and it is thus that they have come within our ken.

We realize electrical and magnetic phenomena by the motions which they are able to produce; we have sense organs for the purpose. Our physiological organism (in some mysterious way, to which we have grown so accustomed that we fail to realize the mystery) enables us to perceive mechanical motion: we can see pieces of matter moving. When we see the gold-leaves of an electroscop diverge, we know

that they are electrically charged. When we see a galvanometer deflect, we know that there is an electric current in its neighbourhood. When we see two pieces of iron or steel jump together, we know that they are magnetized.

We have a further most extraordinary sense. When we look at the flame of a fire or the filament of a lamp, or at the moon or a star or a landscape or, indeed, at any visible object, we know—at least, some of us have learnt to know—that there is an electromagnetic disturbance in the ether, travelling at a known pace, reaching our eye, and in some curious way stimulating the optic nerve. The sensations we experience directly: the meaning of those sensations, the causes which have excited them, the processes to which they are really due, are matters for inference, that is for scientific discovery.

Correcting Our Knowledge.

The senses give us the results, they do not tell us about the mechanism. It has been no easy matter to discover the mechanism, and there is much still to be discovered about it. Our explanations are bound to be dependent on the present state of scientific knowledge; we may be sure that posterity will know much more.

Meanwhile, we can try to learn what is already known: and in so far as our knowledge is inaccurate as well as incomplete, we must be always ready to correct it. We are certain that our knowledge will have to be enlarged; our hope is that it is accurate as far as it goes.

We live among difficulties, our life is bound by a struggle; but it may be a co-operative and not a competitive struggle.

An Unlimited Reservoir.

Knowledge in this respect is like life and magnetism: there is an unlimited reservoir from which to draw, and the imparting of knowledge does not lessen the amount possessed by the imparter, it is transferred without loss, though doubtless, with the expenditure of some energy. Knowledge grows from more to more. By diffusion it is increased: what one gains, another does not lose. Some energy and skill are needed for broadcasting; but it is an operation that can be conducted without loss: if the transmitter suffers at all, it is only his bodily energy which is consumed. A magnet which has excited other magnets may be even stronger than before. Life which has excited other life may still be vigorous. There may be temporary fatigue: a shrub may be temporarily exhausted by producing seeds, but it soon recovers. Fatigue is natural to material organisms and to any expenditure of energy; but recuperation follows, and next year it is ready for a fresh crop.

Learning From Facts.

Certainly, in the case of a physiological organism, fatigue may be pressed to excess: exhaustion, old age, and death lie in wait for bodily organisms: it is not they which are permanent. A magnet may be knocked into inefficiency by hammering; its loops shrink up into apparent nothingness, but they have not gone out of existence. A loose tile from a house-top may destroy the mechanism of thought, and damage irretrievably the working of an organism: thereby life and mind will disappear from our ken. But if the analogy holds, they have not gone out of existence. So far as we learn from science, nothing goes out of existence; it only changes its form, it may become inappreciable to our senses, it may to all appearance cease to be.

That is the Appearance. What is the Reality? That question must be answered by Science. In the case of magnetism and electricity it has been answered; in the case of life and mind it is in process of being answered—but, of course, not without controversy. Friendly discussion and controversy are to be welcomed. In this, as in all other matters, we must learn from the facts.

Making Listeners Jump!

By G. K. Chesterton.

[In last week's "Radio Times" Mr. G. K. Chesterton propounded some novel views on broadcasting in his own inimitable style. This week we publish the continuation of his article.]

WE all of us, in wandering about the world, come upon curious corners that contain very important matters. We often happen, so to speak, to hear small people saying very big things. Some utterly unknown man, of some humble and perhaps obscure trade, will have a point of view or a type of experience that we have never heard before, and that we believe the readers of the newspapers have never heard before.

He will sometimes need to be a man who practically never reads the newspapers himself; and there are many more such men than the writers and readers of newspapers probably imagine, especially among country people or men who have followed the sea.

A Question of Human Nature.

But the man may be entirely urban; he may be found in any of the grades of industrialism, and very probably in one of the little and less-known trades that depend upon or link up the great industrial operations. It will very probably be a trade that we never even heard the name of before. But it may be anything and it may turn up anywhere. The mark of it is that the angle of the argument or the point of the story is something that we find to be interesting and know to be new.

The grievance is not the ordinary Socialist grievance. The adventure is not the ordinary Imperialistic adventure. It is something that may possibly throw an entirely fresh light on acute contemporary crises or problems; but it is not the same as the contemporary criticism of them on either side. The thing I mean, like most valuable things, is at once indescribable and unmistakable. It is a question of human nature; and must be treated very tactfully in relation to much more important laws of human nature.

Manners Versus Radio.

Manners, not to mention morals, are a much more valuable discovery than wireless telegraphy. In a great many cases it will be much better to leave such a man in his social setting and merely add his experience to our own experience; in many cases it is probable that self-consciousness would entirely destroy the natural force. But I know of cases in which, after listening to such a man in a third-class carriage or a public-house, I should think I was acting as a very good citizen and a very fortunate servant of truth and justice if I said to that astonished individual: "Now you come and tell that to ten thousand people."

Not the Voice of England?

By experiments conceived in that spirit, I believe it might yet be possible to outflank or get past the rank of unreal conventions that make so much of our journalism and politics both dull and deceptive; to get behind the facade of false reputation and fictitious generalities that represent the England we live in as something quite different from itself.

I do not mean what is commonly connoted by anything revolutionary; the revolutions also have become conventions. I mean that so long as the new science goes to the newspapers for its topics or to the Parliament for its names, the voice that speaks to the multitude will not be the voice of England or even the real voice of any Englishman; it will only tell the majority what the minority have already found to be false; and shout at the back-row of an audience of which the front-row is asleep.

Dancing Round the World.

The "Light Fantastic" in Other Lands.

NOWADAYS, everyone likes dancing, and all lovers of Terpsichore will be interested in the special programme to be given at Cardiff on Saturday, March 7th. Under the title "Dancing Round the World," it will comprise national dances of various countries, and will give a very good idea of their characteristics.

Although modern ballroom dancing has produced some weird and curious forms, the national dances of most nations have been preserved more or less in their original state and are still performed by the peasantry all over the world.

The love of the dance has existed from the remotest ages. It is natural for human beings of all races to jump when delighted or excited, and this primitive instinct led to the expression of the emotions by systematic means. This in time led to the invention of dances suitable to almost every occasion—such as weddings, wars, religious ceremonies, and even funerals. Among the ancient Greeks and Romans dancing was used as a means of physical culture.

Probably no country has so many graceful national dances as Spain. Many of them owe much to Moorish influence; but they differ considerably in the various provinces.

They Had to Join In.

One of the most popular is the Fandango. Well done, it is very pretty, and is accompanied by castanets and vigorous snapping of fingers. Suddenly there is a cessation of the music and the dancers stop dead in whatever positions they may happen to be at the time. When the music restarts, they bound again into full activity.

A writer of the seventeenth century tells a curious story about the Fandango. It reached the ears of high ecclesiastics that this dance was not altogether "proper," and a conclave of prelates assembled to discuss the matter. They were for condemning it on the spot, but one of them, more broad-minded than his colleagues, said that it was unfair to judge without having seen. Thereupon, a man and a woman were summoned and were asked to dance before the assembled dignitaries, and their graceful movements so delighted the prelates that the latter began to beat time with their hands. As the



Italian Peasants dancing the Tarantella.

dance proceeded, the ecclesiastics could contain themselves no longer and, one by one, they got up from their seats and joined the artists in the dance! After that, the Fandango was allowed to continue unchecked in Spain.

Other well-known Spanish dances are the Gibadina, the Alemana, the Zapateado, the Zorongo, the Jota, the Tuscana, the Bolero, and the Seguidillas. The latter are not only national dances, but popular stanzas with which the dances are accompanied. They are mentioned by Cervantes in "Don Quixote."

The Bolero is more graceful than the Fandango, and usually consists of five distinct parts. The Zorongo is a very quick dance, and the Tuscana has also been popular in the South of France since the Middle Ages.

To Give Their Husbands Courage.

Like the Spaniards, the Russians are great dancers. Their method of dancing in a seated position is well known, and requires a great deal of dexterity to accomplish.

In the East and among savage tribes national dances occupy a very important place. The women Negroes of the Gold Coast dance a war-dance while their husbands are away fighting in order to give them courage; and the Dervishes perform their famous whirling dance in order to become mediumistic and to obtain superhuman knowledge. Sweden possesses some very pretty national dances, and, indeed, the Swedes are great lovers of dancing of all kinds. Like the Greeks and Romans of old, they use the dance as a means of promoting health, and the well-

known Swedish Drill contains many movements that may legitimately be called dancing.

France, Norway, Denmark, Italy—all have their national dances. Especially popular in the latter country is the Tarantella, which is generally accompanied by the guitar or tambourine.

Rumour has it that this dance owes its name to tarantism, a kind of St. Vitus's Dance. It was found that music was especially beneficial to sufferers from this complaint, and a special dance was composed to soothe them. It is possible, however, that the dance really owes its name to Taranto, the town where it was especially favoured.

CHARLES TRISTRAM.



A Spanish Dance in the Open Air.

Official News and Views. GOSSIP ABOUT BROADCASTING.

The New Bill and the B.B.C.

THE new Wireless Bill has attracted a good deal of criticism. The B.B.C. had no share in its drafting, but naturally has an interest in an effort designed to regularize the conditions which make it possible to provide more and better services to listeners. The P.M.G. has pointed out that the "powers of search" are not an innovation. The sub-section of the new Bill which embodies these powers "is almost purely a consolidation of the existing provisions, and merely re-enacts with minor amendments Section I, Sub-Section 4, of the Wireless Telegraph Act, 1904." It is pointed out, also, that the powers of search "have existed for twenty years, exist to-day, and continue to exist whether the new Bill becomes law or not."

Amendments Possible.

It is, of course, only right that legislation of this sort should be subjected to the closest scrutiny, and Parliament may be disposed to modify the provisions of the Bill in Committee. But the million and a quarter licensed listeners who loyally pay for the broadcast service will hope that, however the Bill may be changed during its passage through Parliament, it will at least, in its final form, have the effect of putting a stop to intentional evasion. There is another point which listeners will appreciate. That is that if the B.B.C. is to develop its plans and to continue to improve its service, more money must be forthcoming. The present burden of three programmes for a penny does not appear excessive. It can be kept at this figure if all listeners take out licences. Elementary considerations of honour should be as potent as legislative enactments. Anyway, public opinion has the last word.

A Musical Secret.

Admirers of the Savoy Bands will be interested to hear that the Savoy Orpheans, the Savoy Havana Band, and the Boston Orchestra are to give a third concert at the Queen's Hall, on Tuesday, March 10th. The fact that the Queen's Hall has already been filled twice by the attraction of syncopated music seems a sufficient reply to all those who said that syncopated music could have no place on the serious concert platform. The programme for the third concert will be almost entirely new, and it will also contain a surprise. This is a new symphony specially written by a serious musician, well known in London, and the son of a musician who was world-famous. The name for the moment is being withheld, but it will be revealed after the concert.

Musical Comedy Programme.

A musical comedy programme at London on Saturday, March 14th, will include songs by Miss Grace Gordon and Mr. Frank Cochrane (the original singer of "The Cobbler's Song" in *Chu Chin Chow*), and syncopated songs by Mr. Cyril Ramon Newton and Mr. Billy Mayerl. Mr. Newton is already familiar to listeners, who hear him singing the choruses of many of the numbers broadcast from the Savoy.

At 8.30 p.m. a "New Feature by Old Friends" will be broadcast. Listeners are asked to suggest a title after hearing it, and the sender of the best title received not later than first

post on Tuesday, March 17th, will be invited to attend the next feature performance in the London studio.

"Tannhäuser" at Cardiff.

Following the success of the production of *Lohengrin* at the Cardiff Station recently, it has been arranged to give a performance of *Tannhäuser* there on Wednesday, March 11th. The cast will include Mr. Harry Brindle, Mr. Joseph Farrington, Mr. William Heseltine, and Miss May Blyth. The "5WA" Choir will be specially augmented for the performance, as will also be the Station Symphony Orchestra, conducted by Mr. Warwick Braithwaite.

"Tribby" to be Broadcast.

The programme at Plymouth on March 13th will introduce the "5PY" Repertory Company in *Tribby*, in which the leading parts of *Tribby* and *Svengali* will be played by Miss Gwen Verschoyle and Mr. Charles Freeman. These two artists have played these parts for years on the professional stage. They will also perform an excerpt from *The School for Scandal*.

Mme. Gladys Ball, contralto, and Mr. Frederick Allen, baritone, and Miss Dorothy Blagdon, solo pianoforte, will contribute to the programme.

A Young Folks' Night.

Since the opening of the Nottingham Station a considerable amount of local talent has been discovered. Particular interest attaches to the Young Folks' Night which is planned to be broadcast from this station on Friday, March 13th, as the ages of the artists range from eleven to eighteen years.

The Next International Symphony Concert.

The fourth of the International Symphony Concerts will be relayed from the Royal Opera House, Covent Garden, on Thursday, March 12th. The first performance in England of Edgar Stillman Kelley's musical miracle play, *The Pilgrim's Progress*, will be given. This programme will be S.B.



Operatic Artist: "Yes, laddie, take it from me; this broadcasting of opera will never affect box-office receipts. Merely hearing us sing doesn't satisfy the public. They like to see the artists, laddie—like to see us in the flesh!"

For West Country Listeners.

The Colston Hall concert by the Bristol Symphony Orchestra is to be broadcast from the Cardiff Station on Wednesday, March 4th. The Bristol Symphony Orchestra is formed of the best local talent; for this concert it will be conducted by Mr. Eugene Goossens. Since its inception, the orchestra has adopted the policy of engaging the finest possible conductors, amongst whom in recent years have been Mr. Albert Coates and Sir Landon Ronald.

Ballads Old and New.

An S.B. programme of "Ballads Old and New," for Tuesday, March 10th, contains orchestral selections of songs by favourite composers such as Tosti, Wilfrid Sanderson, and W. H. Squire, and two special selections, one of old-time ballads and another of old music-hall songs, both arranged by Mr. Robert Chignell. Part songs by the Salisbury Singers, a favourite wireless male voice quartet, will be included in this programme, and songs by Miss Kato Winter (soprano), Miss Nellie Walker (contralto), and Mr. Leonard Salisbury (bass), who is the founder of the Salisbury Singers.

Do You Keep Bees?

Mr. H. Boyd Martin, Chairman of the East of Scotland Bee-Keepers' Association, will give a series of five talks during March from the Dundee Station. He will speak on "Bee-Keeping as a Hobby and for Profit"; "Occupants of a Hive and their Functions"; "Bee Swarming and How it May be Retarded"; "Working for Honey and Preparation for Winter Quarters." The first talk will be given on March 2nd, at 6.40 p.m.

Talks on Human Nature.

Mr. Neil Wright, M.A., will deliver, at the Nottingham Station on Wednesday, March 11th, the first of a series of Talks on Human Nature. This will be followed by a telephone-wireless discussion. Two further talks and discussions by Mr. Neil Wright have been arranged for this month, and the series will deal with "Human Nature," "Loves and Hates," and "What is Character?"

Complete Church Service by Radio.

A complete evening church service will be relayed from St. Cuthbert's Parish Church, Edinburgh, on Sunday, March 8th, from 6.30 to 8.0 p.m. The preacher will be the Rev. Wilfrid L. Hanham, B.D., of the Wesleyan Methodist Church. From 6.15 to 6.30 p.m. the bells of St. Cuthbert's will be broadcast.

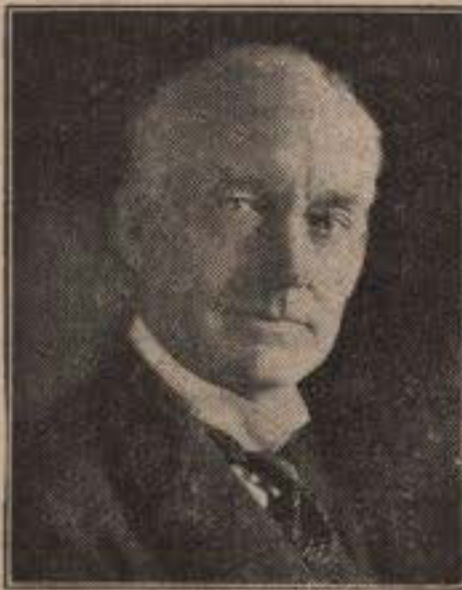
"A Night in Holland."

Glasgow Station, continuing its series of programmes of different countries, has arranged a "Night in Holland" for Monday, March 9th. The music will be from the works of Dutch composers, and Mr. Halbert Tatlock, with his dramatic company, will present a play called *Frans Hals*. It has been specially written for broadcasting by the author.

A Song Cycle Dramatized.

At the Cardiff Station on Friday March 13th, "The Fair Maid of the Mill," the famous song cycle by Schubert, will be performed by Mr. John Collinson and Miss Ina Janssen, with interludes by the Station Orchestra.

PEOPLE YOU WILL HEAR NEXT WEEK.



Lord RIDDELL, who will talk on "Popularity and Posterity" from London on March 4th. (This talk will be S.D. to all Stations.)

An Interesting Discovery.
THE search for actors who can impart sufficient personality and characterization to their voices to render them effective in Radio drama has been long, but has produced some interesting discoveries. Among these must be mentioned Raymond Trafford, who will take the part of Shylock in the programme of popular excerpts from Shakespeare, at Chelmsford on March 3rd. This programme will give listeners an opportunity of

production to the head of the Amsterdam Conservatoire of Music. It resulted in five years' tuition there. At seventeen he was soloist and leader of the Amsterdam Opera House Orchestra. This was followed by a European tour as a violinist. For twenty-five years he has lived and played in this country, and during seventeen of these he has played at the Piccadilly Hotel.

A Dutchman by birth, De Groot has been for many years a naturalized Englishman, and possesses a charm which makes his personality always popular. His Sunday evening concerts are widely appreciated, and where once he



BEATRICE MIRANDA.



Miss MAVIS BENNETT, soprano, will sing at Bournemouth on March 1st, and at London on March 6th.



Mr. RAYMOND TRAFFORD as "Shylock."



Miss IRENE SCHARRER, the famous pianist, who will broadcast from Newcastle on March 4th and Aberdeen on March 5th.



Mr. JOSEPH FARRINGTON, bass, will sing from London on March 4th.



Mr. EUGENE GOOSSENS, who will conduct the Bristol Symphony Orchestra on March 4th from Cardiff.



Mr. DE GROOT and his violin.

hearing some really first-class elocution.

Mr. Trafford has had considerable experience both as

an actor and manager, and he is widely known. For radio purposes, however, he has decided to veil his identity under the above *nom de théâtre*. He is one of the few who have succeeded in selecting and emphasizing those details of stage-craft which can be effectively transmitted to a wireless audience.

Orchestra Leader at Seventeen.

SO interested was the great Joachim with the playing of the boy De Groot that he sent him with a letter of in-

received ten letters daily, since his concerts were broadcast his postbag is now swollen to nearly twenty times its former size.

He and his orchestra will be broadcast from the Piccadilly Hotel on Sunday, March 1st.

"Faust" by Radio.

THE Carl Rosa Opera Company would probably agree that during the years Miss Beatrice Miranda was with them they had no more popular or conscientious artist. She was a soprano of the British National Opera Company until last summer, and is now a favourite broadcasting singer. She will take the part of Margerita in the performance of Gounod's *Faust*, to be relayed from the Birmingham Town Hall on March 7th.



Mr. JOHN GIELGUD as "Romeo." He will perform this part at Chelmsford on March 3rd.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

STRAUSS' PIANO QUARTET.

(LONDON, BIRMINGHAM, BOURNEMOUTH, CARDIFF, AND ALL RELAY STATIONS, EXCEPT DUNDEE, THURSDAY.)

MOST concert-goers have got beyond the stage of being puzzled by Strauss, and, in any case, this Quartet is not going to puzzle anyone who hears it on Thursday—provided they listen attentively, for it is one of its composer's early works and is now over forty years old. In this way it is not typical Strauss. It is Strauss trying his wings, and not soaring far above the familiar "classical" styles of Beethoven and Brahms—especially Brahms.

Here is a quotation from an English criticism of 1904—that of Arthur Johnstone, then the music critic of the *Manchester Guardian*. Strauss, he says, "here shows himself a better Brahmsian than Brahms, avoiding all his model's worst faults."

There are four separate pieces making up the whole—or, as we say, four "Movements." The four instruments used are, of course, Piano, Violin, Viola and Cello.

I.

Quick.—The FIRST MOVEMENT is cast in the orthodox "First-Movement" form, in which certain Main Tunes are announced in an "Exposition," developed in a "Development Section" and repeated in a "Recapitulation." Strauss was even so orthodox as to indicate the old-fashioned repetition of the Exposition before proceeding to the development—a practice which is nowadays considered unnecessary in most cases. Hence some players of this piece ignore the "repeat."

The FIRST MAIN TUNE is announced softly by STRINGS in octaves. It is a brief phrase. There is a pause at its end, then it is loudly repeated by the Cello and the bass of the Piano, while Violin and Viola put above it more florid melody. After two loud chords, over a repeated bass is heard a little wave-like phrase in Piano and Lower Strings; this may be noted, as it is next in importance to the two Main Tunes.

Some considerable time is taken over the discussion of these and other fragments of Tune. The SECOND MAIN TUNE takes long to come, but when it does come, it is impossible to miss it. It is a big, broad, highly impassioned, long-winded melody, declaimed by ALL STRINGS while the pianist sweeps up and down the keys. The Development (followed duly by the Recapitulation) begins as soon as this is over.

II. SCHERZO.

This title has become a technical term, and partly lost its original meaning—a "Jest."

The form of this one is orthodox. There are three main divisions, the Third Part being a repetition of the First. This First Part is constituted as follows:—

(a) The First Section, which here contains as chief features a little octave skip, a fragment of flowing tune, and another fragment of melody composed of little upward steps. The section is repeated.

(b) A Second Section, much longer than (a), in which these fragments are tossed from one instrument to another, and finally repeated much as before.

The Second Part is *Much Slower*, and is entirely made out of a short, smooth phrase. One note persists in the Bass throughout.

The First Part, in its repetition, proceeds as before until, towards the end, the Tune of the Second Part joins in.

III.

Moving steadily. This Movement is similar in form to the First Movement, but much more

lyrical. It is built up on two song-like Tunes, each of which is stated by the Piano. The second one is preceded by a little figure of rapid descent reiterated by the Strings in turn.

IV.

Lively. The material of the Last Movement is very complex, and an attempt to follow it in detail, without a copy of the music, would probably result in missing its spirit.

It is in "Rondo" form, that is, the material used at the beginning always returns before a fresh start is made.

NOTE.—A Miniature Score of this work is published in the Universal Edition (Curwen, 24, Berners Street, W.1, 3s.).

Most Popular Song.

Which Is It?

WE recently published an article by Mr. A. B. Cooper, entitled "Which is the Most Popular Song?" and asked listeners to send us their opinions. Our contributor voted for "Home, Sweet Home," "Annie Laurie," and "Auld Lang Syne," with a preference for the latter, and many of the numerous letters we have received agree with this verdict.

A number of correspondents, however, favour lesser-known songs.

"I think you would have to go a good long way," writes Mr. Matthew Roach (Grimsby), "to find a song that can rival 'Oft in the Stilly Night' for its beautiful melody and pathos."

Mr. William Wilson (S. Chingford), gives equal place to two songs. "If the terms 'best beloved,' 'oftenest heard,' 'most widely known' are taken as being indicative of popularity," he says, "it will be difficult to displace 'Sally in Our Alley,' and 'The British Grenadier.' Both are music, poetic and English. By reason of their music and poesy, they are also classical."

In Favour of Sullivan.

Mr. R. Gregory (Derbyshire) thinks that "we may be susceptible to different songs according to the frame of mind in which they find us, but a song that will stir our emotions, irrespective of the mood, is the most popular," and for this reason he puts "Home, Sweet Home" above all others.

Among other songs which readers have chosen as being the most popular are "Auld Robin Gray," "Come to the Fair," Tosti's "Parted," "Annie Laurie," "Come Into the Garden, Maud," and "Just a Song at Twilight," but more favoured than all these is Sullivan's "The Lost Chord."

"I have the experience of playing to theatres full of people," writes Mr. Thomas Sharples, "with a reasonable response to other vocal items, but with 'The Lost Chord,' the applause has superseded all others by two hundred per cent."

To sum up, our post-bag shows the most popular songs among our readers to be "Auld Lang Syne," "Home, Sweet Home," and "The Lost Chord."

STANFORD'S "Stabat Mater" and Vaughan Williams' "Mystical Songs" will be the chief items of the programme to be relayed by the Leeds—Bradford Station, from the St. George's Hall, Bradford, on Friday, March 13th. This concert will be given by the Bradford Festival Choral Society, and the principal artists will include Mr. Raymond Hartley and Mr. Harold Williams.

Listeners' Letters.

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

"The Religion That Is Broadcast."

DEAR SIR,—Will you allow me, as a priest (in the Church of England), and a schoolmaster, to express my cordial approbation of the policy set forth in the official announcement in *The Radio Times*? I am constantly voicing, in public and in semi-public, my appreciation of the work of the B.B.C., but I cannot thank you half enough.

Here and there, no doubt, a churchgoer is led, by inertia, to substitute a broadcast service for attendance at Divine worship; but a hundred times as great is the number of listeners who are induced by broadcast "religious addresses" to give unwonted attention to the things that matter the most; while the B.B.C. is helping churchgoers to realize how much they hold in common with their fellow worshippers of other denominations. The B.B.C. is teaching members of the various churches to understand one another better, and one another's ideals, and is thereby doing something to dispel ignorance and prejudice, and to inculcate charity.

It cannot reasonably be expected that the B.B.C. should broadcast any "adequate" system of theology. That is part of the work of the Churches. But broadcasting is certainly strengthening the foundations on which theology, as well as religion, is built.

Yours, etc.,

Ilford.

A. W. LEYLAND.

Wireless For the Blind.

DEAR SIR,—With reference to the interesting article in *The Radio Times* on "Wireless for the Blind," by Captain Ian Fraser, I heartily agree with all that he says of the inestimable boon of wireless to the Blind, and letters from our readers in all parts of the country testify to the added interest that the B.B.C. has given to their lives.

But Captain Fraser's remark that it is exceptional for a man who has lost his sight in adult life to become a proficient finger reader, is apt to be misleading, and in this connection it may be of interest to state that in the twelve months ending December 31st, 1924, the National Library for the Blind has issued 6,753 volumes in Braille type to ex-Service men.

Yours, etc.,

O. J. PRINCE.

(Secretary and Librarian, National Library for the Blind.)

Westminster, S.W.1.

"Lecturing the Uncles."

DEAR SIR,—Referring to Mr. Littlewood's article, "Lecturing the Uncles," in *The Radio Times*, it is not altogether surprising that his children do not thoroughly appreciate the Children's Hour, as he himself seems to have been born at the age of forty or thereabouts. I am a "niece" of fifteen, and can, perhaps, understand what we girls and boys like better than a father who appears to have forgotten his own feelings at that age.

It seems rather ridiculous of him to attempt criticism of the Aunts and Uncles of "2LO," whom one would think were born specially to make children happy, so perfectly do they understand what we will enjoy. They have not forgotten their own childhood.

There are not too many fairy stories, and to say that they are told in "a patronizing tone" is untrue, the most lovable characteristic of the Aunts and Uncles being their total lack of such a tone.

Yours, etc.,

"A NIECE OF FIFTEEN."

West Norwood.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the previous page.)

Too Much Modern Music?

DEAR SIR,—The excellent programmes of the B.B.C. are occasionally marred by the productions of our Moderns in music and verse.

Some time ago a symphony by one of these Moderns was broadcast, and 25 drums (or, perhaps, 50 drums) were introduced.

This was shortly afterwards followed by a "Symphonic Poem," chiefly devoted to the Triangle. I did not hear it all, as a limerick was forming itself in my mind—something like this:—

For sensation our Modern will angle,
And invent scores for Drum or Triangle,
Why not write a Sonata,
Mass, Fugue, or Cantata,
For Tooth-comb, Fret-saw, and a Mangle?

Then there is the modern poet who not only writes poems, but is allowed to recite them. I have heard bad poems well recited, and good poems badly recited; but when one gets the combination of a modern poet reciting his own poems, I think it is time to draw the line.

All honour to the work the B.B.C. is doing in educating the public in music, literature, science, religion, and art. It is a magnificent task that they have set themselves, and in the main it is most ably carried out. But please, oh, please, let them spare us Modern Music and Poetry that is intended to be taken seriously, unless they have first decided that it has some merit.

Yours, etc.,

Totley Rise, Nr. Sheffield. H. J. B.

[It is realized that to certain listeners modern music is anathema. On the other hand, however, there are many who not only enjoy this type of matter, but who like to hear it, whether they themselves are appreciative or not. As regards modern poetry, it is the policy of the B.B.C. to keep their listeners in touch with all literary, artistic, and intellectual movements which may be of interest to the general public.]

Curious Interference.

DEAR SIR,—Some of your readers often complain of interference with listening. I wonder if anyone has the same complaint that we have here?

There is in this road a man who has an electrical apparatus for treatment of rheumatism, and when he is using the same, it makes such a rattling noise on the headphones that we are bound to put them down, as it drowns all that is being spoken or played at "2LO." Everyone within a radius of three hundred yards gets it the same.

Yours, etc.,

"STRATFORD."

[In certain cases, electrical apparatus used for medical purposes can seriously interfere with broadcasting, as in the case cited by this correspondent. It is probable that a great deal of the trouble can be minimized by enclosing the stray wires used in connection with the apparatus in metallic cases. Ideally, the whole instrument should be encased in a metal covering, when all interference should be eliminated.]

Big Ben Heard In Egypt.

DEAR SIR,—Since October last year, I have been able to pick up Chelmsford on my experimental set containing four valves H.F. and two L.F.

I am living at Minia, 160 miles south of Cairo, with a desert on either side, save for a narrow strip of cultivation. This means that there is about 300 miles of desert, as the crow flies, between Minia and the Mediterranean. Naturally, therefore, there is a great deal of atmospheric disturbance during the hot weather.

I receive Chelmsford now almost daily, picking up the time signals from Big Ben, and most of the musical items, though speech is sometimes indistinct owing to atmospherics.

Yours, etc.,

Minia, Upper Egypt. R. W. C.

"Pray Silence, Please!"

Memories of a Well-Known Toastmaster.

IF there is one man who, above most others, is competent to express an opinion on present-day oratory and public speaking, that man, I suggest, is Mr. William Knightsmith, the best-known toastmaster and master of ceremonies, whose resonant, finely-modulated voice is often heard by listeners on the occasion of great banquets and similar functions.

There can be very few listeners who by now have not heard Mr. Knightsmith announcing the familiar formula of "Your excellencies, my lords, ladies, and gentlemen," and who have failed to notice the expectant hush that follows.

Children as Orators.

"In my thirty years' experience," said Mr. Knightsmith, when I called on him a few days ago, "I have listened to some thousands of speeches, made by the King and members of the Royal Family, Prime Ministers, ambassadors, distinguished foreign visitors, down to ordinary human beings like myself—yes, and children. I have officiated at many children's functions, and I am not quite sure that, on the whole, I do not enjoy them better than those for grown-ups. My responsibilities are not quite so onerous, you see!"

"But, you ask me: Do I think that broadcasting will help to improve public speaking? My answer is that I certainly think it will; in fact, I have already noticed an improvement in some instances. Of course, the change for the better is as yet only very slight, and, possibly, it is not noticeable, except to anyone who, like me, knows the methods and mannerisms of the speakers I have in mind; but, still, it does exist. Speakers, I have observed, tend to take rather more trouble than some of them usually do in preparing speeches that are to be broadcast, while others pay more attention to their delivery, as if they desire it to be more than ordinarily effective.

In Unexpected Places.

"The standard of public speaking to-day, I think, is higher than it was when I began my professional career. In those days there were, perhaps, more outstanding orators in public life; but nowadays you may hear good speeches made by men—yes, and women—from whom one would hardly expect them. Broadcasting, I feel sure, will assist in raising this standard, although on the part of some speakers I have noticed a curious hesitancy when they discover that their voices are going to be heard by millions instead of by two or three hundred people. But this quite natural reticence will, no doubt, wear off in time, and I think that we may look forward to a day when, through the medium of the microphone, everyone will have a chance of hearing for himself what good oratory really means."

A Trick that Failed.

I asked Mr. Knightsmith whether he thinks that speeches are likely to grow in length as a result of broadcasting. His reply was—shall I say?—reassuring.

"I am beginning to think that the day of the long speech is over," he said. "Speakers are mastering the art of being concise. Not so often nowadays does it become necessary for me to intimate to a speaker, as tactfully as I can, that time is up. It is not always easy, of course, to do this, and occasionally I have to make conspicuous play with my watch before a speaker realizes that he is exceeding his allotted span."

"By the way, I remember that once this little trick of mine led to a speaker prolonging his speech, instead of cutting it short. The gentleman in question had overshot the mark by nearly five minutes, and I, therefore, took out my watch and held it so that, when turning in my direction,



"You have given me the best laugh I have had for months, toastmaster!"

he could not fail to see it. Unfortunately, the moment he set eyes on the watch, it reminded him of a story about a watchmaker—and off he went again! Those who noticed the incident found it hard to conceal their mirth, and one noble lord facetiously suggested after the dinner that next time I had better equip myself with an alarm clock!

Celebrities with Mannerisms.

"And talking of speakers," Mr. Knightsmith continued, "I am reminded of some of our best-known speakers' quaint little mannerisms which always fascinate me. Mr. Lloyd George, for instance, invariably finishes a speech by repeating the last sentence two or three times, and then murmuring under his breath: 'There—that is all, I think; that is all.' The ex-American Ambassador, Mr. Harvey, is hardly happy when speaking unless he can refresh his lips every minute or so with mineral water. Mr. Hughes, the Australian ex-Prime Minister, will not begin a speech unless he has pushed plate, knife, forks, spoons, and glasses, and whatever else may be immediately before him on the table, well out of his reach."

Why Lloyd George Laughed.

Apropos of Mr. Lloyd George, Mr. Knightsmith tells a good story. He was officiating at a dinner given to General Botha at the Hotel Cecil. Now, the General liked to make his speeches in Dutch, and to have them interpreted by an interpreter. It was at the time of the women's suffrage campaign, and feeling was rife on the subject all over the country.

During this particular dinner, a man sympathizer got up and began to address the company, but Mr. Knightsmith managed to eject him unceremoniously before he had got very far. As soon as General Botha got up to speak, another man sprang to his feet and began to talk. Mr. Knightsmith was behind him in a moment, and, placing his hands on his shoulders, endeavoured to keep him quiet. There was a moment's pause, and then a terrific peal of laughter from the guests. The man so abruptly silenced was the official interpreter!

Mr. Lloyd George, who was in the chair, turned to Mr. Knightsmith and said: "You have given me the best laugh I have had for months, toastmaster!" R.P.

WIRELESS PROGRAMME—SUNDAY (March 1st.)

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

2LO LONDON. 365 M.

3.0-5.0. **St. David's Day Programme.**

S.B. to other Stations.
A Contingent of 28 voices from

THE LONDON WELSH MALE CHOIR:

Conductor: HORATIO DAVIES.

GWLADYS NAISH (Soprano).

MADOC DAVIES (Baritone).

R. PURCELL JONES (Solo Violoncello).

The Choir.

"Rhyfelgyrch Gwyr Harlech" ("March of the Men of Harlech")

arr. for T.T.B.B.

"Feasting I Watch" (Unaccompanied)

Elgar (11)

"The Viking Song" *Cotteridge-Taylor (2)*

Gwladys Naish.

"Heaven" *T. Osborne Roberts*

"Wood Fairies" *Hubert Wilfred Jones*

"Nant y Mynydd" ("The Mountain Stream") *William Davies*

R. Purcell Jones.

"Welsh Rhapsody" *R. Purcell Jones*

Madoc Davies.

"Silent Noon" *B. Vaughan Williams*

"Vagabond" *R. Vaughan Williams (1)*

"Whither Must I Wander?"

R. Vaughan Williams (1)

"I Love the Joieund Dance"

H. Walford-Davies

The Choir.

"O mor ber yn y man" ("In the Sweet Bye-and-Bye") *D. Protheroe*

"O Peaceful Night" *E. German (11)*

"Nidaros" *D. Protheroe*

Gwladys Naish.

"If I Had But Two Little Wings" *Morfydd*

"To Daffodils" *Owen*

"The Nightingale" *Owen*

(First Performance.)

"The Lover's Leap" *R. S. Hughes*

R. Purcell Jones.

"Two Welsh Idylls" *R. Purcell Jones*

Madoc Davies.

"Rhyfelgyrch Cadben Morgan" ("Captain Morgan's March") *arr. A. Somervell (1)*

"Robin Ddiog" ("Lazy Robin")

arr. W. Hubert Davies

"Bugail yr Hafod" ("When I was a Shepherd") *arr. A. Somervell (1)*

"Wrth fynd efo Deio-i Dywyn" ("With David to Towyn")

arr. W. Hubert Davies

The Choir.

"Teyrnaged Cariad" ("Lovely Maiden") *D. Pughe Evans*

"Down Among the Dead Men" (Old English Air) *arr. R. Vaughan Williams (15)*

"Y Delyn Aur" ("The Golden Harp")

arr. D. Pughe Evans

"The Long Day Closes" (Unaccompanied)

Sullivan (11)

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

8.15-9.0.

Welsh Service.

Conducted by the ARCH-DRUID.

Relayed from the Welsh Tabernacle, King's Cross, London. *S.B. to other Stations.*

DE GROOT

and

THE PICCADILLY ORCHESTRA.

WYNNE AJELLO (Soprano).

Relayed from

The Piccadilly Hotel, London.

S.B. to other Stations.

The Orchestra.

9.0. Selection, "Carmen" *Bizet*

Wynne Ajello.
"Merce Dilette Amiche" ("Thanks, Dear Companions") ("The Sicilian Vespers") *Verdi*

The Orchestra. *Friml*

"Chanson" *Friml*

Wynne Ajello.

"Charming Bird" *David*

The Orchestra.

"Chopiniana" (by request) *arr. Finch*

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

Local News.

10.15. The Orchestra.

"Hymne à Sainte-Cecile" *Gounod*

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.0-5.0. **Mainly Light Classics.**

THE STATION ORCHESTRA.

EMILY BROUGHTON (Soprano).

ALICE VAUGHAN (Contralto).

ALICE COUCHMAN (Solo Pianoforte).

The Orchestra.

Overture, "The Impresario" *Mozart*

"Evening" *Gounod (1)*

Emily Broughton.

"Rose Softly Blooming" *Spohr*

"My Mother Bids Me Bind My Hair" *Haydn*

"Lo, Here the Gentle Lark" *Bishop*

(With Flute Obligato by W. HERD.)

Alice Couchman.

Rhapsody in G Minor, Op. 79. *Brahms*

Scherzo from Sonata, Op. 35. *Chopin*

Polonaise in E. *Listz*

Alice Vaughan.

"June Roses" *Francesco Rabottini*

"Sae Fae Awa" *Francesco Rabottini*

The Orchestra.

Symphony No. 4, Op. 90, in A ("The Italian") *Mendelssohn*

Allegro Vivace; Pilgrims' March;

Moderato con Moto; Salterello.

Emily Broughton.

"The Song of the Palanquin Bearers" *Martin Shaw (2)*

"A Blackbird Singing" *Michael Head*

"Listening" *M. Besty (2)*

Alice Couchman.

"Butterflies" *Stcherbatches*

"In the Garden" *Balakirev*

Polonaise in D. *Mozzkowski*

The Orchestra.

Characteristic Piece, "Grasshopper's Dance" *Bucalossi*

"Miniature Suite" *Chaminade*

Italian Air; Russian Air; Spain.

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

8.15-9.0.—WELSH SERVICE. *S.B. from London.*

9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*

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

Local News.

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

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.0-5.0.—ST. DAVID'S DAY PROGRAMME. *S.B. from London.*

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

8.15-9.0.—WELSH SERVICE. *S.B. from London.*

THE J. H. SQUIRE CELESTE OCTET.

DAVID OPENSHAW (Bass).

MAVIS BENNETT (Soprano).

DAVID DAVIES' WELSH MALE VOICE PARTY.

9.0. Octet.

Overture, Introduction and Rondo Capriccioso *Mendelssohn*

"A Song of Sleep" *Somerset*

"Absent" *Metcalf (1)*

"Scène de Ballet" *De Bériot*

9.20. David Openshaw.

"Thanks Be To God" *Dickson (5)*

"Speak, Earth, Speak" *Travers*

9.25. Octet.

"Selection of Arthur Sullivan's Songs" *arr. Henley (1)*

9.40. Male Voice Party.

"Hen Wlad fy Nhaden" *Ames, arr. Dick (25)*

"The Little Church" *Becker (2)*

9.50. Octet.

Violin ("On Wings of Song") *Mendelssohn*

Solos ("Les Rondes des Latins") *Bizini*

(Soloist, MAYER GORDON.)

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

Local News.

10.15. Octet.

"Nocturne" *Grieg*

"March of the Dwarfs" *Grieg*

10.20. Mavis Bennett.

"Since the Day" ("Depuis le Jour") *Charpentier*

"Solveig's Song" *Grieg*

10.25. Male Voice Party.

"Martyrs of the Arena" *De Bille (2)*

"The Eolian Lyre" *Dicks (25)*

"Cwm Rhondda" *Hughes*

10.35. Mavis Bennett.

"I Know That My Redeemer Liveth" ("The Messiah") *Handel*

10.40. Octet (Strings only).

"God Is a Spirit" *Stjerndale-Bennett (11)*

"Abide With Me" *Liddle (1)*

10.50. David Openshaw.

"Nearer, My God, To Thee."

"The Wayfarer's Night Song" *Easthope Martin (5)*

10.55. Octet.

"Grande Valse" *Waldteufel*

11.0.—Close down.

5WA CARDIFF. 351 M.

3.0-5.0.—ST. DAVID'S DAY PROGRAMME. *S.B. from London.*

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

8.15-9.0.—WELSH SERVICE. *S.B. from London.*

9.0.—DE GROOT and THE PICCADILLY ORCHESTRA. *S.B. from London.*

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

Local News.

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

10.30.—"The Silent Fellowship."

10.45.—Close down.

2ZY MANCHESTER. 375 M.

3.0-5.0. **A Welsh Programme.**

LENA GRIFFITHS (Contralto).

H. MOSTYN PUGH (Tenor).

THE "2ZY" AUGMENTED ORCHESTRA:

Conductor, T. H. MORRISON.

Orchestra.

Overture, "The Harpers of Wales" *Carl Volti*

Selection, "Cambria" *Bonnissac*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 447.

WIRELESS PROGRAMME--SUNDAY (Mar. 1st.)

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

- H. Mostyn Pugh.
 "Yr Hên Gerddor" D. Pugh Evans
 "Gwlad y Delyn" John Henry
 "Cartref" W. T. Evans
 Orchestra.
 "Welsh Rhapsody" German
 Lena Griffiths.
 "Y Bwthyn Bach Tô Gwellt"
 Vaughan Williams
 "Dafydd Y Garreg Wen"
 arr. Arthur Somervell
 Orchestra.
 "Fantasie ou Welsh Airs" ("The Leek")
 Myddleton
 "Cymric Charm" Tawc Jones
 H. Mostyn Pugh.
 "All Through the Night" }
 "The Ash Grove" } Traditional
 "The Dimpled Cheek" }
 Orchestra.
 "Brythonic Overture" Hopkin Evans
 "Reminiscences of Wales" arr. F. Godfrey
 Lena Griffiths.
 "My Little Welsh Home"
 Guyan Williams
 "Moors of the Valley" David Evans
 Orchestra.
 "God Bless the Prince of Wales."
 Welsh National Anthem.
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*
 8.0.—S. G. HONEY: Talk to Young People.
 8.25.—English Hymnal, No. 211, St. David's Day Hymn.
 Religious Address by The Rev. R. T. ROBERTS, of Weaste Welsh Presbyterian Church.
 English Hymnal, No. 108, "Who is This with Garments Gory?"
 English Hymnal, No. 87, "Saviour, When in Dust to Thee."
 9.0.—DE GROOT and THE PICCADILLY ORCHESTRA. *S.B. from London.*
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
 10.15.—De Groot and The Piccadilly Orchestra (Continued).
 10.30.—Close down.
5NO NEWCASTLE. 400 M.
 3.0-5.0.—ST. DAVID'S DAY PROGRAMME. *S.B. from London.*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*
 8.15-9.0.—WELSH SERVICE. *S.B. from London.*
 9.0. PHILHARMONIC CONCERT.
 Relayed from The Palace Theatre.
 9.30-10.30.—Programme *S.B. from London.*
2BD ABERDEEN. 495 M.
 3.0-5.0.—ST. DAVID'S DAY PROGRAMME. *S.B. from London.*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*
 8.30. St. Fittick's Parish Church Choir:
 Choirmaster—E. G. TAYLOR.
 Psalm 124, Tune "Old 124th."
 Hymn No. 233.
 The Rev. JOHN GORDON, M.A., St. Fittick's Parish Church: Religious Address.
 Anthem, "The Lord is My Shepherd"
Smart
 (Soloist—EVELYN WALKER.)
 Para. 69, Tune "Lya."

- 9.0. WILLAN SWAINSON'S "SERVICE" CHOIR:
 Conductor—WILLAN SWAINSON.
 Motet, "Jesu, Priceless Treasure" Bach (11)
 Choral, "Jesu, Priceless Treasure."
 "So There is Now no Condemnation."
 Choral, "In Thine Arm I Rest Me."
 Trio, "Thus, Then, the Law of the Spirit."
 "Death, I Do Not Fear Thee."
 "Ye Are Not of the Flesh But of the Spirit."
 Choral, "Hence with Earthly Treasure."
 "Fare Thee Well."
 "He That Raised Christ Up From the Dead."
 "Hence All Fears and Sadness."
 9.25. THE WIRELESS TRIO.
 Selected Hymns.
 9.35. Choir.
 Two Psalms Holst
 9.45. Trio.
 Selected Hymns.
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
 10.15.—DE GROOT and THE PICCADILLY ORCHESTRA. *S.B. from London.*
 10.30.—Close down.
5SC GLASGOW. 420 M.
 3.0-5.0.—ST. DAVID'S DAY PROGRAMME. *S.B. from London.*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*
 6.30-7.45.—Religious Service, relayed from the Barony Parish Church.
 9.0.—DE GROOT and THE PICCADILLY ORCHESTRA. *S.B. from London.*
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
 10.15.—De Groot and The Piccadilly Orchestra (Continued).
 10.30.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 447.

High-Power Programme.

- (Continued from column 3.)
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Sir OLIVER LODGE. *S.B. from London.*
 10.0-11.0.—THE SAVOY BANDS. *S.B. from London.*
WEDNESDAY, March 4th.
 5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
 6.40-10.30.—Programme *S.B. from London.*
THURSDAY, March 5th.
 5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
 6.40-7.30.—Programme *S.B. from London.*
 7.30-8.50. Entertainment by
 PHILIP RITTE'S CONCERT PARTY:
 DORIS COWAN.
 ETHEL WILFORD.
 TINA FOSTER.
 PHILIP RITTE.
 GEOFFREY DUPREE.
 WILL EDWARDS.
 8.50-9.50.—Programme *S.B. from Manchester.*
 9.50 (approx.)—WEATHER FORECAST and NEWS. Relayed from London.
 10.0-11.0.—THE SAVOY BANDS. *S.B. from London.*
FRIDAY, March 6th.
 5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
 6.40-10.30.—Programme *S.B. from London.*
SATURDAY, March 7th.
 5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
 6.40-7.30.—Programme *S.B. from London.*
 7.30-9.30.—BALLAD CONCERT, *S.B. from Glasgow.*
 9.30-10.0.—Programme *S.B. from London.*
 10.0-12.0.—THE SAVOY BANDS. *S.B. from London.*

High-Power Station Programme.

5XX. 1600 M.

SUNDAY, March 1st.

- 3.0-5.0.—Programme *S.B. from London.*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*
 8.30.—Hymn, A. and M., No. 261.
 Bible Reading.
 Anthem, "By the Waters of Babylon"
Coleridge-Taylor (11)
 Address by Mounseigneur N. F. BROW,
 Auxiliary Bishop of Southwark.
 Hymn, A. and M., No. 529.
 9.0-10.30.—Programme *S.B. from London.*

MONDAY, March 2nd.

- 5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
 6.40-9.0.—Programme *S.B. from London.*
 9.0-9.30.—Speeches by the Rt. Hon. Sir W. JOYNSON-HICKS, Home Secretary, and Mr. PERCY BEST, Chairman and President-Elect, relayed from the I.A.R.D. Dinner at the Savoy Hotel.
 9.30-10.30.—Programme *S.B. from London.*

TUESDAY, March 3rd.

- 5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
 6.40-7.30.—Programme *S.B. from London.*

Popular Excerpts from Shakespeare.

Produced by R. E. JEFFREY.

Incidental Music by

THE SNOW STRING QUARTET:
 (JESSIE SNOW, KENNETH SKEAPING,
 ERNEST TOMLINSON, EDWARD J.
 ROBINSON).

Shakespearean Songs sung by

DALE SMITH (Baritone).

- 7.30. The Quartet.
 Movements from Quartet in A Minor
Schubert
 Andante—Minuetto.
 7.45. "ROMEO AND JULIET."
 (Balcony Scene.)
 Act II, Scene 2.
 Romeo JOHN GIELGUD
 Juliet DOROTHE PANTLING
 Nurse IRENE ROOKE
 8.0. Dale Smith.
 Old Settings of Shakespearean Lyrics.
 "When Daistes Pied" }
 "Under the Greenwood Tree" } *Arnie* (25)
 "Crabbed Age and Youth" } *Horn* (1)
 "When That I Was But a Little Tiny Boy" } *Anon.*
 "It Was a Lover and His Lass"
Morley, arr. Keel (1)
 8.12. "THE MERCHANT OF VENICE."
 (Loan and Trial Scenes.)
 Act I, Scene 3.
 Shylock RAYMOND TRAFFORD
 Bassanio HENRY OSCAR
 Antonio FRANK RANDELL.
 Act IV, Scene 1.
 Duke GEORGE SKILLAN
 Antonio FRANK RANDELL
 Salario HAROLD GAMBRELL
 Shylock RAYMOND TRAFFORD
 Bassanio HENRY OSCAR
 Nerissa DOROTHE PANTLING
 Gratiano DOUGLAS ROSS
 Portia JOY CHATWIN
 8.47. The Quartet.
 "The Londonderry Air"
arr. Frank Bridge
 Dale Smith.
 Three Shakespearean Songs *Quilter* (1)
 "Come Away, Death"; "O Mistress Mine"; "Blow, Blow, Thou Winter Wind."
 9.10. "KING HENRY V."
 (wooing Scene.)
 Act V, Scene 2.
 Henry V. GEORGE SKILLAN
 Queen Katharine
 DOROTHE PANTLING
 The Quartet.
 9.20. Novelletten *Glazounov*
 "In an Old-Fashioned Style"; "Orich-tale."
 (Continued in the previous column.)

WIRELESS PROGRAMME—MONDAY (March 2nd.)

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

2LO LONDON. 365 M.

3.15-3.45.—Transmission to Schools: Mr. GEOFFREY SHAW on "Music."
4.0-5.0.—Time Signal from Greenwich. "Vogues and Vanities," by Carmen of Cocksaigne. Music performed during Afternoon Tea at the Trocadero. "Famous Old Castles—(1) Amboise in Touraine," by Helen Townroe.
5.30-6.15.—CHILDREN'S CORNER: "Animals I Have Met—The Moose," told by Capt. H. G. Mansfield. Music by Auntie Sophie.
6.40-6.55.—Mr. LOUIS J. McQUILLAND: "A Glimpse of Ireland."
7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Talk by the Radio Association. *S.B. to all Stations.*
Prof. J. E. G. DE MONTMORENCY: "Mercantile Law." *S.B. to all Stations.* Local News.

Popular Night.

LEA FELISSA (Soprano).
FRED ARNOLD (Baritone).
W. A. PETERKIN (Bass).
OLLY OAKLEY (Solo Banjo).
FRANK TULLY (Entertainer).
THE WIRELESS ORCHESTRA:
Conducted by DAN GODFREY, Junr.
7.35. The Orchestra.
March, "The Peacemaker"..... *Lotter*
Overture, "The Maid of Artois"..... *Balfe*
Lea Felissa.
"Spring"..... *G. Henschel (1)*
"The Nightingale Has a Lyre of Gold"
Landon Ronald (5)

Olly Oakley in
Items from his Repertoire.
W. A. Peterkin (with Orchestra).
"Vulcan's Song" ("Philemon and Baucis")
Gounod
"Thou'rt Passing Hence"..... *Sullivan*
8.0. (approx.). The Orchestra.
Waltz, "The Blue Danube"..... *Strauss*
Selection, "The Belle of New York"
Kerker
Intermezzo, "Moravian Dance"..... *Jancieres*
8.30. (approx.). Fred Arnold (with Orchestra).
"Honolulu"..... *Goldstein*
"Golden West" (Valse)..... *Nicholls*
"Am I to Blame?"..... *Fazioli*
The Orchestra.
Suite, "Three Arabian Dances"..... *Ring*
Lea Felissa.
"Song of the Open"..... *Frank la Forge*
"Daffodils in London Town"
Montague Phillips

9.0 (approx.). Olly Oakley in
Further Items from his Repertoire.
W. A. Peterkin (with Orchestra).
"Sombre Woods"..... *Lully (1)*
"Myself When Young"..... *Lehmann*
The Orchestra.
Intermezzo, "The Coster's Wooing"
Rimmer
"Spring Song" and "The Bees' Wedding"
Mendelssohn

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

Mr. CLAUD MULLINS, Barrister-at-Law, on "London's Government." *S.B. to other Stations.* Local News.

10.0. The Orchestra.
Selection, "Primrose"..... *Gershwin*
Frank Tully.

In an Impersonation of the Famous American Humorist, Walter O. Kelly, as "The Virginian Judge."
The Orchestra.

Chinese March, "Kwang-Hsu"..... *Lincke*
10.30.—Close down.

The Experimental Transmission for Amateur Wireless Engineers will be carried out by the Glasgow Station, 10.30-11.0.

For particulars see page 456.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Wind Quintet. Albert Townsend (Bass).
5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., Topical Horticultural Hints. Florence Cloeton (Soprano).
5.30-6.30.—CHILDREN'S CORNER.
6.30-6.45.—Teens' Corner: Norman E. L. Guest, B.A., History Talk, No. 9, "Manufacture and Commerce."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Association Talk. *S.B. from London.*
Prof. J. E. G. DE MONTMORENCY. *S.B. from London.* Local News.

Music and Plays.

THE BARNARDO MUSICAL BOYS.
THE STATION COMPANY OF PLAYERS
7.35.—Handbells, "Bric-a-Brac"..... *Coots*
Sleigh Bells, "The Green Hills of Tyrol"
Rossini
Miniature Chimes, "Gems of Erin"
arr. Fletcher
Mandolines, "Jessamine Polka"..... *Ellis*
Xylophones and Pibephones, "The Gordon March"
Ellis
Bagpipes { "Crusaders' March" }
 { "The Highland Wedding" } *Scotch Airs*
Ocarinas, "If Winter Comes"..... *Tennant*
Marimbaphones, "Autumn Leaves"
Delacour
Handbells, "Land of Hope and Glory"
Elgar (1)

8.30: "CHECK MATE"
(Andrew Halliday).

A Farcical Comedy in Two Acts.
Henry (Waiter at the Plantagenet Hotel)
FRANK V. FENN

Miss Charlotte Rusee
EDNA GODFREY-TURNER
Martha Bunn (Her Maid)

HILDA POWIS
Sir Everton Toffee... E. STUARTVINDEN
Sam Winkle (His Groom)

WILLIAM MACREADY
Bottles... (Ser-) GEORGE ROBERTS
Mary Ann (vants) f... EDNA LESTER
Act I.—The coffee room in a Country Hotel.
Act II.—The garden at "The Grange."

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

10.0 "SALLY SELLS OUT"
(H. E. Huttroth).
A Play in One Act.

Sir Andrew Halliday
WILLIAM MACREADY
Polson (His Servant) FRANK V. FENN
Sally (A Flower Girl)

EDNA GODFREY-TURNER
Scene—Sir Andrew's Chambers, Mildmay Square, London.

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Fashion Talk to Women by Louis de Mayo. The ROYAL BATH HOTEL DANCE ORCHESTRA. Reginald Bevan (Baritone).
5.0-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholars' Half-Hour: "Dud Dudley," by Mr. George Guest, B.A., J.P.
6.30-6.45.—Bulletin of the Radio Societies of Bournemouth and District. Talk by Major J. Compton, M.B.E., T.D.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Association Talk. *S.B. from London.*
Prof. J. E. G. DE MONTMORENCY. *S.B. from London.* Local News.

England, Ireland, Scotland and Wales.

HUBERT CARTER (Tenor).
NORMA FLEMING (Dialect Tales).
WYNNE AJELLO (Soprano).
THE "6BM" CHORUS:
THE WIRELESS ORCHESTRA:
Conducted by
Capt. W. A. FEATHERSTONE,
ENGLAND.
Orchestra.

7.35. Fantasia, "The Rose"..... *Myddleton*
Hubert Carter, Wynne Ajello, and Chorus.
"Come, Lassies and Lads"
"Tom Bowling"..... *Traditional*
"We All Love a Pretty Girl"
"Bid Me Discourse"..... *Bishop*
"Rule, Britannia!"..... *Traditional*
7.55. Norma Fleming.
"The Cattle Thief."

IRELAND.

8.0. Orchestra.
Fantasia, "The Shamrock"..... *Myddleton*
Hubert Carter, Wynne Ajello, and Chorus.
"The Harp That Once Thro'
Tara's Halls"..... *Traditional*
"The Last Rose of Summer"
"The Cruiskeen Lawn"
"The Irish Emigrant"
"The Minstrel Boy"..... *Traditional*
8.25. Norma Fleming.
"McGinty."
"In Service"..... *Winifred Letts*

SCOTLAND.

8.30. Orchestra.
Fantasia, "The Thistle"..... *Myddleton*
Hubert Carter, Wynne Ajello, and Chorus.
"Come Under My Plaidie"
"Will Ye No Come Back
Again?"..... *Traditional*
"Annie Laurie"
"Hunting Tower"
"The Laird o' Cockpen"..... *Traditional*

8.55. Norma Fleming.
"Saunders McGlashan's Courtship"
David Kennedy

WALES.

9.0. Hubert Carter, Wynne Ajello and Chorus.
"Londly Proclaim"..... *Traditional*
"All Through the Night"
"Saint David's Day"
"David of the White Rock"
"The Men of Harlech"..... *Traditional*

9.15. Orchestra.
"Reminiscences of Wales"..... *F. Godfrey*

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

10.0. Half-an-Hour with the Orchestra.
Three Dances, "Henry VIII." *German (11)*
Patrol, "The B'hoys of Tipperary" *Americ*
Overture, "Plymouth Hoe"..... *Ansell*
Patrol, "The Wee Macgregor"..... *Americ*
10.30.—Close down.

5WA CARDIFF. 351 M.

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

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Dr. Jas. J. Simpson, M.A., D.Sc., "Romances of Natural History."

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

Radio Association Talk. *S.B. from London.*
Prof. J. E. G. DE MONTMORENCY. *S.B. from London.* Local News.

NORA DELMARR (Soprano).
THE STATION ORCHESTRA:
Conductor,
WARWICK BRAITHWAITE.

7.35. Orchestra.
Selection, "The Grand Duchess" *Offenbach*

7.45. Nora Delmarr.
"Love's Old Sweet Song"..... *Molloy (1)*

"By the Waters of Minnetonka" *Lieurance*
"If I Were a Lark"..... *Clutsam*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 447.

WIRELESS PROGRAMME—MONDAY (March 2nd.)

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

- 7.55. Orchestra.
Overture, "The Merry-makers" ... *Cootes*
8.10. Owing to Numerous Requests
Revival of
"THE LOCKED CHEST."
(John Massfield).
A Play in One Act.
Performed by the "5WA" Radio Players.
9.10. Orchestra.
Selection, "Coppelia" ... *Delibes-Walton*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. CLAUD MULLINS. *S.B. from London.*
Local News.
10.0. Nora Delmarr.
"A May Morning" ... *Denza*
"Any Time's Kissing Time" *Grace Torrens*
"Garden of Happiness" ... *Daniel Wood (5)*
10.15. Orchestra.
"Souvenir of Vienna" ... *Scott (4)*
"Air de Ballet" ... *Borch*
"Neapolitan Tarantella" ... *Metzscapo*
10.30.—Close down.

2ZY MANCHESTER. 375 M.

- 3.0-3.30. } Music relayed from the Oxford
4.0-4.30. } Pictures Theatre. Conductor, S.
Spurgin.
3.30-4.0.—Broadcast to Secondary Schools
(Juniors); James Bernard, "The Story
of Dogberry and his Night Watchman"
(Shakespeare—"Much Ado About Noth-
ing.")
4.30-5.0.—WOMEN'S HALF-HOUR; Edward
Tetlow (Tenor).
5.0-6.0.—CHILDREN'S CORNER.
6.30-6.55.—Mr. J. F. Russell on "Musical
Appreciation" (9).
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Radio Association Talk. *S.B. from London.*
Prof. J. E. G. DE MONTMORENCY.
S.B. from London.
Local News.

Symphony Concert.

REGINALD WHITEHEAD (Bass).
THE "2ZY" AUGMENTED
ORCHESTRA.
Conductor, T. H. MORRISON.

- 7.35. Orchestra.
Overture, "Ray Blas" ... *Mendelssohn*
Reginald Whitehead.
"Vulcan's Song" ("Philemon and
Baucis") ... *Gounod (1)*
"O Isis and Osiris" ("The Magic Flute")
Mozart
Orchestra.
"Symphony from the New World," No. 5
in E Minor ... *Dvorak*
Adagio; Allegro Molto; Largo; Scherzo;
Allegro con fuoco.
Reginald Whitehead.
"Bonnie George Campbell" ... *F. Keel*
"When Dull Care"
Old English Melody, arr. Lane Wilson (1)
"The Three Comrades" ... *Hans Hermann*
"Morning Hymn" ... *Henschel*
Orchestra.
"Andante Cantabile" ... *Tchaikovsky*
Suite, "The Two Pigeons" ... *Messinger*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. Local News.
10.0. BRET HAYDEN (Entertainer).
"A Few Remarks."
"More Remarks."
"Further Remarks."
10.30.—Close down.

5NO NEWCASTLE. 400 M.

- 3.45-5.15.—Winifred Gribbin (Mezzo-Soprano).
Eva Taylor (Solo Concertina). L. A.
Nicholson (Solo Violin). Mr. G. M.
Easton (Dramatic Recital). Weekly
News Letter.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.20.—Scholars' Half-Hour.

- 6.35-6.50.—Farmers' Corner: Mr. H. C. Pawson,
"The Uses of Lime."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Radio Association Talk. *S.B. from London.*
Prof. J. E. G. DE MONTMORENCY.
S.B. from London. Local News.

Old Favourites.

- JOHN COLLINSON (Tenor).
WALTER TODD (Entertainer).
THE "5NO" REPERTORY COMPANY.
THE STATION ORCHESTRA:
Conductor, EDWARD CLARK.
7.35. Orchestra.
"The Inevitable Eagle" ... *Sousa*
7.45. John Collinson.
"Tom Bowling" ... }
"Oft in the Silly Night" } *arr. G. H.*
"Annie Laurie" ... } *Clutsam*
"Ye Banks and Braes" }
"Sweet Genevieve" ... *Tucker*
7.55. Orchestra.
Selection, "Faust" ... *Gounod-Tavan*
8.5. John Collinson.
"I Hear You Calling Me" ... *Marshall (1)*
"Parted" ... *Tosti*
"Absent" ... *Metcalf (1)*
"Mary, Kind, Kind and Gentle"
Richardson (34)

- 8.20. Orchestra.
"The Runaway Girl" *Caryll and Monckton*
8.30. Repertory Company.
"THE YOUNG IDEA"
(Herbert Swears).
A Comedy in One Act.
Cast:
Mrs. Lorrimer (A Widow) NORAH BALLS
Nancy (Her Daughter) MARY KNYVETT
Scene—Nancy's Den at her Mother's House
in the Country.

- 9.0. Orchestra.
Dances from "Nell Gwyn" ... *German*
9.10. Walter Todd.
"Ye Goode Olde Days" ... *Herbert (13)*
"One Little One More" ... *Hoges (16)*
9.20. Orchestra.
"Sizilietta" ... *Blon*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. Local News.
10.0. Orchestra.
Overture, "Carnaval Romain" ... *Berlioz*
10.10. Walter Todd.
"Potted Geography" ... *Pounds (3)*
"The Bullfighter" ... *Castling (3)*
10.20. Orchestra.
March, "On the Quarter-Deck" ... *Alford*
10.30.—Close down.

2BD ABERDEEN. 495 M.

- 3.30-5.0.—The Wireless Dance Orchestra, Femi-
nine Topics.
5.30-6.0.—CHILDREN'S CORNER.
6.15-7.0.—Girl Guides' News Bulletin: Elsie
Shaw, Brown Owl of the 12th Pack,
on "The Brownie Recruit Badge."
Boy Scouts' News Bulletin: Cubmaster
John Winning on "Cub Badges—Group
3, Service."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Radio Association Talk. *S.B. from London.*
Prof. J. E. G. DE MONTMORENCY. *S.B.*
from London. Local News.

A Light Programme.

- HELEN McINTOSH (Soprano).
F. G. MORDAUNT'S PARTY.
BESSIE JENKINS (Contralto).
THE WIRELESS ORCHESTRA.
7.35. Orchestra.
Selection, "A Country Girl" ... *Monckton*
March, "Irish Patrol" ... *Puerner*
7.45. Helen McIntosh.
"My True Love Hath My Heart"
Parry (11)
"Twilight is a Maiden Fair" ... *Chuter*
"Willow, Willow, Willow" ... *Parry (11)*
8.0. An Hour of Poetry Reading and Fairy
Music.
Arranged by F. G. MORDAUNT and
L. M. WILSON.

Soloist, BESSIE JENKINS.

- "Hynd Horn"
"Three Men of Gotham" ... *Peacock*
"Sister Helen" ... *D. G. Rosetti*
"Fairy Love Song" ... *Kennedy-Fraser (1)*
"Say, Love, If Ever Thou Did'st Find"
Dowland's Third Book of Airs
"Sorrow Song" ... *Samuel Bowley*
"Song from the Arraignment of Paris"
Peele
"Fairy Plaint" ... *Kennedy-Fraser (1)*
"On a Wet Day" ... *Sacchetti*
"Toccata of Galuppi" ... *Browning*
"Melmillo" ... *de la Mare, Music by Carey*
"Fairy Walking Song"
Kennedy-Fraser (1)
"Phyllida's Love Call" from "England's
Helicon"
"Annan Water" }
"True Thomas" } *Traditional*
"Overheard in a Salt Marsh" ... *Monro*
"Green Candles" ... *Humbert Wolfe*
9.0. Orchestra.
Selection, "Here and There" ... *Chappelle*
Overture, "Humours of Donnybrook"
Volti (36)
March, "Cleopatra" ... *Mancini di*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. Local News.
10.0. Helen McIntosh.
"A Lake and a Fairy Boat" ... *Holbrooke*
"And Ye Shall Walk in Silk Attire"
Hughes (1)
"O Tuncful Voice" ... *Haydn*
10.15. Orchestra.
Waltzes, a Fox-trot and a One-step.
10.30.—Close down.

5SC GLASGOW. 420 M.

- 3.30-4.30.—An Hour of Melody: The Wireless
Quartet and Lillian A. Lapsley (Soprano).
4.45-5.15.—WOMEN'S HALF-HOUR.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.5.—Weather Forecast for Farmers.
6.40-6.55.—R. Buckeridge: Topical Talk.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Radio Association Talk. *S.B. from London.*
Prof. J. E. G. DE MONTMORENCY.
S.B. from London. Local News.
7.35. "Jennie Deans" or "The Heart of
Midlothian"
(Sir Walter Scott).
A Play in Three Acts by T. Dibdin.
Arranged for Broadcast and Produced by
GEORGE ROSS.

Characters:

The Duke of Argyll ... RONALD SCOTT
The Laird of Dumbiedikes
GEORGE ROSS
David Deans J. LIVINGSTONE DYKES
Reuben Butler ... LESTER WARWICK
George Staunton ... W. G. STEPHEN
Mr. Sharpitlaw T. M. EADIE PALFREY
Mr. Saddletree ... J. GIBSON
Caroline, Queen of England
JENNIE MILLER
Jennie Deans ... GLADYS MACDONALD
Ellie Deans

BERNARDINE MACDONALD
Lady Suffolk ... NANA YOUNG
Madge Wildfire ... EDNA HARRIS
Soldiers, Courtiers and Constabulary.
Incidental Music by
THE STATION ORCHESTRA:
Conducted by
HERBERT A. CARRUTHERS.

- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. Local News.
10.0. Orchestra.
Overture, "Fingal's Cave" ... *Mendelssohn*
Selection, "The Little Cherub" ... *Caryll*
March, "Washington Grays" ... *Graffula*
10.30.—Experimental Transmission for Ama-
teurs.
11.0.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 447.

Continental Broadcasting.

Owing to frequent changes of wave-lengths and times of transmission, absolute accuracy cannot be guaranteed, but each time we go to press with this list it will be carefully checked with the latest available information. The times given are according to Greenwich Mean Time.

FRANCE.
EIFFEL TOWER (FI)—Paris, 2,600 m. (6 kw.).
 Daily: 6.40 a.m., Weather (exc. Sun.); 11.0, Markets (exc. Sun. and Mon.); 11.15, Time Sig., Weather; 2.45, 3.35, 4.30 * p.m., Stock Exch. (exc. Sun. and Mon.); 5 p.m., Con., News; 6.45 p.m., Paris Fashion, (in English)—temp.—(Wed. and Sat.)—7 p.m., 10.10, Weather (exc. Sun.). * On 1st and 15th of each month at 4.45 p.m.; 8.30 p.m., Con. relayed from PTT (Fri.). (Also testing on 1,500 m.)
RADIO-PARIS (SPR)—Paris, 1,780 m. (3-4 kw.).
 Sundays: 12.45 p.m., Orch.; 1.45, News; 4.45, Con.; 8.30 p.m., News; 9 p.m., Dance.
 Weekdays: 12.30 p.m., News, Stock Exch., Orch.; 4.30, Markets, Con.; 5.45, Stock Exch., News, Women's Hour; 8.30, Lec., News, Con.; 9 p.m., Dance (Thu.). *Le Matin*, Paris, provides a special con. every 2nd and 4th Sat. in each month, at 9 or 10 p.m. (SPR frequently relays 5XX after 10 p.m.)
ECOLE SUP. DES POSTES ET TELEGRAPHES (PTT)—Paris, 450 m. (400 w.).
 2 p.m., Lec. relayed from Sorbonne University (Thu.); 3 p.m., Outside relay (Sat. irreg.); 3.45 and 5 p.m., Sorbonne Lec. relayed (Wed.); 4 p.m., Outside relay (irreg.); 8 p.m., English Talk (Tue.); 8.30, Lec. or Con. (almost daily), Con. relayed by FI on 2,600 m. (Fri.); 8.45 p.m., Lec. (Sun.); Organ Recital on 3rd Sun. each month; 9.30, p.m., Con. (Sun.). Power will shortly be increased.
"PETIT PARISIEN"—Paris, 345 m. (500 w.).
 9.30 p.m., Con. (Tue., Thu., Sun.), Dance (Sat.)
RADIO-LYON—287 m. (2 kw.).
 12.0, 5 p.m., 8 p.m., News, Con. (irreg.).
TOULOUSE AERODROME (MKD)—1,525 m.
 9.42 a.m. and 7.42 p.m., Weather (daily).
STATION DU PIC-DU-MIDI—350 m. (300 w.).
 Testing.
LYON-LA DOUA—550 m. (500 w.).
 10.30 a.m., Gramophone Con., News, Stock Exch. (irreg.).
GERMANY.
CASSEL (Relay Station)—285 m. (1 1/2 kw.). From Frankfort.
DRESDEN (Relay Station)—280 m. (1 1/2 kw.). From Leipzig.
HANOVER (Relay Station)—296 m. (1 1/2 kw.). From Hamburg, also Concert daily, 4 p.m.
BREMEN (Relay Station)—330 m. (1 1/2 kw.). From Hamburg.
MUNSTER (Relay Station)—340 m. (800 w.). From Munich.
GLIWITZ (Upper Silesia) (Relay Station)—Under construction.
HAMBURG—395 m. (1 kw.).
 Sundays: 7.55 a.m., Time Sig., Weather, News, Lec.; 10.0, Sacred Con., Chess; 12.0, Con., Lec.; 4 p.m., Children; 5 p.m., Con.; 6 p.m., English; 7 p.m., Con. or Opera, Sport, Weather, News; 9 p.m. onwards, as Weekdays. Will shortly be increased to 5 kw.
 Weekdays: 6.25 a.m., Time Sig., News, Weather; 7.30, Theatre News; 11.55, Time Sig., 12.10, English (Wed.); 2 p.m., Political News, Markets; 3 p.m., Women; 3.30, Lec., Esperanto; 4.5, Lec., Markets; 5 p.m., Con., Lec.; 6.25 p.m., Lec., English (Tue. and Fri.); Spanish (Mon. and Thu.); 7 p.m., Weather, Con. or Opera; 9.0 p.m., Weather, Markets, Sport; 9.50 p.m., News (in English), Dance (daily, exc. Sun.)
MUNSTER—410 m. (1 1/2 kw.).
 11 a.m., Sacred Con. (Sun.), News; 11.30 (weekdays); 11.55, Time Sig.; 2.30 p.m., Markets; 3.30 p.m., Children (Sun.); Lec. (weekdays); 6.40 p.m., Weather, Time Sig., Lec.; 7.25, Women, Con. or Opera; Dance (Sat.); 9 p.m., English, Esperanto or Spanish; News; Dance (Sat.)
BRESLAU—418 m. (1 1/2 kw.).
 10.15 a.m., Stock Exch., Weather; 11.0, Factory Con. (weekdays); Sacred Con. (Sun.); 11.55, Time Sig. (Sun.); Weather, Stock Exch.; 2 p.m., News (weekdays); 3 p.m., Children (Sun.); 4 p.m., Lec., Orch., Children (Fri.); 4.45, Con. (Sun.); 5 p.m., Shorthand (Sat.); Mah-Jongg (Wed.); 6 p.m., Esperanto (Mon.), English (Thu.), Shorthand (Wed.), Lec. (other days); 7.30 p.m., Con., Weather, Time sig.; 8.30 p.m., Dance (Sun.), 9.15 p.m. (Mon.).
BERLIN (II)—505 m. (1 1/2 kw.).
 8 a.m., Sacred Con. (Sun.); 9 a.m., Markets, News, Weather; 10 a.m., Factory Con. and Tests; 10.30, Educat. Hour (Sun.); 11.15, Stock Exch.; 12.0, Time Sig., News, Weather; 1.15 p.m., Stock Exch.; 2 p.m., Educ. Lec. (Sun.); Markets (weekdays); 2.30, Children (Sun., Wed.); 3 p.m., Esperanto (Sat.); 3.30, Orch., French (Tue.); 5.30, Lec.; Women; 6 p.m., French Lesson (Mon.), Lec. (Tue.); 6.30, Lec.; English (Thu.); 7.0, Theatrical News (Tue.); 7.30, if Opera, usually at 6.30 p.m.; Con., Weather, News, Time Sig.; 9.30, Chess (Mon.); Dance until 11 p.m. (Thu., Sat., Sun.)
TELEFUNKEN—290 m. (1 kw.).—Testing. Abt. 10.30. p.m. daily.
STUTTGART—443 m. (1 kw.).
 6.30 a.m., Time Sig., Weather (weekdays); 10.30, Con. (Sun.); 3 p.m., Time Sig., Con., News (Sun.); Children (Sat.); 4.45 p.m., Children (Wed.); 6.30 p.m., Lec. (weekdays); 7 p.m., Con. (daily); 8.15 p.m., Time Sig.; 10 p.m., Weather, News, Dance (Sun.)
LEIPZIG—454 m. (700 w.).
 7.30 a.m., Sacred Con.; 10 a.m., Educat. Hour (Sun.); 10.50, Markets, Orch., Time Sig.; 3 p.m., Markets; 3.30, Orch., Children (Wed.); 4.30, Lec. (Tue.); 5.30, Lec. (Tue.); Experimenters (Wed., Sat.); 6 p.m., Lec.; 7.15 p.m., Con., Weather, News; 9 p.m., Con. (not daily). Will shortly be increased to 5 kw.
NORNIGSBURG—463 m. (1 kw.).
 8 a.m., Sacred Con. (Sun.); 10.15, Markets; 11.55, Time Sig., Weather; 1.15 and 3 p.m., Markets; 3.30, Children (Tue., Wed., Sat.), Orch.; 6.30 p.m., Lec., Esperanto (Thu., Sat.); 7 p.m., Con. or Opera; 8 p.m., Orch. or Lec., News, Dance (Thu., Sun.).

FRANKFORT-ON-MAIN—470 m. (1 1/2 kw.).
 7.30 a.m., Sacred Con. (Sun.); 10.10, Stock Exch.; 10.55, Time Sig., News; 3 p.m., Children (Sun.); Markets (weekdays); 3.30, Con., Women; 4 p.m., Con. (Sun.); 5 p.m., Markets, Lec., Children (Wed.); 6 p.m., Lec. (daily), Shorthand (Wed.), Esperanto (Fri.); 6.30, Educat. Hour; 7 p.m., Lec., English (Mon.); 7.30, Con. (daily), Jazz Band (Fri.); 8.30 p.m., Time Sig., Weather, News, Dance or late Con. (not daily).
MUNICH—485 m. (1 kw.).
 10.30 a.m., Lec. (Sun.), Con.; 1 p.m., News, Weather, Time Sig., Snow Forecast; 2 p.m., Con. (Sun.); 3 p.m., Lec. (Sun.); 3.30, Orch. (weekdays); 4 p.m., Orch. (Sun.), Children (Wed.); 5 p.m., Agricultural Talks (Mon.); 5.30, Con.; 6 p.m., Lec., English Lesson (Mon. and Fri.), Italian (Tue.), Esperanto (Thu.), Russian (Sat.); 7.30, Con. (daily); 8.30, News, Weather, Time Sig.; 9 p.m., late Con. (Sun.); Lec. (Tue.), Dance (Sat.)
KOENIGSWUSTERHAUSEN (LP)—Near Berlin.
 2.450 m. (5 kw.), 6.30 a.m. to 7.40 p.m., Wolff's Press News. (At the end of each transmission announcer states time of next call.)
 2,800 m. (6 kw.). 10.30 a.m., Con. (Sun.), Esperanto Lec.
 3,150 m. (5 kw.). 6.45 a.m. to 6.45 p.m., News.
 4,000 m. (10 kw.). 6 a.m. to 8 p.m., News Service.
AUSTRIA.
VIENNA (RADIO WIEN)—530 m. (1 kw.).
 Daily: 8 a.m., Markets (exc. Sun.); 10, Con.; 12.5 p.m., Time Sig.; 12.20, Weather; 2.30, Stock Exch. (exc. Sun.); 3 p.m., News, Con.; 3.10, Children (Wed.); 5 p.m., Lec. (Tue., Wed., Thu., Sat.); Children (Mon., Fri.); 5.20 p.m., Women (Tue.); 6 p.m., News, Weather, Snow Forecast (Fri., Sat.); 7 p.m., Time Sig., Con., News; 9 p.m., Dance (Wed., Sat.)
GRAZ (Relay Station)—675 m. From Vienna, Testing.
INNSBRUCK (Relay Station)—Under construction.
BELGIUM.
BRUSSELS (SBR)—265 m. (1 1/2 kw.).
 Daily: 5 p.m., Orch., Children (Wed. and Thu.); Dance (Tue. and Sat.); 6 p.m., News; 8 p.m., Lec.; 8.15, News, Con.; 10 p.m., News.
HAEREN (BAV)—1,100 m. (250 w.).
 Weekdays: 1 p.m., 2 p.m., 4.50 and 6.50 p.m., Weather.
CZECHO-SLOVAKIA.
KBELY (OKP)—1,160 m. (1 kw.).
 Weekdays: 10.30 a.m., 12, 12.45 p.m., Stock Exch.; 4 p.m., Con. (Wed. Sat.); 6.30 p.m., Lec., News, Weather, Con. (Time Sig., 7 p.m.) daily; 10 a.m., Con. (Sun.)
KOMAROV (GKB)—1,180 m. (1 kw.).
 1 p.m., Stock Exch., Weather, News (weekdays); 5.30, Con. (Thu.); 9 a.m., Con. (Sun.)
STRASNICE (Straschnitz)—430 m. Testing.
DENMARK.
COPENHAGEN (Kjobenhavns Radiotilstation)—475 m. (1 kw.).
 6.35 p.m., Notices, Lec., Con.* (Tue., Thu., Sat.).
 * This Con. is also relayed by the Aalborghus Ship Station on 510 m.
LYNGBY (OXE)—2,400 and 2,700 m.
 Weekdays: 6.20 p.m., News, Stock Ex. (2,700 m.); 8 p.m. and 9 p.m., News, Weather, Time Sig. (2,400 m.).
 Sundays: 3 p.m. and 8 p.m., News (2,400 m.)
RYVANG—1,190 m.
 2 p.m., Con. (Wed.); 3 p.m., Con. (Sun.); 7 p.m., Con. (Fri.); 7.30 p.m., Con. (Tue.)
FINLAND.
HAELSIUKKI—400 m. (temporary w.l.) Testing almost daily.
HOLLAND.
AMSTERDAM (PCFF)—2,000 m. (1 kw.).
 Daily: 7.55 * a.m. to 4.10 p.m., News, Stock Exch., Time Sig. (9.55 a.m. and 4.10 p.m.). * Exc. Mon. and Sat. (10.10-11.10).

AMSTERDAM (PX0)—1,050 m. (400 w.).
 8.40 p.m., Con. or Organ Recit. (Mon.)
HILVERSUM (HDO)—1,060 m. (2 1/2 kw.).
 5.40 p.m., Children (Mon.); 7.40 p.m., Relay of Amsterdam Orchestra (Thu.); Lec. (Fri.); 7.55 p.m., Radio Talk (Wed.); 8.40 p.m., Lec. and Con. (Fri.); 7.40 p.m., Con. (Sun.); 9.40, Lec. (Sun.)
VOSSEGAT (BE)—1,030 m.
 12.10 and 7.40, Weather.
SOESTERBERG—1,050 m.
 7.25 p.m., Weather.
BLOEMENDAAI—Abt. 200 m.
 9.40 a.m. and 4.40 p.m., Sacred Service (Sun.)
HUNGARY.
BUDA-PESTH.
 New Broadcasting Station will be opened in March.
ITALY.
ROME (IRO)—425 m. (3 kw.).
 Week-days: 4 p.m., Orch., Stock Exch.; 7.30 p.m., Time Sig., News, Con.; 8.15 p.m., News, Stock Exch., Con.; 9.10 p.m., Dance; 9.30 p.m., Final News and Weather.
 Sundays: 9.30 a.m., Sacred Con.; 3.45 p.m., Children, Stock Exch.; 4.15 p.m., Orch. (relayed from Hotel di Russia); 4.45 p.m., Jazz Band; 7.35 p.m., Con.; 9.30 p.m., Dance.
MILAN—650 m. Testing shortly.
JUGO-SLAVIA.
BELGRADE—1,650 m. (2 kw.).
 5.30 p.m., Con., News, Weather (Tue., Thu., Sat.); Weather, News only (Mon. Wed., Fri.)
NORWAY.
OSLO—340 m. (wave length not definitely fixed). (500 w.).
 About 7.30 p.m., almost daily Tests.
PORTUGAL.
LISBON (Aero-Lisboa)—375-410 m.
 8.30 p.m., (Wed. and Fri., irreg.)
MONSANTO (CTV)—2,450 m. (15 kw.).
 Tests (irreg.). 1.0 and 11 p.m., Weather.
RUSSIA.
MOSCOW—
CENTRAL WIRELESS STATION—1,450 m.
 Sundays: 12.45 p.m., Lec.; 3.30 p.m., News; 4.15 p.m., Con.
 Week-days: 1 p.m., Markets; 3.30 p.m., News or Con.
SOKOLNIKI STATION—1,010 m.
 Sundays: 9 a.m., Lec.; 10.0, Radio Talk; 1.30 p.m., Lec.; 2.30 p.m., Con.; 5 p.m., Lec. and Con. (Tue., Thu., Fri.)
TRADES' UNION COUNCIL STATION—450 m.
 5 p.m., Con. (Mon. and Wed.)
SPAIN.
MADRID (RI)—392 m. (3 kw.).
 Daily: 10 p.m., Time Sig., Con., News; *La Libertad* Con. (Tue. and Fri.)
 Sundays: 4.30 p.m., Con. (irreg.)
BARCELONA (Radio Barcelona) (EAI)—325 m. (600 w.).
 6 p.m., Lec., Stock Exch., Markets, Con. or relay of Opera; 8.30 p.m.; News and Con.
SEVILLE (EAI5)—350 m. (1 kw.).
 6.30 p.m., Con., Weather; 7 p.m., Time Sig., Lec. (irreg.), Con., News; 7.45 p.m., Con.
BILBAO (Radio Vizcaya)—350/450 m. (W.L. not def. fixed). Testing shortly.
SWEDEN.
STOCKHOLM (SASA)—430 m. (300 w.).
 Sundays: 9.55 a.m., Sacred Service; 4 p.m., Children; 5 p.m., Sacred Service; 7 p.m., Con.; 8.30 p.m., News, Weather.
 Weekdays: 11.30 a.m., Weather, Stock Exch., Time Sig. (11.55); 6 p.m., Lec. (irreg.); 7 p.m., Con., Lec., News, Weather.
GOTHENBURG (SARB)—290 m. and 700 m. (500 w.).
 10 a.m., Fishery Reports (on 700 m.); 11.55, Time Sig.; 7 p.m., * Programme S.B. from Stockholm.
MAIMOE (SASC)—270 m. (500 w.).
 11 a.m., Weather, 7 p.m.* Programme S.B. from Stockholm.
BODEN (SASE)—2,500 m.
 6 p.m., Con. (Tue., Fri., Sun.), temp.
 * Local programmes are also broadcast at times.
SUNDSVALL (SASD)—380 m. Testing shortly.
SWITZERLAND.
ZURICH (Höngg)—515 m. (300 w.). Wave length not definitely fixed.
 Weekdays: 11 a.m., Weather; 11.55, Time Sig., Weather, News, Stock Exch.; 3 p.m., Con.; 5.15 p.m., Children (Mon. Wed., Fri.); 6 p.m., Weather, News; 7.15 p.m., Lec., Con., Dance (Fri.); 9 p.m., News.
 Sundays: 3 and 7.15 p.m., Con., News, Weather.
GENEVA (HBI)—1,100 m. (500 w.).
 Daily: 12.15, Lec. (exc. Sun.)
LAUSANNE (HB2)—850 m. (500 w.).
 Weekdays: 7.5 a.m., 12.30 p.m., Weather, Markets, Time Sig., News; 4 p.m., Children (Wed.); 5.55, Weather, News; 7 or 7.15 p.m., Con. or Lec. (daily), Dance (Thu. and Sat.)
PRINCIPAL AUSTRALIAN BROADCAST STATIONS.
SYDNEY (2BL)—350 m.
 (2FC)—1,100 m. (5 kw.).
PERTH (6WF)—1,250 m.
MELBOURNE (3LO)—1,720 m.
AFRICAN STATIONS.
CAPE TOWN (WAMA)—375 m. (from 1630 G.M.T.).
JOHANNESBURG (JB)—450 m. (from 1630 G.M.T.).
DURBAN—400 m.
WALFISCH BAY—600 m.
SLANG KOP—630 m.
PRINCIPAL U.S.A. AND CANADIAN BROADCAST STATIONS.
KGO—312 m. Oakland, Cal.
CNRA—318 m. Moncton, New Brunswick.
KDRA—326 m. East Pittsburgh, Pa.
WJZ—337 m. Springfield, Mass.
WGY—380 m. Schenectady, N.Y.
WJY—405 m. New York City.
CKAC—425 m. Montreal, Ca.
CFAC—430 m. Calgary, Ca.
WJZ—455 m. } New York City.
WEAF—492 m. }

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CROSS-WORD PUZZLE RESULT.
HERE is the result of the cross-word puzzle which was submitted by the Rev. W. B. Stewart in our recent competition and which won a prize of £4 4s. 0d.

WIRELESS PROGRAMME—TUESDAY (March 3rd.)

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

2LO LONDON. 365 M.

1.0-2.0.—Time Signal from Greenwich. Music played during luncheon at the Holborn Restaurant.

3.15-3.45.—Transmission to Schools: "The Country Side—The Map of England," by Patricia Johnson.

4.0-5.0.—"Books to Read," by Ann Spice. Organ and Orchestral Music, relayed from Shepherd's Bush Pavilion. "Historical Pictures—(8), Some Women of the Restoration," by Alice Cunningham.

5.30-6.15.—CHILDREN'S CORNER: Joseph Slater (Flute Solos). "A Nature Story," by Joan Kennedy. "Progress through the Ages—(2) Housing," by W. J. Claxton.

6.40-6.55.—An Appeal on behalf of the Elizabeth Garrett Anderson Hospital Extension Appeal Fund, by Miss LILIAN BRAITHWAITE.

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

JOHN STRACHEY, Literary Criticism. *S.B. to all Stations.*

Local News.

7.30.—All Stations Programme. (For particulars see centre column.)

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

Sir OLIVER LODGE, F.R.S., "Ether and Reality—Electromagnetic Behaviour of Ether—How Radiation is Generated, and What Contact Is." *S.B. to all Stations.*

Local News.

10.0.—All Stations Programme (Continued).

10.30.—THE SAVOY ORPHEANS AND SAVOY HAVANA BAND, relayed from the Savoy Hotel, London. *S.B. to all Stations.*

11.0.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.0.—Lozella Picture House Orchestra.

4.0-4.30.—School Transmission: Principal ALFRED HAYES (of the Birmingham and Midland Institute): "English Literature."

5.0-5.30.—WOMEN'S CORNER: Barbara Wainwright, Natural History Talk, "How It's Done." Winifred Morris (Contralto).

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—'Teens' Corner: Winifred Morris (Contralto).

7.0-11.0.—Programme *S.B. from London.*

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Travel Talk to Women: "A Trip to Unnan (China)," by Major Cooper-Hunt. The Wireless Orchestra: Conducted by Capt. W. A. Featherstone.

5.0-6.0.—CHILDREN'S CORNER.

ALL STATIONS PROGRAMME (except 5XX). Relayed from London.

VIVIENNE CHATTERTON.
STUART ROBERTSON.
ANDREW SHANKS.
THE WIRELESS ORCHESTRA:
Conducted by
L. STANTON JEFFERIES.

7.30-9.30.

"The Sea."

"THE WATERMAN."
A Ballad Opera by Charles Dibdin.
(First produced in 1774 at the Theatre Royal, Haymarket.)

Cast:

Tom Tug (A Waterman) STUART ROBERTSON
Robin (His Rival) ANDREW SHANKS
Bundle (A Gardener) CHARLES WREFORD
Mrs. Bundle (His Wife) HELENA MILLAIS
Wilhelmina (Their Daughter) VIVIENNE CHATTERTON
Produced and Conducted by
L. STANTON JEFFERIES.

8.25. A Brief Interlude:

"From My Window," by Philemon.

The Orchestra.
Overture, "Britannia" Mackenzie (15)
"Sea Sheen" Eric Fogg
Andrew Shanks.
"Songs of the Sea" Stanford (1)
"Drake's Drum."
"Outward Bound."
"Devon, O Devon, in Wind and Rain."
"Homeward Bound."
"The Old Superb."

The Orchestra.
"Sea Foam" } (Suite, "The Sea")
"Moonlight" } Frank Bridge (14)
Sea Chanties arr. Geoffrey Toye (1)
(Soloist, Stuart Robertson.)
"Amsterdam"; "Missouri"; "The
Liverpool Girls."

10.0-10.30.

"The Country."

The Orchestra.
"Gipsy Suite" Edward German (11)
Vivienne Chatterton.
"The City Child" Stanford
"A Green Cornfield" Michael Head (1)
"Spring" Henschel (1)
The Orchestra.
Ballet Music ("Sylvan Scenes")
Percy Fletcher

6.0-6.30.—Scholars' Half-Hour: "Art and Religion," by Cecil Rhodes.

6.30-6.45.—Farmers' Talk: "The Management of Grassland Sheep," by John Fawcett.

7.0-11.0.—Programme *S.B. from London.*

CHAPPELL and WEBER

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

5WA CARDIFF. 351 M.

3.0-3.30.—Transmission to Schools: Miss Ivy Herbert, "How Music Has Grown."

3.30-4.0.—The Station Trio.

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

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS": Mr. Isaac J. Williams, Keeper of Art, The National Museum of Wales, "The British School of Water Colour Painters."

5.15-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Mr. Roland Williams, M.A., "Craft Plays and Players."

7.0-11.0.—Programme *S.B. from London.*

2ZY MANCHESTER. 375 M.

12.30-1.30.—Organ Music by H. Fitzroy Page, relayed from the Piccadilly Picture Theatre.

3.0-3.30. } Concert by the "2ZY" Quartet.
4.0-4.30. }

3.30-4.0.—Broadcast for Schools: Mr. E. SIMS HILDITCH, "Musical Appreciation."

4.30-5.0.—WOMEN'S HALF-HOUR.

5.0-6.0.—CHILDREN'S CORNER.

6.30-6.55.—Local Radio Society Talk.

7.0-11.0.—Programme *S.B. from London.*

5NO NEWCASTLE. 400 M.

11.30-12.30.—Florrie Trotter (Soprano). Tilley's Restaurant Orchestra.

3.45-5.15.—Edith Storey (Contralto). The Brancepeth Colliery Silver Band: Conductor, J. B. Wright.

5.15-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Mr. G. F. Ogilvie, "Three Weeks in Ben Nevis Observatory."

7.0-11.0.—Programme *S.B. from London.*

2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Trio. A. J. Wiseman (Baritone). Feminine Topics.

5.15-6.0.—CHILDREN'S CORNER: Auntie Molly goes to the Fair.

6.40-7.0.—The Rev. Walter A. Mursell, "Some Victorian Novelists—Robert Louis Stevenson."

7.0-11.0.—Programme *S.B. from London.*

5SC GLASGOW. 420 M.

3.30-4.30.—The Wireless Quartet. Walter C. Campbell (Baritone).

4.45-5.15.—WOMEN'S HALF-HOUR: Mr. J. Levine, "Cutting and Making a Sports Coat."

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.5.—Weather Forecast for Farmers.

7.0-11.0.—Programme *S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 447.

WIRELESS PROGRAMME—WEDNESDAY (March 4th.)

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

2LO LONDON. 365 M.

3.15-3.45.—Talk to Schools: "Wireless Receiving Apparatus," by Mr. H. J. HINKS (Radio Association).

4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Barbara Samuel (Contralto). "My Part of the Country," by A. Bonnet Laird.

5.30-6.15.—CHILDREN'S CORNER: "Ivy," told by M. Catherine Wiens. Music by Uncle Jeff. Stories by Auntie Yvette.

6.40-6.55.—Mr. W. J. UNWIN, F.R.H.S., "The Gladiolus."

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

Lord RIDDELL: "Popularity and Posterity." *S.B. to all Stations.*
Local News.

Sullivan Programme.

WYNNE AJELLO (Soprano).

LEONARD LOVESEY (Tenor).

JOSEPH FARRINGTON (Bass Baritone).

WINNIE VAUGHAN and ROLAND MERRY (Entertainers).

THE WIRELESS ORCHESTRA:

Conducted by DAN GODFREY, Junr. The Orchestra.

7.30. "Overture di Ballo" (11)
Leonard Lovesey.

"The Sailor's Grave" (1)

"Love Laid His Sleepless Head" (1)
The Orchestra.

Suite from "The Tempest" (11)

Introduction to Act III.; Dance of the Nymphs and Reapers; Overture.

8.5 (approx.). Joseph Farrington.

"Woo Thou Thy Snowflake" ("Ivanhoe").

Winnie Vaughan and Roland Merry will entertain.

Wynne Ajello.

"Full Fathom Five" ... ("The

"Orpheus and His Lute" } "Tempest")

"Where the Bee Sucks" }
The Orchestra.

Incidental Music to "Henry VIII."

9.0 (approx.). Joseph Farrington.

"I Would I Were a King" (1)

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

The Orchestra.

Ballet Music, "Victoria" ("Merrie England").

Winnie Vaughan and Roland Merry

Entertaining again.

The Orchestra.

Overture, "Macbeth."

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

British Drama League Lecture Recital: "Sheridan and Goldsmith." *S.B. to all Stations.*

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

Local News.

10.20. Leonard Lovesey.

"Once Again" (1)

"She is Not Fair to Outward View" ... (1)
The Orchestra.

Overture, "The Pirates of Penzance."

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Pianoforte Quintet.

5.0-5.30.—WOMEN'S CORNER: A. W. Sanders, "Money Talks."

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—Teens' Corner: Mr. F. W. Piddich (of the Birmingham Natural History and Philosophical Society), "A Day in an Elementary School."

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

Lord RIDDELL. *S.B. from London.*

Local News.

A Dual Programme.

A Jubilee Celebration.

THE STATION ORCHESTRA.

HARRY FREEMAN (Violin).

RICHARD FREEMAN (Violin).

THOMAS FREEMAN (Violoncello).

NIGEL DALLAWAY (Pianoforte).

A Short Jubilee Programme in honour of the 50th Birthday of Mr. Harry Freeman, Deputy Leader of the Station Orchestra.

Harry Freeman.
Concerto in A Major (for Violin and Orchestra) *Mozart*

The Orchestra.

"Jubilee Overture" *Weber*

Pianoforte Quartet.

"The Golden Sonata" (for Two Violins, Violoncello and Pianoforte) *Purcell*

8.30.—MAINLY BALLAD CONCERT WITH ORCHESTRA:

THE STATION ORCHESTRA.

NORA DELMARR (Soprano).

SYDNEY COLTHAM (Tenor).

BRET HAYDEN (Entertainer).

Nora Delmarr.

"Ritorna Vincitor" ("As Victor Then Return!") ("Aida") *Verdi*

"The Daude" (With Clarinet Accompaniment) *Bliss*

"The Ragwort" (Terill)

Sydney Coltham.

"We All Love a Pretty Girl" *Arne*

"The Snowy Breasted Pearl" ... *Robinson*

Bret Hayden.

"A Few Remarks."

Nora Delmarr.

"Leah's Song" ("The Prodigal Son")

Debussy

"The Night Wind" *Farley*

Sydney Coltham.

"Still in Dreams I See Her" ... *Oliphant*

"Sweet, Be Not Proud" *Cluteam*

"The Sands o' Dee" *Clay*

Nora Delmarr.

Waltz Song ("Tom Jones") *German*

"All For You" *Easthope Martin* (5)

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

British Drama League Lecture Recital. *S.B. from London.*

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

Local News.

10.20. Bret Hayden.

"More Remarks."

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.0-3.30.—Service for the Sick: Gretta Don (Soprano). Address by The Rev. George Proce.

3.45-5.0.—The Wireless String Orchestra: Conductor, Capt. W. A. Featherstone.

Mollie Bolton (Contralto). "Gardening Talk" to Women by George Dance.

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: "A Sixteenth-Century Scholar at Home," by Mrs. Eric Sharpe, M.A.

6.30-6.45.—Talk by Bertram Fryer, Station Director.

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

Lord RIDDELL. *S.B. from London.*

Local News.

7.30-8.0.—Interval.

Winter Gardens Programme.

THE MUNICIPAL ORCHESTRA:

Conductor—Sir DAN GODFREY.

JOSE DE MORAES (Vocalist).

WARWICK PRYCE (Pianist).

8.0. Orchestra.

Prelude in C Sharp Minor ... *Rachmaninov*

Overture, "Mignon" *Thomas*

"Valse Triste" (By Request) .. *Sibelius*

Jose de Moraes.

"When the Stars Were Brightly Shining"

Puccini

"A Lament" *Coleridge-Taylor*

PIERRE and JEAN GENNIN.

Duet for Two Piccolos *Pierre Gennin*

Orchestra.

Selection, "Looking Backward" (Pot-pourri) *Herman Finck*

Warwick Pryce.

Selections from his Repertoire.

Interval.

Orchestra.

Musical Representation—Three Famous Pictures.

"The Village Wedding" } *Haydn Wood*

"The Doctor" }

"The Laughing Cavalier" }

9.30-10.30.—Programme *S.B. from London.*

5WA CARDIFF. 351 M.

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

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Mr. A. H. Lees, M.A., Plant Pathologist to the Long Ashton Research Station, "Diseases of Crops and Their Control."

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

Lord RIDDELL. *S.B. from London.*

Local News.

Symphony Concert.

THE BRISTOL SYMPHONY ORCHESTRA:

Conducted by EUGENE GOOSSENS.

Relayed from

The Colston Hall, Bristol.

Vocalist at the Studio:

ELSIE SUDDABY (Soprano).

7.30. Orchestra.

Overture, "Don Giovanni" *Mozart*

Prelude, "L'Après-Midi d'un Faune"

("The Afternoon of a Faun"). *Debussy*

Elsie Suddaby.

Songs from the Studio:

"O! Sleep Why Dost Thou Leave Me?"

("Semele") *Handel*

"If Thou Art Near" ("Anna Magdalena

Notenbuch") *Bach*

"O Yes, 'tis So" ("Phoebus and Pan")

Bach

Orchestra.

Symphony No. 2 in E Minor .. *Rachmaninov*

"Siegfried's Journey to the Rhine" *Wagner*

Elsie Suddaby.

Songs from the Studio:

"Sweete Was The Song"

Attey, arr. F. Keel (1)

"When I Am Laid in Earth"

Henry Purcell (11)

"Hark! The Echoing Air"

Henry Purcell (11)

Orchestra.

"Dubinshka" *Rimsky-Korsakov*

"Reverie" *Scriabin*

"Carnaval Remain" *Berlioz*

9.30-10.30.—Programme *S.B. from London.*

2ZY MANCHESTER. 375 M.

3.0-3.30. (Music relayed from the Piccadilly Picture Theatre. Conductor,

4.0-4.30. Stanley E. Mills.

3.30-4.0.—Broadcast for Primary Schools: Father BERNARD BUTLER, S. J.,

"The Story of a Cat and a Squirrel."

4.30-5.0.—WOMEN'S HALF-HOUR: Abigail Slingsby (Contralto).

5.0-6.0.—CHILDREN'S CORNER.

6.30-6.55.—Major W. Peer Groves. "Travel Abroad" (1).

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

Lord RIDDELL. *S.B. from London.*

Local News.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 447.

WIRELESS PROGRAMME—WEDNESDAY (March 4th.)

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

7.30. Query Programme.

Listeners are invited to submit all the details of the entire programme as broadcast, i.e., Orchestral Items, Songs, and Composers, the names of the Artists, and the name of the Announcer. A prize of two guineas is offered for the first correct programme examined. The senders of other correct efforts will be invited to spend an evening at the Studio.

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.
British Drama League Lecture Recital.
S.B. from London.
Royal Horticultural Society Talk.
Local News.

10.20.—Query Programme (Continued).

10.45.—Close down.

5NO NEWCASTLE. 400 M.

3.45-5.15.—The Station Septet. Lambert Harvey (Tenor). Isabel Spence (Soprano). Mrs. S. K. Barber, "Lenten Dishes."

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.20.—Scholars' Half-Hour.

6.35-6.50.—Farmers' Corner: Prof. Gilchrist, Seasonable Notes.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.
Lord RIDDELL. *S.B. from London.*
Local News.

Selections from Opera.

ETHEL STANLEY (Mezzo-Soprano).

DALE SMITH (Baritone).

THE STATION ORCHESTRA:

Conductor, EDWARD CLARK.

7.30. Orchestra.
Selection, "I Pagliacci" *Leoncavallo*

7.45. Ethel Stanley.
"Handsome Pedrillo" ("The Crown Diamonds") *Auber*
"Who Am I?" ("The Black Mask") *Auber*

7.55. Orchestra.
"The Flight of the Bumble-Bee" ("Tsar Soltan") *Rimsky-Korsakov*

8.5. Dale Smith.
"Ye Twice Ten Hundred Deities" (The Conjuror's Song in "The Indian Queen") *Purcell*

"While From the Wine Cup" ("Don Giovanni")
"Oh, Come Now to the Casement" *Mozart*

8.15. Orchestra.
Selection, "The Flying Dutchman" *Wagner, arr. Tavan*

8.25. Ethel Stanley.
"Oh, Thou Dearest" ("Abu Hassan") *Weber*
"On a Mossy Hill Reclining" ("Preciosa") *Weber*

8.35. Orchestra.
Ballet from "Le Roi s'amuse" *Delibes*

8.45. IRENE SCHARRER (Solo Pianoforte).
(D Minor) *Scarlatti*
Sonatas in C Minor }
(C Major) }

Chromatic Fantasia and Fugue *Bach*

9.0. Dale Smith.
"Peace" *Eric Fogg (4)*
"For Ever Young" }
"Aspiration" }
"Incarnation" }
"A Summer Song" }
(Accompanied by the Composer.)

9.15. Irene Scharrer.
Ballade in A Flat }
Berceuse }
Study in G Flat } *Chopin*

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.
British Drama League Lecture Recital.
S.B. from London.
Royal Horticultural Society Talk.
Local News.

10.20-10.30.—Programme *S.B. from London.*

2BD ABERDEEN. 495 M.

3.30-5.0.—Concert: The Wireless Trio. James Reid (Tenor). Feminine Topics.

5.30-6.0.—CHILDREN'S CORNER: J. Downie, B.Sc., "Just a Stone Wall."

6.40-7.0.—The Rev. McIntosh Mowat, B.L., "Things That Matter—Patience" (2).

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.
Lord RIDDELL. *S.B. from London.*
Local News.

Popular Evening.

JEAN BRYAN (Contralto).

KENYON LETTS (Baritone).

WALTER TODD (Entertainer).

THE WIRELESS ORCHESTRA.

7.30. Orchestra.
Selection, "The Whirligig" *Chappell*

7.45. Jean Bryan.
"The Enchantress" *Hatton*
"Softly Awakes My Heart" *Saint-Saens*

7.55. Walter Todd.
"Art of Entertaining" *Grey (13)*
"My Bally Bungalow" *Thorp (13)*

8.5. Kenyon Letts.
"Four Jolly Sailormen" *German*
"The Two Grenadiers" *Schumann*

8.10. Orchestra.
Selection, "A Night Out" *Redstone (6)*
March, "Entry of the Boyards" *Halevorsen*

8.25. Jean Bryan.
"The Spinning Wheel" *Lees (25)*
"Sound the Pibroch" *Macleod (25)*

8.35. Walter Todd.
"My People" *Ross*
"Dartmoor Days" *Stanley*
"If the Missus Says" *Stanley*

8.45. Kenyon Letts.
"The Floral Dance" *Moss*
"Chorus, Gentlemen" *Lohr*

8.55. Jean Bryan.
"Friend o' Mine" *Sanderson (1)*
"My Prayer" *Squire*

9.5. Walter Todd.
"Inventin' Johnny" *Laurence (13)*
"One Little One More" *Hayes (16)*

9.15. Kenyon Letts.
"Le Cor" ("The Horn") *Flegier*

KEY LIST OF MUSIC PUBLISHERS.

1. Boosey and Co.
2. Curwen, J., and Sons, Ltd.
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9.20. Orchestra.

Overture, "Marco Spada" *Auber*

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.
British Drama League Lecture Recital. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Local News.

10.20. Orchestra.
Suite, "The Atonement of Pan" *Hodley*

10.30.—Close down.

5SC GLASGOW. 420 M.

11.30-12.30.—Mid-day Transmission.

3.30-4.0.—Broadcast to Schools.

4.0-4.45.—Musical Moments: The Wireless Quartet and Frida Daerblitz (Solo Pianoforte).

4.45-5.15.—WOMEN'S HALF-HOUR: J. S. Bainbridge, B.Sc., "Brooms and Brushes and Their Care."

5.15-6.0.—CHILDREN'S CORNER: Singing Boys will sing Songs by Mendelssohn (1809-1847). "May Song," "Greeting," "Oh! for the Wings of a Dove" (Solo), "On Wings of Song," "Slumber Song."

6.0-6.5.—Weather Forecast for Farmers.

6.40-6.55.—Mr. Alexander Proudfoot, A.R.S.A. on "Sculpture."

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.
Lord RIDDELL. *S.B. from London.*
Local News.

Popular Night.

THE STATION ORCHESTRA:

Conducted by

HERBERT A. CARRUTHERS.

A. PARRY GUNN (Lecture Recital).

MARGARET F. STEWART (Soprano).

THE HARMONY BOYS

(Moran Bros. and Begg).

7.30. Orchestra.
Selection, "Oh, Oh, Delphine" *Caryl*

7.45. Margaret F. Stewart.
Gaelic Song, "Strusaich me na Gilliaigen" ("The Cockle Gatherer").
"Caller Ou" *John Gray (25)*
"Seagull of Land Under Waves" *Kennedy-Fraser (1)*

7.55. Orchestra.
Selection, "The Geisha" *Jones*

8.5. The Harmony Boys.
"If I Can't Sing About My Mammy."
"Bo-Bo-Beedle-Um-Bo."
"Why Did I Kiss That Girl?"

8.15. A. Parry Gunn.
"The Speaking of Poetry." Illustrations drawn from Lyric and Verse.

8.45. Orchestra.
Selection, "Betty" *Rubens and Steffan*

9.0. Margaret F. Stewart.
"Jewel Song" ("Faust") *Gounod*
(With Orchestral Accompaniment.)
"Solveig's Song" *Grieg*
"Island Sheiling Song" *Kennedy-Fraser (1)*

9.10. Orchestra.
Entr'acte, "A Little Peach" *Colin*

9.47. The Harmony Boys.
"Dixie Land."
"I'm Gonna Bring a Watermelon to My Girl To-Night."
"I'm Going South."

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.
British Drama League Lecture Recital. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Local News.

10.20. Orchestra.
Waltz, "The Grenadiers" *Waldteufel*

March, "The Gladiators" *Sousa*

10.30.—DANCE MUSIC relayed from "The Plaza" Palais de Danse.

11.30.—Close down.

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

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

A Wonderful Voyage of Discovery.

HULLO, children!

Here is a talk by C. Mudgey that you will certainly like to read. It will make you more interested in your study of geography.

About the years 800 to 1000 A.D. the Norsemen were skilled and daring navigators and about the year 1000 A.D. they reached the continent of North America and explored the coasts of America along the Labrador coast and the entrance to the estuary of the St. Lawrence.

The years following the discoveries of the Norsemen, and the first three or four centuries following the Norman Conquest of England are usually, and rightly, known as the Dark Ages. Everything seemed to stagnate, and effort in everything seemed to fall off. The early geographers of Phœnicia and Carthage at least knew that it was possible to sail round Africa. A later geographer, Ptolemy, a Greek, whose work was taken as the foundation of all geographical knowledge in the Middle Ages, made a very big mistake. He said that it was not possible to sail round Africa, and drew a very elaborate map to prove this. He, of course, discouraged any would-be explorers from adventuring upon the sea.

An Ambitious Prince.

At first, land travel was the only way of communicating with the treasures of the East, India and China. Then, later, about the years 1428 to 1460, Prince Henry of Portugal began to encourage sea travel. He gave instructions for exploring the coasts of Africa and had careful maps made for his captains.

Under his guidance, the old superstitions were gradually dispelled. Trade with the East was exceptionally valuable, but rivalry for this trade, and the danger of the overland route, made the journey less and less attractive. But the wealth was there and the lure of it was powerful. Men wanted the treasure and they wanted an easy way to obtain it.

If you will look at a map of the world, you will see that the obvious way to this treasure of

the East would be to sail round the coast of Africa and thence across the Indian Ocean to India and from there to China. But remember that the fact that it was possible to sail around the coast of Africa had been forgotten—thanks to the geography of Ptolemy. Prince Henry devoted himself to this problem, however, and gradually his sailors pushed further and further along the coast of Africa. He himself did not live to see the results of his initiative and perseverance; but he was the man who made later exploration possible.

Magellan's Great Adventure.

In the year 1455, Cape Verde was rediscovered. Thirty years later Diaz sailed around the Cape of Good Hope, and by the end of the century Vasco da Gama had succeeded in the great enterprise and had reached India by sailing round Africa, and Columbus had reached America.

In the year 1519, another attempt was made which resulted in the first voyage right round the earth. In 1519, a Portuguese navigator, Magellan, began to argue that if it were possible to sail round the south of Africa, it must be equally possible to sail round the south of S. America and so reach China. He set sail in August, 1519—just over 400 years ago—with five ships and 130 men. His ships were old and unseaworthy.

Leaving the port of Seville, in Spain, he first made his way to the Canary Islands. He writes in his diary that in one of these islands "there is not a drop of water to be found in either river or fountain, but once a day there descends a large cloud from heaven which surrounds a tree and falls upon the leaves of the tree and the leaves distil the water and water flows from the leaves of the tree."

Magellan made his way across the Atlantic to the coast of Brazil and, skirting along the coast, entered the River del la Plata, now commonly, but quite wrongly, mis-called the River Plate. Along the coast of America, Magellan, according to his account of his travels,

was in a wonder-land. He speaks of a man as great as a giant and with a voice of a bull.

The people here were living in that part we now call Patagonia, on the south-eastern shores of S. America. Off this coast one of the ships was shipwrecked and lost and, moreover, rebellion and mutiny broke out in the fleet. This, Magellan put down with a firm hand. He showed no mercy to the ringleaders of the mutineers. They were beheaded and quartered. Magellan would not turn back, although, when he got to the southernmost extremity of S. America, he had to face a very threatening series of storms. It took Magellan six weeks to get through the Straits which now bear his name.

Died While Fighting.

On November 28th, 1520, fifteen months after leaving the home port, Magellan found himself through the straits into a sea which he named "The Peaceful Ocean"—The Pacific. The struggle had been a gigantic one. Not only was his little sailing ship unseaworthy and faced with heavy head winds, but she was so small that she could not carry many provisions. By the time they were through and safely in the waters of the Pacific, the adventurers were reduced to the edge of starvation.

After passing two small desolate islands, which they named the Unfortunate Islands, Magellan reached islands to which he gave an equally unattractive name—the Land of Robbers—these were the Marianne Islands which were sold by Spain to Germany about twenty years ago. Eventually, Magellan reached the Philippine Islands, where the crews were able to rest a little from their exertions. Shortly afterwards, however, in a petty squabble and tribal war that broke out, Magellan was killed. He died fighting. Wounded first by a poisoned arrow, he gave the word for his men to fall back steadily towards the beach; but the retreat soon became a scramble for safety. Only six or seven men rallied around their captain. The rest saved themselves.

THE STORY WITHOUT AN END.

By LANGFORD REED.



The Vizier brought before him an old man.

fame, by walking about the streets of the city disguised, with the idea of coming into touch with some of his subjects who had interesting stories to tell.

But he met with no success at all, and his failure annoyed him greatly. As usual, he

visited his ill-temper upon his unfortunate Vizier, Grindbad. The Vizier bowed humbly.

"Pardon, Excellency," he said, "I ventured to think that if the Caliph Haroun could secure entertainment by those means, you, who are so much greater, could not fail."

"Well, there's something in that," remarked Mustapha, more cordially; "you do have gleams of commonsense, occasionally. So I rely on you to find me someone with a good story to tell, by next Saturday evening. Fail at your peril!"

Judge of the Caliph's delight when, on Saturday evening, the Vizier brought before him a grubby old man with a hooked nose and a merry eye and explained that he was a travelling pedlar from Jerusalem, who boasted that he had a tale to tell which had no end.

"You appear to be a person of considerable intelligence, despite your mean appearance," observed the Caliph. "Begin at once. I will engage you for a week's trial and pay you a one-hundred piastre-piece every night."

The old man's eyes gleamed. Then he glanced at the Caliph doubtfully. The latter noticed the look and said, reassuringly:—

"You have nothing to fear. I will do as I say. Begin at once, and if you please me, your fortune is made. But if your boast is an empty one, I'll have you fried in dripping."

The shabby stranger again looked at the Caliph, with a sly sidelong glance. Then he

answered: "Oh, Great One, if I deceive thee, let my fate be as threatened. Now that I have assurance of thy protection, my mind is easy within me." Then, again prostrating himself, he began as follows:—

"Oh, Magnificence, there was a certain Caliph who commanded his slave to tell him a story. And the slave prostrated his unworthy person and began as follows: 'Oh, Magnificence, there was a certain Caliph who commanded his slave to tell him a story. And the slave—'"

"Bismillah!" exclaimed Mustapha. "There seems to be a great sameness about this story. Leave out the introduction and get on to something more interesting."

"It would spoil the story, oh, All-Powerful one," said the old man. "But I'll hurry over that part—who commanded his slave to tell him a story. And the slave prostrated his unworthy person and began as follows: 'Oh, Magnificence, there was a certain Caliph who commanded his slave to tell him a story. And the slave prostrated his unworthy person and began as follows: Oh, Magnif—'"

"Miserable trickster!" broke in the enraged Caliph. "truly your story has no end, since it is all beginning! Fortunate it is for you that my vow protects you. My treasurer will pay you a week's wages and conduct you outside the city. And if ever you dare to set foot within it again, I'll have you poached on toast and served up as breakfast for the sacred crocodiles!"

WIRELESS PROGRAMME—THURSDAY (March 5th.)

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

2LO LONDON. 365 M.

- 1.0-2.0.—Time Signal from Greenwich. The Week's Concert of New Gramophone Records.
- 3.15-3.45.—Transmission to Schools: "Children in Dickens—David Copperfield." Lecture Recital by J. C. STOBART and R. E. JEFFREY.
- 4.0-5.0.—Time Signal from Greenwich. "More Letters of O Toyo," by C. Romano James. Music performed during Afternoon Tea at the Trocadero. "The Unwanted Child," by Mrs. H. A. L. Fisher, Chairman of National Council for the Unmarried Mother and Her Child.
- 5.30-6.15.—CHILDREN'S CORNER: "Stories of Finland," told by Ethel Harding. L. G. M. of the *Daily Mail*—Zoo Story. "Earning a Living at the Zoo." Pianoforte Solos by Margaret Portch.
- 6.35.—Market prices for Farmers.
- 6.40-6.55.—The Rt. Hon. Lord ILKESTON. *S.B. from Birmingham.*
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Mr. ALLEN S. WALKER, "Architecture: The Cathedrals of York, Ely, Exeter and Southwell." *S.B. to all Stations.*
- Talk by the Radio Society of Great Britain. *S.B. to all Stations.*
- Local News.

Chamber Music Evening.

JOHN COATES (Tenor).
THE PHILHARMONIC PIANOFORTE QUARTET:

CHARLES KELLY (Pianoforte);
PAUL BEARD (Violin);
FRANK VENTON (Viola);
JOHAN C. HOCK (Violoncello).

- 7.35. The Quartet.
Quartet in C Minor, Op. 13 *R. Strauss*
Allegro; Scherzo-Presto; Andante;
Finale Vivace.
- 8.0. Poetry Readings by J. C. SQUIRE.
- 8.20. John Coates.
Modern English Songs.
"Pleading" *Elgar* (11)
"Linden Lea" *Vaughan Williams* (1)
"A Rann of Wandering" *Hamilton Harty* (11)
"Too Late" *Atkins* (11)
"Eldorado" *Mallinson*
"The Fiddler of Dooney" *Thomas Dunhill* (14)
"Eleanore" *Coleridge-Taylor* (14)
- 8.40. The Quartet.
First Movement from Quartet
Lekin—1870-1894
- 8.55. John Coates.
Foreign Songs.
"May Night" *Brahms*
"Messages" *Schubert*
"Serenade" *Weckerlin*
"Pétronille" *Beethoven*
"Adelaide" *Beethoven*
- 9.13. The Quartet.
Andante from Quartet in E Flat, Op. 60
Beethoven
Finale, Presto (Rondo alla Zingaresa) from
Quartet in G. Minor, Op. 25 *Brahms*
- 9.30.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and 2ND
GENERAL NEWS BULLETIN. *S.B.*
to all Stations.
- Topical Talk. *S.B. to all Stations.*
- Local News.
- 10.0.—The SAVOY ORPHEANS and SAVOY
HAVANA BAND, relayed from the
Savoy Hotel, London. *S.B. to all*
Stations.
- 11.0.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30-4.30.—The Station Pianoforte Quintet.
- 5.0-5.30.—WOMEN'S CORNER: Grace
Chamberlain (Soprano).

- 5.30-6.30.—CHILDREN'S CORNER: Mildred
Forster, "Things We Don't Learn at
School."
- 6.30-6.40.—"Teens' Corner: Frank Jones,
"Grammar and Smiles."
- 6.40-6.55.—Boy Scouts' and Girl Guides'
Bulletin: The Rt. Hon. Lord ILKE-
STON (President of the Birmingham
Scouts' Association), "The Scout Move-
ment." *S.B. to other Stations.*
- 7.0-11.0.—*Programme S.B. from London.*

6EM BOURNEMOUTH. 385 M.

- 3.45-5.0.—Talk to Women: "London Papers,"
by Anne Farnell-Watson. A. Martin
(Dialect Stories). The Bijou Military
Band.
- 5.0-5.55.—CHILDREN'S CORNER.
- 6.0-6.25.—Scholars' Half-Hour: "Rearing
Caterpillars at Home," by J. Neale, B.A.
- 6.25-6.39.—Farmers' Talk: "Experiments on
the Manuring of Roots in Dorset," by
Mr. T. B. Ferris, M.Sc., N.D.D., Director
of Agriculture for Dorset.
- 6.40-6.55.—The Rt. Hon. Lord ILKESTON.
S.B. from Birmingham.
- 7.0-11.0.—*Programme S.B. from London.*

5WA CARDIFF. 351 M.

- 3.0-4.30. BRET HAYDEN (Entertainer).
THE STATION ORCHESTRA:
Conductor,
WARWICK BRAITHWAITE.
Orchestra.
Overture, "Athalie" *Mendelssohn*
Suite, "Petite Suite de Concert"
Coleridge-Taylor
Bret Hayden.
"A Few Remarks."
Orchestra.
Symphony in D, "The Clock" *Haydn*
Bret Hayden.
"Further Remarks."
Orchestra.
Gavotte from "Mignon" *Thomas*
"Moonlight Intermezzo" *Lemare*
"Two Irish Dances" *Finnegan*
Bret Hayden.
"More Remarks."
Orchestra.
Three Dances from "The Bartered Bride"
Smetana
- 4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.15.—Talk to Scouts.
- 6.40-6.55.—Mr. J. Kyle Fletcher: "The
Wooing of Mabel Fitzhamon," a Famous
Love Story.
- 7.0-11.0.—*Programme S.B. from London.*

2ZY MANCHESTER. 375 M.

- 11.30-12.30.—Concert by the "2ZY" Quartet.
- 4.30-5.0.—WOMEN'S HALF-HOUR: Miss
Margaret Pilkington, "On the Borders of
Italy."
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.30-6.35.—Boy Scouts' Local News Bulletin.
- 6.35-6.55.—F. A. Stocks, M.Sc., Deputy Camp
Chief, Boy Scouts' Association, "Plan-
ning the Summer Camp."
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. ALLEN S. WALKER. *S.B. from*
London.
Radio Society Talk. *S.B. from London.*
Local News.

Vocal, Instrumental and Dramatic.

- NORA DELMARR (Soprano).
CARL FUCHS (Solo Cello).
CAHAL FOGARTY (Readings).
Nora Delmarr.
7.35. "Elizabeth's Greeting" ("Tamhauser")
Wagner
"The Tryst" *Sibelius*
"Wind Tossed" *M. Pesse*
Cahal Fogarty.
"Neighbours" *Cahal Fogarty*

- Carl Fuchs.
"Hamabdil" (Hebrew Melody)
Granville Bantock
"Sonata" *Samartini*
Nora Delmarr.
Maori Songs.
"Waiata Poi" }
"Waiata Maori" } *Alfred Hill*
"Song of the Mere" *Anon.*
Cahal Fogarty.
"Rising of the Moon" *Lady Gregory*
Carl Fuchs.
"Oriental Dance" *Rachmaninov*
"Song of Sadness" *Arensky*
"Spanish Serenade" *Glazunov*
THE HALLE ORCHESTRA:
Conductor, HAMILTON HARTY.
Relayed from the Free Trade Hall.
(*S.B. to "5XX."*)
WILLIAM MURDOCH (Solo Pianoforte).
8.50.—Concerto for Pianoforte in C Minor
Beethoven
Poem for Orchestra, "Pour le jour de la
première neige au vieux Japon"
Inglebrecht
(First time in Manchester.)
William Murdoch.
Intermezzo Valse ("L'Enfant Prodigue")
Worms
- 9.50 (approx.).—WEATHER FORECAST and
NEWS. Relayed from London.
Local News.
- 10.10.—THE SAVOY BANDS. *S.B. from*
London.
- 11.0.—Close down.

5NO NEWCASTLE. 400 M.

- 11.30-12.30.—Nora Young (Contralto). Robert
Mark (Cello).
- 3.45-5.15.—Elsie Golightly and Tom Golightly
(Vocal Duets and Solos). Jack Mackintosh
(Cornet Solos). Alfred Smith (Oboe).
Elspeth Latham, B.A., "Wanderers in
Paris."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.30-6.40.—Boy Scouts' and Girl Guides' News.
Scout Yells and Choruses by the Rover
Section of the Newcastle Boy Scouts.
- 6.40-6.55.—J. L. Gibson, French Talk.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. ALLEN S. WALKER. *S.B. from*
London.
Radio Society Talk. *S.B. from London.*
Local News.
- 7.35. "A Night in Hawaii."
THE ANGLO HAWAIIAN PLAYERS:
COLLEEN GORDON;
STEFANIE DAVISON;
ROY LIMBERT;
CECIL WATTS;
with their Novel and Fascinating Ukuleles,
Steel Guitars, Haunting Hawaiian Airs,
Dialogue, Songs and Music.
- 9.30-11.0.—*Programme S.B. from London.*

2BD ABERDEEN. 495 M.

- 3.30-5.0.—The Wireless Trio. Violet Wright
(Soprano). Feminine Topics.
- 5.30-6.0.—CHILDREN'S CORNER: More
Songs by Auntie Molly.
- 6.0-6.25.—Boys' Brigade News Bulletin: W. A.
McRobbie, Convener, No. 2 District.
"Suggestions on Running a Company
Bible Class."
- 6.25-6.40.—Lord GLENTANAR: Talk to
Scouts. *S.B. from Glasgow.*
- 6.40-6.55.—Talk on the Girls' Guildry. *S.B.*
from Glasgow.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. ALLEN S. WALKER. *S.B. from*
London.
Radio Society Talk. *S.B. from London.*
Local News.
(Continued on page 451, column 3).

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 447.

WIRELESS PROGRAMME—FRIDAY (March 6th.)

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

2LO LONDON. 365 M.

1.0-2.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Frank Damer (Baritone).

3.15-3.45.—Transmission to Schools: Travel Talk, "The Redskin," by Captain Alford.

4.0-4.30.—Scholars' Half-Hour: Scenes from Shakespeare, by R. E. JEFFREY and Company.

4.30-5.0.—Organ Music relayed from Shepherd's Bush Pavilion.

5.30-6.15.—CHILDREN'S CORNER: "The Wing-a-Wing Man," from "The Wiggley Weasel," by Mabel Marlowe. Songs by Mabel FitzGerald. Stories by Eva Sanderson.

6.40-6.55.—Ministry of Agriculture's Fortnightly Bulletin. *S.B. to other Stations.*

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

PERCY SCHOLES, The B.B.C. Music Critic. *S.B. to all Stations. Local News.*

Italian Night.

MAVIS BENNETT (Soprano).

ENID CRUICKSHANK (Contralto).

SYDNEY RUSSELL (Tenor).

ALBERT GARCIA (Baritone).

THE WIRELESS ORCHESTRA.

Conducted by DAN GODFREY, Junr.

7.30. The Orchestra. Ballet Suite, "La Boutique Fantasque"

Rossini-Respighi

"Dance of the Hours" ("La Gioconda")

Ponchielli

Overture, "The Barber of Seville" *Rossini*

8.0. "UNDER ITALIAN SKIES."

A Romantic Scene.

Written by SYDNEY RUSSELL.

Produced by R. E. JEFFREY,

in collaboration with the Author.

The Scene will include Selections by the Orchestra, and Songs and Concerted Items by the Artists, the programme closing with the Sextet from "Lucia" (Donizetti). Extra Speaking Part by HENRY OSCAR.

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

Ministry of Health Talk: Dr. A. W. J. MacFADDEN, C.B., Senior Medical Officer, Ministry of Health: "Some Questions Relating to Food." *S.B. to all Stations. Local News.*

10.0. The Orchestra.

Grand March, "Aida" *Verdi*

An Interlude by "QUIPS,"

whose "World in Anecdote" Series brings

us to No. 10—"Sporting Subjects."

The Orchestra.

Extracts from "Egyptian Ballet" *Luigini*

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—Lozells Picture House Orchestra. Minnie Freedman (Solo Pianoforte).

5.0-5.30.—WOMEN'S CORNER: Phyllis Hughes (Solo Pianoforte). E. Dorothea Barcroft, General Interest Talk.

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.40.—"Teens' Corner: Monsieur R. Thibault, French Talk.

6.40-6.55.—Ministry of Agriculture's Fortnightly Bulletin. *S.B. from London.*

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

PERCY SCHOLES. *S.B. from London.*

Local News.

7.30-8.0.—Spanish Lecture relayed from the Cosmopolitan Club, Sr. HICKINBOTHAM, "Idomas en relacion al comercio."

8.0. Special Requests.

THE STATION ORCHESTRA.

GERTRUDE DAVIS (Soprano).

WINIFRED MORRIS (Contralto).

GEOFFREY DAMS (Tenor).

WALTER HERD (Solo Flute).

S. C. COTTERILL (Solo Clarinet).

All Items included in this programme will be taken from "Requests" forwarded by Listeners.

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

Dr. A. W. J. MacFADDEN. *S.B. from London. Local News.*

10.0.—Request Programme (Continued).

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.0-3.30.—Educational Talk: "Birds," by Mr. A. M. C. NICHOLL, M.B.O.U.

3.45-5.0.—Cookery Talk to Women by Ada Featherstone. The Orpheus Quintet. Muriel Golton (Contralto).

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: "Longfellow's Shorter Poems," by Miss A. G. Spry, L.L.A.

6.40-6.55.—Ministry of Agriculture's Fortnightly Bulletin. *S.B. from London.*

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

PERCY SCHOLES. *S.B. from London.*

Local News.

British and French Music.

ESTHER COLEMAN (Contralto).

ROY HENDERSON (Baritone).

ALLAN FRANKLIN (Piano).

MARY LEWIS (Harp).

THE "6BM" WIRELESS CHAMBER

ORCHESTRA.

Conductors, HERBERT BEDFORD and

Capt. W. A. FEATHERSTONE.

7.30. Herbert Bedford Programme.

Orchestra.

Oriental Dance, "The Lonely Dancer of

Gedar."

Esther Coleman.

"Summer Dawn" (A Nocturne for Voice, Strings and Harp) (1)

Herbert Bedford: "A Brief Talk on

Modern Unaccompanied Song."

Esther Coleman.

Three Unaccompanied Songs.

"Ships that Pass in the Night" (2)

"Aedh Wishes For the Cloths of

Heaven" (2)

"The Last of the Leaves on the

Bough" (2)

Roy Henderson.

"Shelley's Ode to Music" (For Voice and

Piano).

Orchestra.

Interlude, "Hamadryad."

Esther Coleman.

Three Songs with Piano.

"Proud Like an Artist's Dream" (First

Performance).

"Homecoming."

"The Coming of Love."

Allan Franklin.

"Divertimento for Pianoforte and String

Orchestra."

Esther Coleman.

Two Songs with Strings and Harp.

"To a Waterlily at Evening."

"Captivity" (First Performance).

Orchestra.

Meditation, "And the Night-Raven Sings."

8.30. French Music.

Orchestra.

"Scenes Pittoresques" *Massenet* (15)

Roy Henderson.

"Toreador's Song" ("Carmen") *Bizet*

"Mephistopheles' Serenade" ("Faust")

Orchestra.

"Petite Suite" *Chaminade*

Esther Coleman.

"Softly Awakes My Heart" *Saint-Saens*

Orchestra.

Overture and Gavotte from "Mignon"

Thomas

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Dr. A. W. J. MacFADDEN. *S.B. from*

London. Local News.

10.0. Orchestra.

Excerpts from "Algerian Suite" *Saint-Saens*

Allan Franklin.

"Arabesque" *Debussy*

A Fantastic Item for Household Orchestra,

"The Solitary Prancer of Katahu"

Herbert Bedford

10.30.—Close down.

5WA CARDIFF. 351 M.

3.0-3.30.—School Transmission: Dr. JAS. J. SIMPSON, M.A., D.Sc., on "The Animal Kingdom."

3.30-4.0.—The Station Trio.

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

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Ministry of Agriculture's Fortnightly

Bulletin. *S.B. from London.*

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

PERCY SCHOLES. *S.B. from London.*

Local News.

7.30. "Voices from the Void."

During the evening we shall relay portions of the programmes of the leading Continental Stations. While tuning in, the STATION ORCHESTRA will play Selections from:

Selection, "Mirella" *Gounod-Tavan*

Suite, "The Two Pigeons" ("Les Deux

Pigeons") (Part I) *Message*

"The Seasons" (For Strings) *Americ*

March, "Triumph of Right" *Lovell* (1)

JOHN PERRY (Tenor) will sing:

"June Night" *R. Boequet* (1)

"Ships of Yule" (1)

"The Merry Wanderer" *Martin Shaw*

"Wood Fires" *Hazelhurst*

"Ah, Moon of My Delight" *Liza Lehmann*

"The Devon Maid" *E. Fogg*

"The Lute Player" *G. Peet*

Dr. W. LUDFORD FREEMAN, Director

of Education, Bristol, will talk on "School

Humour."

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Dr. A. W. J. MacFADDEN. *S.B. from*

London. Local News.

10.0.—"Voices from the Void" (Continued).

10.30.—Close down.

2ZY MANCHESTER. 375 M.

12.30-1.30.—Organ Music by H. Fitzroy Page, relayed from the Piccadilly Picture Theatre.

3.0-3.30. Concert by the "2ZY" Quartet.

4.0-4.30. Concert by the "2ZY" Quartet.

3.30-4.0.—Broadcast to Secondary Schools

(Seniors): Mr. C. S. S. HIGHAM, M.A.,

"Two Famous Radicals"—(2) Francis

Place."

4.30-5.0.—WOMEN'S HALF-HOUR: Alice H.

Peers (Mezzo-Soprano).

5.0-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Ministry of Agriculture's Fortnightly

Bulletin. *S.B. from London.*

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

PERCY SCHOLES. *S.B. from London.*

Local News.

Concert.

Relayed from Houldsworth Hall.

SYDNEY COLTHAM (Tenor).

CEDRIC SHARPE (Solo Cello).

WILLIE COCHRANE (Uncle Willie)

(Humorist).

THE "2ZY" CHORUS.

Chorus Master, S. H. WHITTAKER.

THE "2ZY" ORCHESTRA.

Conductor, T. H. MORRISON.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 447.

WIRELESS PROGRAMME—FRIDAY (Mar. 6th.)

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

- 7.30. Orchestra.
Overture, "Euryanthe" *Weber*
Sydney Coltham.
"At Dawning" *Cadman* (1)
"Still in Dreams I See Her"
"The Sands o' Dee" *Clay*
Chorus.
"Hail, Bright Abode" *Wagner*
Cedric Sharpe.
"A Midsummer Song" *Cedric Sharpe*
"La Cinquantaine" *Gabriel Marie*
"A Spinning Song" *Popper*
Strings.
"Far From the Ball" ("Loin du Bal")
Willie Cochrane.
"Wed In The Summer" *Lauder* (7)
"It's a Fine Thing to Sing"
Lauder and Cochrane (7)
Community Singing.
"John Brown's Body."
"Rule, Britannia!"
Orchestra.
"Keltic Suite" *Faulds*
Sydney Coltham.
"I Pitch My Lonely Caravan" *Coates*
"Now Sleeps the Crimson Petal"
Quilter (1)
"A Farewell" *Liddle* (1)
Chorus.
"Soldiers' Chorus" *Gounod*
Cedric Sharpe.
"Love's Greeting" ("Salut d'Amour")
Elaar
"Old English Air" ... arr. *C. Sharpe* (31)
"Minuet" *Beethoven*, arr. *C. Sharpe*
"Old Irish Tune" arr. *C. Sharpe*
Willie Cochrane.
"Ohio" } *Lauder* (7)
"I Love a Lassie" }
Orchestra.
Introduction, Third Act, "Lohengrin"
Wagner
Community Singing.
"Auld Lang Syne."
"God Save the King."

- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Dr. A. W. J. MacFADDEN. *S.B. from London.* Local News.
10.0. DANCE MUSIC.
Relayed from
The Piccadilly Picture Theatre.
Conductor, STANLEY E. MILLS.
10.30.—Close down.

- 5NO NEWCASTLE. 400 M.
3.0-4.0.—Transmission to Schools.
4.0-5.15.—Gertrude Hibbs (Soprano), Alan Proctor (Solo Pianoforte), Bell and Taylor (Cornet and Trombone Duets).
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.20.—Scholars' Half-Hour.
6.40-6.55.—Ministry of Agriculture's Fortnightly Bulletin. *S.B. from London.*
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
PERCY SCHOLES. *S.B. from London.* Local News.
7.30-9.30. Request Night Programme
9.50.—WEATHER FORECAST and NEWS.
S.B. from London.
Dr. A. W. J. MacFADDEN. *S.B. from London.* Local News.
10.0.—Request Night Programme (Continued).
10.30.—Close down.

- 6.0.—Football Corner, conducted by Peter Craigmyle.
William Brown, B.Sc., M.R.C.V.S., "Veterinary Topics."
Advisory Corner under the auspices of the North of Scotland Agricultural College; Conducted by Don G. Munro, B.Sc. Agricultural Notes.
7.0-10.30.—Programme *S.B. from Glasgow.*

- 5SC GLASGOW. 420 M.
11.30-12.30.—Mid-day Transmission.
3.30-4.0.—Broadcast to Schools.
4.0-4.45.—Musical Moments by the Wireless Quartet and John Brown (Entertainer).
4.45-5.15.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
6.15-6.20.—Weather Forecast for Farmers.
6.40-6.55.—Ministry of Agriculture's Fortnightly Bulletin. *S.B. from London.*
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
PERCY SCHOLES. *S.B. from London.* Local News.

- Our Birthday.
S.B. to Aberdeen, Belfast, Edinburgh, and Dundee.
THE STATION ORCHESTRA.
Conducted by
HERBERT A. CARRUTHERS.
THE HAWAIIAN GUITAR PLAYERS
(COLLEEN GORDON, STEFANIE DAVISON, ROY LIMBERT, CECIL WATTS).
HERBERT A. CARRUTHERS
(Solo Pianoforte).
DORIS VANE (Soprano).
PIPE BAND OF 7TH (BLYTHSWOOD) BATT. HIGHLAND LIGHT INFANTRY.
Pipe Band.

- 7.30. Slow Air, Border Slow March.
Selections: March, "K.O.S.B."; "Farewell to Meerut."
Strathspey, "Give wi' the Crookit Horn."
Reel, "Flaggon."

- 7.45. Orchestra.
Overture, "Robespierre" *Litolff*
Entr'acte, "Mystic Beauty" *Finck*

- 8.5. "One Fine Day" *Puccini*
"Santuzza's Song" *Mascagni*
8.15. Just a Burlesque:
What a Programme may be like in 2000 A.D.

- By the Station Staff.
Herbert A. Carruthers.
8.40. "Valse Caprice," No. 2 in A } *Herbert A.*
"Prelude in C Minor" } *Carruthers*
"Etude Caprice"

- 8.50. Doris Vane.
"Micaela's Song" ("Carmen") *Bizet*
"Voi che Sapete" *Mozart*

- 9.0. Hawaiian Guitar Players.
"Hawaiian Greetings" } *arr. C. Watts*
"Hawaii Waltz" }
"Ukulele Blues"
"Hawaiian Farmyard" .. *arr. C. Watts*

- 9.15. Pipe Band.
Slow March, "Bonnie Galloway."
Selections, "Blue Bonnets"; "Waterloo";
"Aberlont House"; "Merry Blacksmith."
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.

- Dr. A. W. J. MacFADDEN. *S.B. from London.* Local News.
10.0. Hawaiian Guitar Players.
"Musical (?) Chat"

- "On the Beach at Waikiki" } *arr. C. Watts*
"Kamshamoha March" .. }
"Mauna Kia"

- "Aloha Oe" }
10.15. Orchestra.
Musical Comedy Selection, "The Dollar Princess" *Leo Fall*
Patrol, "The Wee Macgregor" ... *America*
Selection, "Florodora" *Stuart*
10.30.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 447.

Thursday's Programme.

(Continued from page 449.)

- Everybody's Programme.
IRENE SCHARRER (Solo Pianoforte).
DALE SMITH (Baritone).
G. C. MASSON (Entertainer).
THE WIRELESS ORCHESTRA.
Orchestra.
7.35. Selection, "Half-Past Eight" *Rubens*
7.45. Dale Smith.
"A Roaming"
"Whither" ("The Fair"
"To the Brook" } Maid of the } *Schubert*
"The Question" } Mill")
"Impatience" ... }
8.0. Irene Scharrer.
"Moonlight Sonata" *Beethoven*
8.20. G. C. Masson.
A Few Stories in the Doric.
8.30. Dale Smith.
"Helen of Kirkconnell" } *Keel*
"My Sweet Sweeting" ... }
"Peace" *Fogg* (4)
"The Vagabond" *Ireland*
"The Bold Unbiddable Child"
Stanford (14)
8.45. Irene Scharrer.
"Hark, Hark the Lark" ... *Schubert-Liszt*
"Liebestraume" }
"Rhapsody," No. 12 } *Liszt*
9.5. G. C. Masson.
More Stories.
9.15. Orchestra.
"French Comedy Overture" ... *Keler Bela*
March, "Vito" *Lopez*
9.30-11.0.—Programme *S.B. from London.*

- 5SC GLASGOW. 420 M.
3.30-4.30.—An Hour of Melody: The Wireless Quartet and Edith G. Paterson (Soprano).
4.45-5.15.—WOMEN'S HALF-HOUR: Margaret H. MacDonald, "Life on the Prairies" (11).
5.15-6.0.—CHILDREN'S CORNER.
6.15-6.25.—Girl Guides' Talk.
6.25-6.40.—Lord GLENTANAR will talk to Boy Scouts. *S.B. to Aberdeen.*
6.40-6.55.—A Talk on behalf of the Girls' Guildry. *S.B. to other Stations.*
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. ALLEN S. WALKER. *S.B. from London.* Local News.
Radio Society Talk. *S.B. from London.* Local News.

- Border Scenes and Some Humour.
S.B. to Dundee.
THE STATION ORCHESTRA.
Conducted by
HERBERT A. CARRUTHERS.
AUGUSTUS BEDDIE (Lectures Recital).
F. ELLIOT DOBIE (Baritone).
WALTER TODD (Entertainer).

- 7.35. Orchestra.
A Border Ballad, "Grey Galloway"
J. B. McEwen

- 7.50. F. Elliot Dobie.
Cumberland }
Songs } "A Cumberland } *L.*
"Courtship" .. } *Johnston*
"Maybe I Will"
"A Barrel of Beer"

- 8.0. Orchestra.
"Scottish Fantasia" *David Stephen*
8.15. Recital by Augustus Beddie.
"Dandie Dinmont Entertains Captain Brown" *Sir Walter Scott*
Incidental Music by
THE WIRELESS QUARTET.

- 8.45.—Walter Todd.
"My People"
"Dartmoor Days" *Woodhouse*
"If the Missus Says It's Black" ... *Stanley*

- 9.0. Orchestra.
"Border Overture" *H. A. Carruthers*
9.10. F. Elliot Dobie.
"Sally Gray" }
"The Bashful" } *Collected and Edited by*
"Wooster" ... } *J. Graham* (2)
"John Peel" }

- 9.20. Walter Todd.
"Inventive Johnny" *Lawrence* (13)
"The Ideal Home" *Law* (13)

9.30-11.0.—Programme *S.B. from London.*

WIRELESS PROGRAMME—SATURDAY (March 7th.)

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

2LO LONDON. 365 M.

4.0-5.30.—Time Signal from Greenwich. BAND OF 2ND BN. THE DORSET REGT. Bandmaster, Mr. G. E. Hudson. Margaret Miller (Contralto). Victor North and Olive Bardell Comedy Duets). A Garden Chat by D. Eardley Wilnot.

5.30-6.15.—CHILDREN'S CORNER: Music by the Octet. The Randolph Children's Fireside Tales (3), told by Edith Young-Children's News.

6.40-6.55.—Mr. J. REX JONES, B.A., "Coats of Arms."

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

Mr. A. LLOYD JAMES, Lecturer in Phonetics at the University of London. "More Facts About Our Speech." *S.B. to Aberdeen.* Local News.

Popular Operatic Evening.

GERTRUDE JOHNSON (Soprano).
GLADYS PALMER (Contralto).
HUBERT CARTER (Tenor).
DENNIS NOBLE (Baritone).
THE WIRELESS SYMPHONY ORCHESTRA.

Conducted by
L. STANTON JEFFERIES.

7.30. The Orchestra.

Overture, "The Boatman's Mate"

Ethel Smythe (2)

"The Balcony Scene" (Act II. "Romeo and Juliet") *Gounod*

Romeo HUBERT CARTER

Juliet GERTRUDE JOHNSON

Gertrude GLADYS PALMER

Gregorio DENNIS NOBLE

Ronald Gourley

In "Operatic Impressions."

Hubert Carter.

Aria, "The Prize Song" ("The Mastersingers") *Wagner*

The Orchestra.

Dances, "Prince Igor" (With Chorus)

Borodin

Scena and Quartet, "Rigoletto" .. *Verdi*

The Duke HUBERT CARTER

Gilda GERTRUDE JOHNSON

Maddalena GLADYS PALMER

Rigoletto DENNIS NOBLE

The Orchestra.

Suite, "Carmen," No. 1 *Bizet*

Ronald Gourley

in further "Operatic Impressions."

Gladys Palmer.

Aria, "I Have Lost My Eurydice"

("Orpheus") *Gluck*

Aria, "Nobil Signor" *Meyerbeer*

9.30.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and 2ND

GENERAL NEWS BULLETIN. *S.B.*

to all Stations.

Major L. R. TOSSWILL, Rugger Talk,

"Tackling and England's Prospects

against Scotland." *S.B. to all Stations.*

Local News.

10.0. The Orchestra.

Ballet Music, "Faust" *Gounod*

Wedding Procession, "The Golden Cock-

crowl" *Rimsky-Korsakov*

10.30.—THE SAVOY ORPHEANS, SAVOY

HAVANA BAND, AND SELMA FOUR,

relayed from the Savoy Hotel, London.

S.B. to all Stations.

12.0.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—Children's Concert.

5.0-5.30.—WOMEN'S CORNER: George Hand-

ley, F.E.S., "Bees and Bee-Keeping."

Edith Freeman (Contralto).

5.30-6.30.—CHILDREN'S CORNER: Auntie

Phil and another Snooky Story.

6.30-6.45.—"Teens' Corner: Harold Mar-

getts, B.A., "The Temple of Skulls."

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Mr. GIL EVANS (Welsh International

and Inter-Varsity Referee): A Few

Remarks on Rugby Football.

Local News.

Operatic Programme.

7.30. "FAUST"

(*Gounod*).

Relayed from

The Town Hall.

Margarita BEATRICE MIRANDA

Siebel | CONSTANCE WILLIS

Martha) PARRY JONES

Faust WILLIAM MICHAEL

Valentine NORMAN ALLIN

Mephistopheles NORMAN ALLIN

THE STATION SYMPHONY

ORCHESTRA:

THE CITY OF BIRMINGHAM

CHOIR:

Conductor, JOSEPH LEWIS.

9.30-12.0.—Programme *S.B. from London.*

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk to Women: "College Life" by

Beryl Trevelyan, B.A. The ROYAL

BATH HOTEL DANCE ORCHESTRA,

relayed from King's Hall Rooms.

Musical Director, DAVID S. LIFF.

Roma Howard and Charles Crayford

(Entertainers).

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: "The Forma-

tion of Mountain Masses," by A. Bar-

raclough, M.A., F.R.G.S.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Mr. WILLIAM HOGARTH: "Night

Prowlers."

Local News.

7.30. Lucky Dip Night.

CARDIFF.

7.45. GLASGOW.

8.0. BIRMINGHAM.

8.15. ABERDEEN.

8.30. NEWCASTLE.

8.45. MANCHESTER.

9.0. LONDON.

9.30-12.0.—Programme *S.B. from London.*

5WA CARDIFF. 351 M.

3.0-4.0.—Falkinn and his Orchestra, relayed

from the Capitol Cinema.

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Col. R. H. Collier, D.S.O.: "Motor-

ing Hints."

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Sports Corner, conducted by L. E.

WILLIAMS. Local News.

"Dancing Round the World."

JOHN COLLINSON (Tenor).

T. H. ETCHEVERRIA (Baritone).

THE STATION ORCHESTRA.

Conductor: WARWICK BRAITHWAITE.

7.30. Orchestra.

"Two Norwegian Dances," I. and II.

Grieg

"Danse Russe" ("Russian Dance")

Bogetti

"Krakowak" (Polish National Dance)

Koerke

John Collinson.

"Shepherd's Song" (Norway—Folk).

"Midst Roses Sweet" (Sweden)

H.R.H. Prince Gustaf of Norway

and Sweden

"Wanderer's Night Song" (Russia)

Warlamoff

"Mazurek" (Poland—Folk).

T. H. Etcheverria.

English.

"Early One Morning" *Stanley Logan*

"Over the Mountains" *Quiller*

Orchestra.

"Bavarian Dance" *Beduoz*

"Hej, Haj" (Hungarian National Dance)

Dralla

"Hungarian Dance" in F Minor, No. 5

Brahms

John Collinson.

"Prize Song" ("The Mastersingers")

(Bavaria) *Wagner*

"Magyar Song" (Hungary—Folk).

"Tune Thy Strings" *Dvorak*

T. H. Etcheverria

French Songs.

Orchestra.

Slavonic Dance, No. 3 in D *Dvorak*

"Alhambra," Caprice Espagnol, ... *Sender*

"Spanish Dance," No. 8. *Sarasate*

"Moorish Dance" (Suite Orientale). *Bergé*

John Collinson.

"Taj-Mahal" (Morocco).

Four Songs from the Japanese, arranged

from Folk Melodies *Glass*

"The Dreaming Lake"; "Lilies of the

Valley"; "Song of the Fisherman";

"The Wind and the Weathercock."

T. H. Etcheverria.

South American Songs.

Orchestra.

"Japanese Suite" *Holst*

Ceremonial Dance; Dance of the Marian-

ette; Dance Under the Cherry Tree;

Dance of the Wolves.

9.30-12.0.—Programme *S.B. from London.*

2ZY MANCHESTER. 375 M.

3.30-4.30.—Music relayed from the Piccadilly

Picture Theatre. Conductor: Stanley

E. Mills.

4.30 5.0.—WOMEN'S HALF-HOUR: Charles

Critchley (Baritone).

5.0-6.0.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Mr. F. STACEY LINTOTT: Weekly Talk

on Sport. Local News.

THE ANGLO-HAWAIIAN PLAYERS;

(COLLEEN GORDON, STEFANIE DAVI-

SON, ROY LIMBERT, CECIL WATTS).

In "A NIGHT IN HAWAII."

WALTER ELMSLEY (Poetry Reading).

7.30. Anglo-Hawaiian Players.

"Hawaiian Greeting" ... *arr. Cecil Watts*

"Kilima Waltz" *arr. Cecil Watts*

"Ukulele Blues" ... *arr. Cecil Watts (3)*

"My Hula Love" }

"One, Two, Three, Four" } *arr. Cecil Watts*

"Hawaiian Farmyard" |

Walter Elmsley.

Reading his own Lancashire Dialect Poems.

Anglo-Hawaiian Players.

"Palakiko Blues" }

"Musical (?) Chat" }

"Kamshamoha March" } *arr. Cecil Watts*

"On the Beach at Wai-

kiki" }

"The Lost Chord: The Tale of a Broken

String."

"Kentucky Barbecue" ... *arr. Cecil Watts*

Walter Elmsley.

Reading his own Lancashire Dialect Poems.

Anglo-Hawaiian Players.

"Hawaiian Longing," "Echoes of Hawaii

Waltz," "Making Music!" "Sweet

Brown Maid of Kiamuki," "The

Liar!" "Mauna Kia," "Puna March,"

"Aloha Oe" *arr. Cecil Watts*

9.30-12.0.—Programme *S.B. from London.*

5NO NEWCASTLE. 400 M.

3.45-5.15.—The Station Septet. Kathryn Birch

(Soprano). Norah Balls: "Women in

Greek Drama" (III).

5.15-6.0.—CHILDREN'S CORNER.

6.50-6.55.—Poultry Notes.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Mr. JOHN KENMIR: Football Talk.

Local News.

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WIRELESS PROGRAMME—SATURDAY (Mar. 7th.)

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

CONSTANCE LAKE (Soprano).
 GEORGE BAINBRIDGE (Baritone).
 FRANK CHARLTON and TED BATEY (Entertainers).
 THE STATION ORCHESTRA.
 Conductor: EDWARD CLARK.
 Orchestra.
 7.30. "Russian Ballet" *Luigini*
 Constance Lake.
 7.50. "An April Birthday" *Landon Ronald* (31)
 "The Pipes of Pan" *Lionel Mouckton*
 "Sing, Joyous Bird" *Montague Phillips*
 8.0. Frank Charlton and Ted Batey.
 "Contradicting" *Jones* (13)
 "Toodle-oo" *Low* (7)
 8.10. Orchestra.
 "Plantation Songs" *Clutsam*
 George Bainbridge.
 8.20. "Come, My Own One" *Butterworth*
 "A Banjo Song" *Sidney Homer*
 "Like to the Damask Rose" *Elgar*
 8.30. Frank Charlton and Ted Batey.
 "Broken Melodies" *Charlton*
 "Seven and Six" *Weston and Lee* (7)
 "Mother Hubbard" *arr. Charlton*
 8.45. Constance Lake.
 "The Fairy Flute" *H. Oliver* (8)
 "Down in the Forest" *Landon Ronald* (5)
 "The Market" *Molly Carrow*
 "Follow the Fairies" *Cecil Baumer*
 9.0. Frank Charlton and Ted Batey.
 "Sing Us a Tyneside Song" *Charlton*
 9.10. George Bainbridge.
 "I Have Twelve Oxen" *John Ireland*
 9.20.—Special Football Feature.
 9.30—10.0.—Programme S.B. from London.
 10.0—11.0.—TILLEY'S DANCE BAND, relayed from Barras Bridge.
 11.0—12.0.—THE SAVOY BANDS. S.B. from London.

2BD ABERDEEN. 495 M.
 3.30—5.0.—The Wireless Trio. Mary Topp (Soprano). Feminine Topics.
 5.15—6.0.—CHILDREN'S CORNER: Songs by the Uncles.
 6.15—6.30.—This Week's Interesting Anniversary (prepared by John Sparke Kirkland): "Solemn League and Covenant," subscribed March 1st, 1638.
 6.40—6.55.—Mr. William Henderson, Royal Horticultural Society of Aberdeen, on "The Begonia."
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Mr. A. LLOYD JAMES. S.B. from London.
 Local News.

Two Soloists—Orchestra.
 NORA DELMARR (Soprano).
 ELDER CUNNINGHAM (Bass-Baritone).
 THE WIRELESS ORCHESTRA.
 Orchestra.
 7.30. Selection, "Hérodias" *Masseuet-Genin*
 Nora Delmarr.
 7.45. "Jewel Song" ("Faust") *Gounod*
 "The Night Wind" *Farley*
 "Waiata Poi" (Maori Song) *Hill*
 7.55. Orchestra.
 "Scottish Symphonic Dances" *Wright* (1)
 March, "England, Land of the Free" *Harris*
 "The Puppets' Promenade" *Mallory*
 8.15. Elder Cunningham.
 "Devonshire Cream and Cider" *Sanderson* (1)
 "Mendin' Roadways" *Eric Coates*
 "Father O'Flynn" *Stanford* (1)
 8.25. Orchestra.
 March, "Bonnie Blue Bounnets" *de Ville*
 8.30. Nora Delmarr.
 "Musetta's Waltz Song" ("La Bohème") *Puccini*
 "Eriskay Love Lilt" *Kennedy-Fraser* (1)
 "All For You" *Eusthope Martin* (5)

8.40. Elder Cunningham.
 "Joo the Gipsy" *Batton* (5)
 "Drake Goes West" *Sanderson* (1)
 "The Old Side Car" *Dicks*
 8.50. Orchestra.
 Suite, "Holiday Sketches" *Faulds*
 9.5. Nora Delmarr.
 "The Temple Bells" ("Indian Love Lyrics") *Woodforde-Finden* (1)
 "Far Across the Desert Sands" ("Songs of Damascus") *Woodforde-Finden* (1)
 "Bessie's Waltz Song" ("Merrie England") *German*
 9.15. Elder Cunningham.
 "Lighterman Tom" *Squire*
 "The Little Irish Girl" *Lohr*
 "The Old Warrior" *Trotter*
 9.30—12.0.—Programme S.B. from London.

55C GLASGOW. 420 M.
 3.30—4.30.—An Hour of Melody: The Wireless Quartet. Laurence Macaulay (Baritone).
 4.45—5.15.—WOMEN'S HALF-HOUR: Campbell Mackie on "Batiks, and How They Are Made."
 5.15—6.0.—CHILDREN'S CORNER: At Home Day for Children of All Ages.
 6.0—6.5.—Weather Forecast for Farmers.
 6.30—6.40.—Glasgow Radio Society Talk.
 6.40—6.50.—W. Kersley Holmes: "Up the Dwina River."
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Mr. J. A. LOVE TINDAL: "Odds and Ends in Life."
 Local News.

Ballad Concert.
 Relayed to "5XX."
 THE STATION ORCHESTRA:
 Conducted by
 HERBERT A. CARRUTHERS.
 AMY MURDOCH (Soprano).
 PHILIP MALCOLM (Baritone).

7.30. Orchestra.
 Selection of Tosti's Popular Songs.
 7.55. Amy Murdoch.
 "O Lovely Night" *Landon Ronald* (5)
 "Love's a Merchant" *Molly Carrow*
 "Ro-e Softly Blooming" *Spohr*
 "The Sweetest Flower that Blows" *Hawley*
 "O Fair and Sweet and Holy" *Rubinstein*
 8.10. Orchestra.
 Ballet Music, "Le Cid" *Masseuet*
 Castiliana; Andalouse; Argonaise; Aubade; Catalane; Madriloune; Navarraise.
 8.25. Philip Malcolm.
 Soldiers' Songs.
 "Unto My Foe" *(Bobemian)*
 "The Story of a Drum" *(Songs)* (1)
 "On the March" *Oliver* (8)
 (With Orchestral Accompaniment.)
 8.40. Orchestra.
 Suite, "Harvest Time" *Haydn Wood* (1)
 Harvesters' Dance; Interlude; Harvest Time.
 8.50. Amy Murdoch.
 "Wae's Me for Prince Charlie" *Tradit-*
 "The Four Maries" *tional*
 "My Ain Fireside" (25)
 "Eriskay Lullaby" *Kennedy-Fraser* (34)
 9.0. Orchestra.
 Four Dances ("The Blue Bird") *O'Neill* (4)
 Dance of the Mistinade; Dance of Fire and Water; Dance of the Stars; Dance of the Hours.
 9.15. Philip Malcolm.
 Dramatic "Young Dietrich" *Henschel*
 Songs "The Lute Player" *Allitson*
 "The Bandolero" *Stuart*
 (With Orchestral Accompaniment.)
 9.30—12.0.—Programme S.B. from London.

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EVENTS OF THE WEEK.

SUNDAY, March 1st.
 LONDON and "5XX," 3.0.—St. David's Day Programme. S.B. to other Stations.
 LONDON and "5XX," 9.0.—De Groot and the Piccadilly Orchestra. S.B. to other Stations.
 BIRMINGHAM, 3.0.—Light Classical Programme.
 BOURNEMOUTH, 9.0.—The J. H. Squire Celeste Octet.
 MANCHESTER, 3.0.—Welsh Programme.
 NEWCASTLE, 9.0.—Philharmonic Concert, relayed from the Palace Theatre.

MONDAY, March 2nd.
 BIRMINGHAM, 7.35.—Music and Plays.
 BOURNEMOUTH, 7.35.—"England, Ireland, Scotland, and Wales."
 MANCHESTER, 7.35.—Symphony Concert.
 ABERDEEN, 8.0.—An Hour of Poetry and Fairy Music.
 GLASGOW, 7.35.—"Jeanie Deans" or "The Heart of Midlothian" (Sir Walter Scott).
 BELFAST, 7.35.—Songs and Folk Music.

TUESDAY, March 3rd.
 "5XX," 7.30.—Excerpts from Shakespeare.
 ALL STATIONS except "5XX," 7.30.—"The Sea," 10.0.—"The Country."

WEDNESDAY, March 4th.
 LONDON, 7.10.—Lord RIDDELL on "Popularity and Posterity." S.B. to all Stations.
 LONDON and "5XX," 7.30.—Sullivan Programme.
 BIRMINGHAM, 7.30.—A Jubilee Celebration, and Ballads.
 BOURNEMOUTH, 7.30.—Winter Gardens Evening.
 CARDIFF, 7.30.—Symphony Concert, relayed from Bristol. Conductor: EUGENE GOOSSENS.
 NEWCASTLE, 7.30.—Selections from Opera.
 BELFAST, 7.30.—Symphony Concert.

THURSDAY, March 5th.
 LONDON, 7.35.—Chamber Music Evening. Recital of Songs by JOHN COATES. S.B. to other Stations.
 MANCHESTER and "5XX," 8.50.—The HALLE ORCHESTRA, conducted by HAMILTON BARTY. Relayed from the Free Trade Hall, Manchester.
 NEWCASTLE, 7.35.—"A Night in Hawaii."
 GLASGOW, 7.35.—Border Scenes.
 BELFAST, 7.35.—Musical Comedy Night.

FRIDAY, March 6th.
 LONDON and "5XX," 7.30.—Italian Night.
 BOURNEMOUTH, 7.30.—British and French Music.
 CARDIFF, 7.30.—"Voices from the Void."
 MANCHESTER, 7.30.—Concert relayed from Houldsworth Hall.
 GLASGOW, 7.30.—Birthday Programme. S.B. to other Stations.

SATURDAY, March 7th.
 LONDON and "5XX," 7.30.—Popular Operatic Evening.
 BIRMINGHAM, 7.30.—The Opera "Faust" (Gounod).
 CARDIFF, 7.30.—"Dancing Round the World."
 MANCHESTER, 7.30.—"A Night in Hawaii."
 GLASGOW and "5XX," 7.30.—Ballad Concert.

A large, stylized outline of the number '20' followed by an exclamation point. Below the exclamation point is a small, empty rectangular box.

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WIRELESS PROGRAMME—BELFAST (March 1st to March 7th.)

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

2BE 435 M.

SUNDAY.

3.0 5.0.—ST. DAVID'S DAY PROGRAMME. *S.B. from London.*
 5.0 5.30.—CHILDREN'S CORNER. *S.B. from London.*
 THE "2BE" CHAMBER QUARTET.
 ERNEST A. A. STONELEY (First Violin).
 ALBERT FITZGERALD (Second Violin).
 HARRY LOWE (Viola).
 REGINALD DOBSON (Cello).
 THE STATION CHOIR.
 8.15. Quartet.
 Quartet No. 2 in G, Op. 18 (First and Second Movements) *Beethoven*
 9.0. Choir.
 Hymn, "O the Deep, Deep Love of Jesus"
Traditional Welsh Melody
 Anthem, "Make Me a Clean Heart"
Barnby (11)
 Address: The Rev. J. G. PATON, M.A.,
 B.D., M.C., of Malone Presbyterian Church.
 Hymn, "O, Strength and Stay."
 9.30. Quartet.
 Quartet in A Minor, Op. 29. *Schubert*
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
 10.15. Quartet.
 "Londonderry Air" *Bridge*
 10.30.—Close down.

MONDAY.

4.0 5.0.—The "2BE" Quartet.
 5.30-6.15.—CHILDREN'S CORNER.
 6.40-6.55.—Prof. R. M. Henry: "Our Debt to Greece and Rome."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Radio Association Talk. *S.B. from London.*
 Prof. J. E. G. DE MONTMORENCY. *S.B. from London.* Local News.
Songs and Folk Music.
 HERBERT SCOTT'S MIXED VOICE CHOIR.
 Soloists:
 JAMES NEWEL (Baritone).
 DAVID McALPIN (Bass).
 THE STATION ORCHESTRA.
 REGINALD DOBSON (Solo Cello).
 7.35. Orchestra.
 March, "Handel Walks" *Morressey*
 Overture, "Plymouth Hoe" *Ansell*
 Choir.
 "Ho, Ho, My Nut-Brown Maiden"
arr. Malcolm Lawson
 James Newel and Chorus.
 Chanty, "What Shall We Do?"
arr. R. R. Terry (2)
 David McAlpin and Male Chorus.
 Song (Dialogue), "The Poor Couple"
arr. Cecil Sharpe (11)
 Choruses { "Come Unto These" ("The
 Yellow Sands" .. "Tempest")
 ("Full Fathom Five") *Purcell (11)*
 Orchestra.
 "Three Old English Dances" *Laura Lenon*
 Reginald Dobson.
 Andante from Concerto No. 5 in D Minor
Goldtermann
 Orchestra.
 Suite, "The Village Green" *Elsie April (1)*
 Choir.
 Song, "O Waly Waly" *arr. Cecil Sharpe (11)*
 Ladies' Chorus.
 Chanty, "Shenandoah" *arr. R. R. Terry (2)*
 David McAlpin and Male Chorus.
 Madrigal, "April is in My Mistress' Face"
Morley (11)
 Song, "The Greenland Fishery"
arr. Cecil Sharpe (11)
 Orchestra.
 "Morris Dance Tunes" (Set II.) *Holst (11)*
 Choir.
 Song, "Chesapeake and Shannon"
arr. Cecil Sharpe (11)
 Fred Mackey and Chorus.
 Song, "The Lover's Tasks"
arr. Cecil Sharpe (11)

Elsie McCullough and Ladies' Chorus.
 Madrigal, "Lady, See On Every Side"
Marenzio (11)
 Song, "My Man John" *arr. Cecil Sharpe (11)*
 Orchestra.
 "English Folk Song Suite"
Vaughan Williams (1)
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk. Local News.
 10.0. Orchestra.
 "Bells of Ouseley" .. *Hume Williams (1)*
 "Memories of the Early Eighties"
Hume Williams
 "Follow the Fair" *Hume Williams*
 One-step, "Savoy Irish Medley" *Somers (9)*
 10.30.—Close down.

TUESDAY.

11.30-12.30.—Gramophone Records.
 4.0-5.30.—Concert: The Station Orchestra.
 Doreen Gibson (Solo Pianoforte).
 5.30-6.15.—CHILDREN'S CORNER.
 7.0-11.0.—Programme *S.B. from London.*

WEDNESDAY.

4.0-5.0.—The "2BE" Quartet.
 5.30-6.15.—CHILDREN'S CORNER.
 6.40.—Ministry of Agriculture: Farmers' Talk.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Lord RIDDELL. *S.B. from London.*
 Local News.

Symphony Concert.

THE AUGMENTED STATION ORCHESTRA:
 Conducted by E. GODFREY BROWN.
 FRED HUGHES (Tenor).
 RHODA COGHILL (Solo Pianoforte).
 7.30. Orchestra.
 Overture, "Così fan tutte" *Mozart*
 Symphony No. 13 in F Major *Haydn*
 Fred Hughes.
 "I Attempt From Love's Sickness to Fly" *Purcell (11)*
 "Come Away, Death" } *Quilter (1)*
 "O Mistress Mine" }
 "Memories" *Hadow*
 Rhoda Coghill.
 "Fantastic Pieces" *Schumann*
 Night; Fable; Dream Visions; Epilogue.
 Orchestra.
 Variations and Rondo for Strings and Horns
Mozart
 Theme with Variations; Rondo—Allegro.
 Fred Hughes.
 "Open the Door Softly"
 "The Flower of Pine"
 "A Good Roarin' Fire" } *arr. H. Hughes*
 (Co. Derry) }
 "Half a Bap" (Ulster }
 Fragment) }
 Rhoda Coghill.
 "Fantaisie-Impromptu" *Chopin*
 "Scherzo in B Minor" }
 Orchestra.
 Symphony in G Minor *Mozart*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 British Drama League Lecture Recital. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.* Local News.
 10.20. Orchestra.
 "Bagatelle" *J. Ireland (11)*
 "Morris Dance Tunes" (Set I.) *Holst (11)*
 10.30.—Close down.

THURSDAY.

4.0-5.0.—The "2BE" Quintet.
 5.30-6.15.—CHILDREN'S CORNER.
 6.40-6.55.—Talk on the Girls' Guildry. *S.B. from Glasgow.*
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. ALLEN S. WALKER. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 Local News.

Musical Comedy Night.
 THE STATION ORCHESTRA.
 MARJORIE BOOTH (Contralto).
 DENNIS NOBLE (Baritone).
 7.35. Orchestra.
 Overture, "The Arcadians"
Monckton and Talbot
 Suite, Four Dances from "The Rebel Maid"
Phillips
 Dennis Noble.
 "Bachelor Gay" *J. Tate*
 "Star of My Soul" ("Geisha") *S. Jones*
 "The Shade of the Palm" *Stuart*
 Orchestra.
 Selection, "The Geisha" *Jones*
 Marjorie Booth and Dennis Noble.
 "Merry Month of May" *German*
 "Not That Sort of Person" *Monckton*
 "Trot Here and There" *Messenger*
 Orchestra.
 8.30. Selection, "Véronique" *Messenger*
 Marjorie Booth.
 "A Quaker Girl" *Monckton*
 "Garden of Love" ("Véronique") *Messenger*
 "Moonstruck" *Monckton*
 Orchestra.
 Three Dances from "Tom Jones" *German*
 Selection, "The Belle of New York" *Kerber*
 March, "Robbers' Chorus" *Norton (31)*
 9.30-11.0.—Programme *S.B. from London.*

FRIDAY.

11.30-12.30.—Gramophone Records.
 2.50-3.0.—School Transmission: "Appreciation of Music."
 4.0-5.30.—Concert: The Station Orchestra.
 Arthur W. Mayes (Dickens Recitals).
 5.30-6.15.—CHILDREN'S CORNER.
 6.40-6.55.—Ministry of Agriculture (Northern Ireland) Bulletin.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.*
 Local News.
 7.30.—BIRTHDAY PROGRAMME. *S.B. from Glasgow.*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Dr. A. W. J. MacFADDEN. *S.B. from London.* Local News.
 10.0.—Birthday Programme (Continued).
 10.30.—Close down.

SATURDAY.

4.0-5.0.—The "2BE" Trio. E. J. Harris (Solo Clarinet).
 5.30-6.15.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mrs. ROONEY of Belfast. Local News.
Cheery Night.
 THE STATION ORCHESTRA.
 R. M. KENT (Tenor).
 GERALD MORRISON (Humorist).
 GEORGE DUNSEATH (Sûffeur).
 MAY FULLER (English Concertina).
 7.30. Orchestra.
 March, "The Free Lance" *Sousa*
 Selection, "Whirled Into Happiness" *Stolz*
 R. M. Kent.
 "By the Yang-Tse-Kiang" *H. Baynton Power*
 "The Sweetest Flower that Blows" *Hawley*
 "Here in the Quiet Hills" *Gerald Carne*
 George Dunseath and May Fuller will Entertain.
 Gerald Morrison in Song and Story.
 Orchestra.
 Suite, "A Day in Naples" *Byng*
 R. M. Kent.
 "La Donna è Mobile" ("Rigoletto") *Verdi*
 "I Pitch My Lonely Caravan" *E. Contes*
 "Charming Chloe" *German (11)*
 George Dunseath and May Fuller will Entertain.
 Gerald Morrison in Song and Story.
 Orchestra.
 "A Southern Wedding" *Lotter*
 9.30-12.0.—Programme *S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 447.

Learning Music by Radio.

A Love for the "Classics" Gained by Listening.

TWO years ago I was a complete Philistine so far as music is concerned. Of good music, I knew very little indeed, and had I been invited to attend the finest concert in the world, it is more than likely that I should have sought to find some excuse for refusing. My case was, I suppose, typical of that of thousands upon thousands of Englishmen, who, though fairly well taught in other ways, have never received any kind of musical education.

Some people have an instinctive love of music which enables them to appreciate the best, though they may not fully comprehend it. But in most of us, I imagine, the natural untrained musical sense does not do much more than produce a liking for a well-marked melody such as is easily memorized and can be whistled or hummed.

Melody Before Harmony.

There must be few who do not enjoy hearing such classical pieces as the Soldiers' Chorus from *Faust*, the Toreador's Song from *Carmen*, and the Pilgrims' Chorus from *Tannhäuser*, and I think that the reason why these pieces make such a universal appeal is that each of them has a very obvious and easily-remembered melody. Much the same may be said of Rachmaninoff's *Prelude*, Grieg's *Solweig's Song*, Mendelssohn's *Songs Without Words*, Rubenstein's *Melody in F*, or many of the songs of Brahms. But it is not the harmonies that appeal to the man with no musical knowledge; it is purely and simply the air. It is this that he remembers and enjoys. Most probably he likes pieces of the kind mentioned largely because he can remember them after he has heard them played.

To be able to hear and appreciate only the air is rather like seeing merely the strongly marked outlines of a picture without perceiving anything of the fine lines, the shading, the colour, and the grouping which combine to make up a thing of beauty.

The eye is naturally a finer instrument of perception than the ear, conveying ideas more quickly and more clearly to the brain. The ear requires a good deal of training to be anything like as efficient.

For the Untrained Ear.

Until broadcasting began, the average man probably heard very little good music indeed. He did not go to concerts—the very thought of having to sit through a pianoforte recital or oratorio would have made him shudder. The revue, the musical comedy, and the popular band performances catered exactly for his tastes. They gave him just the music that his untrained ear could understand, and he asked for nothing more.

Wireless has worked, and is working, the most amazing revolution in the musical tastes of the nation. It has brought good music into everyone's home. And, besides this, the musical talks so frequently broadcast have helped the man in the street to understand.

Bored by the Sonata.

We were frankly bored not so very long ago by a sonata. The name meant nothing at all to us, and the piece as played appeared to consist of three long spells of meaningless noise, distinguished from one another only in that some were faster or slower or softer or noisier than others.

The talks and explanations so admirably given have served to show us a great many things. With their help, we have discovered that there is some meaning in the sonata. But above all we have discovered that so far from being, as we imagined, utterly bereft of tunes, good music is full of them, and that they are far more pleasing than the catchy, obvious airs

that used to make the only musical appeal to our senses.

And there is a great deal more in it than this. Even the most case-hardened Philistine, if he listens nightly to good music brought in by his wireless set, comes to realize in time that he is enjoying the wonderful harmonies, the lights and shades, the subtle points of arrangement and design, and that he is getting something of the spirit of the music.

Arm-chair Education.

In a word, one receives with the help of the wireless set a musical education in the easiest and simplest way. You need not leave your own house, or even your own armchair. You need not dread having to sit through something that is far above your comprehension, for if you are bored, you can always switch off. Possibly you do switch off frequently, if you are a Philistine, in your early days as a listener. But you soon find that it is becoming less and less of an effort to listen to good music. Then comes the second stage when you discover that you are actually liking some "high-brow" piece, and from that point onwards your progress is rapid.

E. DE POYNTON.

Later Broadcasting.

Extension of the Present Rota.

LISTENERS will be interested to know that, beginning on March 2nd, the scope of the present late night broadcasting will be extended. At 10.30 p.m. every station, except one, will make the following announcement:—

"This station is now closing down until tomorrow morning, but the — station will be doing an experimental transmission for the interest of those amateurs wishing to carry out long-distance reception. Thanks to the co-operation of local amateurs, a tuning note will be sent out for two minutes in this district by a member of the Transmitter and Relay Section of the Radio Society of Great Britain, giving the exact wave-length on which the — station is transmitting. Experimenters are requested to tune in to this wave-length and, as far as possible, to avoid oscillation."

The station taking late rota duty will send out a tuning note lasting for four minutes, in contrast to the local tuning note of two minutes. The station will then transmit ordinary items for the first ten minutes at over modulation; for the next ten minutes at normal modulation, and afterwards below normal modulation.

Postponement Unlikely.

It must, however, be pointed out that it may be necessary sometimes to continue the ordinary programmes after 10.30 p.m., in which case, the late rota will not be from 10.30 to 11 p.m., but will continue half an hour after the last station of the Broadcasting Company has shut down. In the case of the ordinary programme lasting until after 11.30, the late night transmission will be curtailed so as to end at midnight. In the event of the ordinary programme lasting until midnight, the late transmission for that week will be cancelled. It is unlikely that a postponement of the late rota will be a matter of frequent occurrence.

The Radio Times will give an indication as to the station taking late rota duty, besides each station making the announcement above mentioned. It is hoped by this means that experimenters and others interested in long-distance reception will have an opportunity of assessing the qualities of their sets.

If possible, this arrangement will occur every Monday, starting on March 2nd, and the first Station on the new rota will be Glasgow.

"A Factor of Safety."

Getting the Best From Your Set.

MANY people have asked what is meant by having a set with "a factor of safety." I will try to illustrate what I mean by a few concrete examples. You go to a friend's house and you are asked if you would like to listen to the wireless.

First, you don headphones; the valves are switched on and you hear a faint hiss. After a few moments of knob twiddling, suddenly a shriek, "wee, wee!" The shriek gently falls to a lower and lower value and, faintly appearing through a boomy mush, one hears sounds of music. The shriek goes up again, only to be brought back to a mutter, and so on until one just faintly hears distant music.

Tense Hours.

You thankfully go home to your set, close one switch, and behold! the Savoy—clear, clean, never a note or a whistle or a period of irritating adjustment, before you were (in sound) at the Savoy. Your set had a factor of safety, the other had not.

The same with that crystal set you well know. Is it not awful to sit through those tense hours, 'phones pressed to ears, singing a sort of hymn of hate against that rotten transmitting set that will not play the game and send out the stuff at decent strength? And it is all so unnecessary.

It may be thought by some that I am trying to hold up the transmission as perfect and condemn the receiver. On the contrary, I am only saying that in too many cases the receiver is not doing justice to the transmitter, even with the latter's manifold faults. I speak of only some sets, remember, not all; there may be many thousand that are adequate criterions of judgment for the transmission.

Helpful Hints.

Here is some general advice to those who are the owners of the first-mentioned sets:

(A) Let us take a circle of five miles from a main station (Aberdeen, Belfast, Birmingham, Bournemouth, Cardiff, Glasgow, London, Manchester, Newcastle), two miles from a relay station (Dundee, Edinburgh, Hull, Leeds—Bradford, Liverpool, Nottingham, Plymouth, Sheffield, Stoke-on-Trent, Swansea), or 20 miles from the High-Power station (Chelmsford)—crystal reception with a good outdoor aerial is splendid. Crystal reception with an indoor aerial may be good, but beware of scrappy aerials hung up anyhow, with, perhaps, a poor gas-pipe rather than water-pipe earth. For loud speaker results, I think within a circle of five miles two valves are necessary, one detector, and one note magnifier.

Beware of Indoor Aerials.

(B) Now in a circle of 15 miles from a main station, five miles from a relay or 100 miles from the High-Power—crystal reception with a good outdoor aerial is adequate, but beware of indoor aerials unless they can be made really good, not just a few yards of wire in a room. For loud speaker results I advise a detector and two note magnifiers, and a good outdoor aerial.

(C) Finally, in a circle of 40 miles from a main station, 12 miles from a relay and 200 miles from the High-Power Station, I think that 25 miles is the limit of crystal reception from a main station; five miles from a relay station, or 100 miles from the High-Power Station.

Our specification, then, for the above range presupposed a valve. I should ask for one high frequency and the detector for these ranges, with a good outdoor aerial, and I should add two note magnifiers for loud speaker.

All the above may sound very conservative; many satisfied users may be using fewer valves, but to those who are unsatisfied, I would say work to the above specifications, and you will appreciate broadcasting to its full. PHIL TREMA.

Britain to India by Motor-Car.

A Record-Breaking Journey to the East. By Major FORBES LEITH.*

TEN months ago, I decided to make an attempt to reach India by motor-car. Aeroplanes had proved their ability to get there on several previous occasions. An airship service had been projected already, but no effort had yet been made to bridge the distance by mechanical transport.

There were many objects to be attained. First, I was convinced that, if successful, it would prove the efficiency of British-made cars in a market that has been almost entirely captured by the foreigner. Secondly, it would open up a new route and means of commercial intercourse in and between the countries traversed, where railways are scarce, or non-existent. Thirdly, it would offer great scope for making a film of travel, which would be of great interest and also extremely valuable from an educational point of view.

One Car all the Way.

After very careful consideration, I came to the conclusion that to attempt to carry the expedition through with one car only, would afford us the greatest chance of success. This car must be light enough to be man-handled often, and yet powerful enough to carry a very heavy load and to climb any gradient.

Eventually, a strongly built 14 h.p. car was chosen and, with the exception of being fitted with extra tankage, it was an ordinary standard model.

My companions were Mr. Allan Wroe, of Leeds, and Mr. Montague Redknap, of London, the latter of whom was an expert cinematographer. Both had had some previous experience of the Tropics and were well fitted to stand the discomforts and hardships we had to anticipate.

Our Limited Outfit.

Our route was planned by way of Paris, Monte Carlo, Genoa, Venice, Trieste, Fiume, Belgrade, Sofia, Adrianople, Constantinople, Ismid, Afium, Karihisar, Konia, Adana, Alexandretta, Aleppo, Damascus, Bagdad, Hamadan, Teheran, Ispahan, Shiraz, Kerman, Bam, Duzdab, and Quetta.

Spare and extra film were dumped at Belgrade, Constantinople, Alexandretta, and Bagdad. Each of these places was many hundred miles apart, and for the last 2,700 miles onward from Bagdad we had no dumps. We carried no more spare parts with us than the average motorist would take with him on a trip to Land's End. Personal baggage had to be limited to an allowance of 35 pounds per man, and as this had to include heavy clothes for Europe, and also a Tropical outfit, it was a matter of extreme difficulty to concentrate everything we needed into a small suit-case. Cinema camera, cinema films, combined with our own weights, gave us a load of three-quarters of a ton, which, with a car weighing one and a quarter tons, made our total weight just two tons.

We left London on April 29th, 1924, and arrived at Quetta on October 24th, a period

* In a talk from London.

of nearly six months, out of which, however, we were running only ninety-six days.

We were delayed for many reasons. Our dumps went astray; Redknap had three bad attacks of malaria; Wroe developed a bad fever in Teheran which was diagnosed as enteric after a delay of three weeks; also, we had frequently to stay for days at a time in many places, to obtain interesting subjects for the film. Right through France and Italy and up to the Jugoslav border the going was good; from there onward through Croatia, Slavonia, Serbia, Bulgaria and Turkey in Europe it was terrible.

These countries had been in a continual state of war since 1911, and from that time they have had no money available for road-building, as every penny has been spent in repairing their railways and ruined buildings. What were once fine metalled highways had been worn to nothing and even the foundations had disappeared in most of them.

A King's Interest.

Between Belgrade and Constantinople we came across forty broken bridges over rivers and streams, which added greatly to our difficulties. For miles and miles on either side of each frontier we crossed in the Balkans, grass grew feet high on the disused roads, making it almost impossible to see the remains of the highway.

Whilst in Sofia, we were received by King Boris, of Bulgaria. He is a keen motorist, an all-round sportsman, and as popular with the Bulgarians as our own Prince is with us.

He took a great interest in the car and our expedition, and supplied us with useful information on road conditions in the Balkans. In Asia Minor a road exists which was built by Alexander the Great, but it appeared to us that no effort had been made to repair it since he built it.

As we followed this road, it disappeared for miles at a time and its condition may be imagined by the fact that our average speed was only 2½ miles per hour, for the whole of the twenty-eight days we took to cross this country.

From Aleppo to Damascus there is a caravan track which in the dry season is good. From thence to Bagdad the way lay across the great Syrian desert, a distance of 542 miles, with only one well the whole way, and where one

cannot see a solitary blade of grass. Before leaving Damascus, we visited the ruins of Baalbek, the Heliopolis of the Ancients, which is situated in the fertile hills of Lebanon.

In Bagdad we moved sixty miles away to the ruins of Babylon, the scene of the former greatness of Hamuzabbi and Nebuchadnezzar.

Photography Under Difficulties.

We also visited the ruins of Ctesiphon, the Palace of the Parthian Kings, where the wonderful Arch of Chrooses still exists in a good state of preservation. It was here that General Townshend, with his depleted and disease-ridden Division, fought a great battle against a fresh and reinforced Turkish Army before retiring on Kut-el-Amara.

From Bagdad to the Persian Frontier at Khanikin was still desert track; but from thence to Teheran, the capital of Persia, were six hundred miles of excellent metal road, passing through Kermanshah, Hamadan, and Kasvin.

Hamadan is the ancient city of Ecbatana, where Xerxes built his famous seven-walled Palace, and the ruins of this can still be seen. In Teheran we were privileged to see the wonderful Peacock Throne which was taken by the Persians at the sack of Delhi. It is built of solid gold, and set with precious stones, which are reputed to be worth seven million pounds. Here we were obliged to do all our photography under a strong escort, on account of the fact that a few weeks before our arrival, Major Inubrie, the American Consul, was murdered by the mob, whilst taking photographs at a sacred fountain.

Two Thousand Miles of Desert.

From here onward for the last 2,000 miles we travelled alternately across desert, salt desert, and almost impassable mountain ranges.

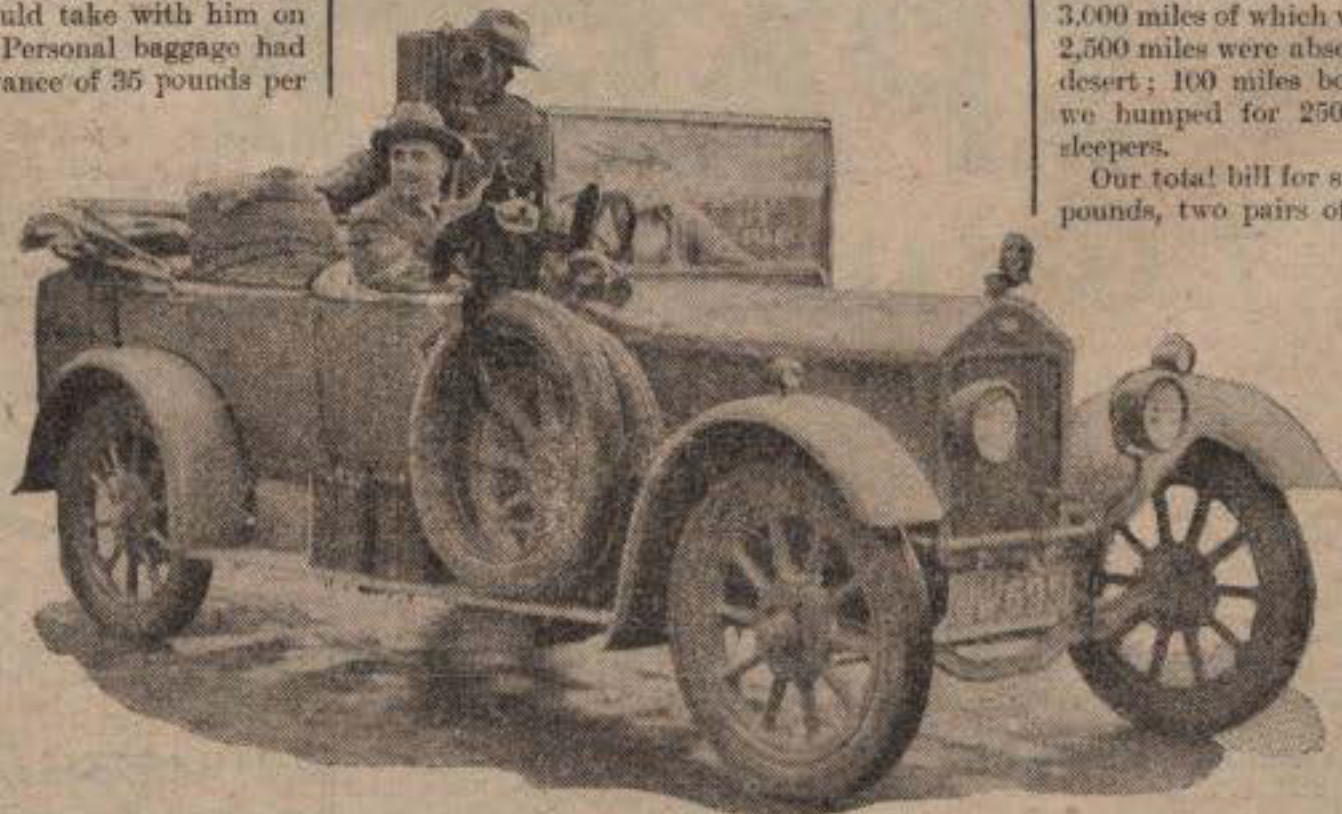
When near Shiraz, we passed the wonderful ruin of Persepolis, which the all-conquering Alexander destroyed by fire at the instigation of Thais.

The last 900 miles of our journey were heart-breaking, sand being our continual bugbear. The extent of this trouble may be better realized by the fact that on one occasion when we covered a distance of six hundred yards, our speedometer registered 6½ miles.

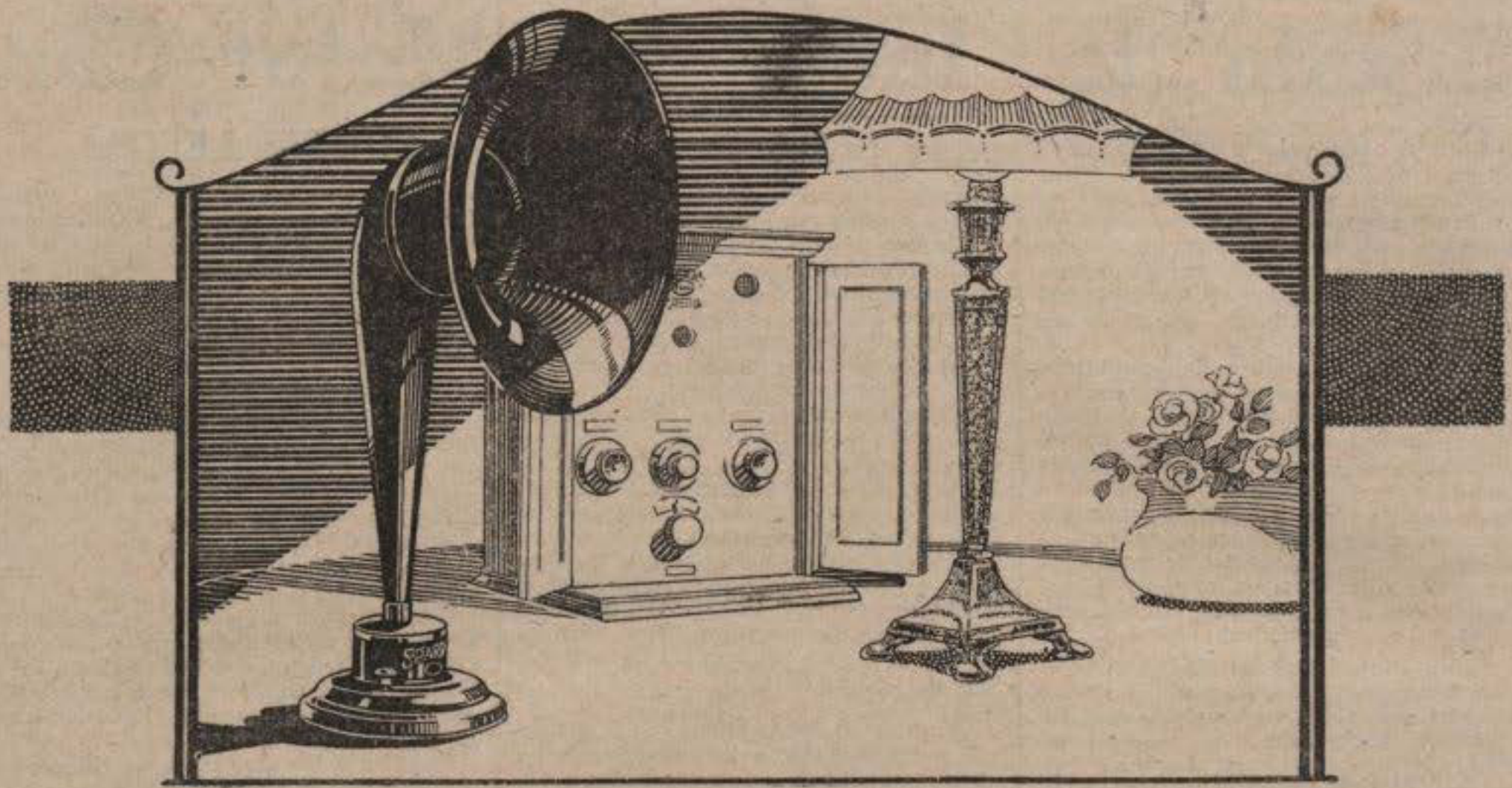
We covered a total distance of 8,527 miles, 3,000 miles of which were entirely void of roads; 2,500 miles were absolute desert; 300 miles salt desert; 100 miles bottomless silver sand, and we humped for 250 miles over the railway-sleepers.

Our total bill for spare parts was under three pounds, two pairs of brake-lining, one rubber-

fabric disc for the universal joint, and three spring leaves being all that was used. We used only two sets of tyres on the whole journey, and had only two punctures. The greatest lesson of the whole trip is the fact that with moderate expenditure motor transport on a commercial basis could be made practicable in a few years, and would open to the British manufacturers a market the magnitude of which is beyond imagination.



Major Forbes Leith in the car which made the adventurous journey to India.



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GIVE to your home the added pleasure of the perfect radio reproducer—the "Sparta." The voice that makes your receiver a living thing—faithfully re-creating the performance exactly as it is given before the microphone.

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good components, conceived by master designers, built by master craftsmen. Clear in tone and rich in volume it reproduces with vivid realism the delicate shadings and overtones of a melody, the subtle inflections of the voice—the *personality* of the artiste himself.

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Dundee Programme.

2DE 331 M.

Week Beginning Sunday, March 1st.

SUNDAY, March 1st.

3.0-5.30.—Programme S.B. from London.
 8.30-9.0.—Service conducted by the Rev. JOHN McCONNACHIE, M.A., of St. John's U.F. Church.
 9.0-10.30.—Programme S.B. from London.

MONDAY, March 2nd.

3.0-4.30.—Concert. Women's Topics.
 5.15-6.0.—CHILDREN'S CORNER.
 6.40-6.55.—Mr. H. Boyd Martin, Chairman of the East of Scotland Beekeepers' Association, "Beekeeping as a Hobby."
 7.0-7.30.—Programme S.B. from London.

Scottish Programme.

THE ORCHESTRA.

Overture, "The Fair Maid of Perth" *Volti* (36)
 Overture, "Robert Bruce" *Volti*
 Overture, "A Nicht Wi' Burns" *Volti* (36)
 HENRY HOLLINGSWORTH (Solo Violin).

Scots Selection.
 KATE Y. HORSBURGH (Mezzo-Soprano).

"Comin' Thro' the Rye" } Traditional
 "March of the Cameron Men" }
 "Ca' the Yowes to the Knowes" } (36)
 Old Highland Melodies—
 "Ae Fond Kiss" *arr. Barret*
 "For the Sake of Somebody" } *arr. Allan*
 "Mary of Argyle" }
 EDITH CORMACK (Contralto).
 "Caller Herrin" *Gow* (25)
 "Ye Banks and Braes" }
 "John Anderson, My Jo" } Traditional
 "Come Under My Plaidie" } (25)
 "The Auld Hoose" }
 "Flora Macdonald's Lament" *Gow* (25)
 A. B. DUNCAN (Baritone).

"My Nanie's Awa" }
 "Willie's Gone to Melville Castle" }
 "The Piper o' Dundee" } Traditional
 "The Flowers of the Forest" }
 (Original Air) }
 "Touch Not the Nettle" }
 "Macgregor's Gathering" }

9.30-10.0.—Programme S.B. from London.
 10.0-10.30. DANCE MUSIC.
 One-step, "Savoy Scotch Medley" (9);
 Waltz, "Secrets" (10); Fox-trot, "Sahara"; One-step, "I'm Gonna Bring a Water Melon" (6); Waltz, "All Alone" (7); Fox-trot, "Irene Night" (7); Eightsome Reel, "Tayside Melodies" (36).

TUESDAY, March 3rd.

3.30-4.30.—Kinnaird Hall Picture House Orchestra.
 5.15-6.0.—Little Ones' Corner.
 6.40-6.55.—Mr. Carson of Rossie on "Scouts."
 7.0-11.0.—Programme S.B. from London.

WEDNESDAY, March 4th.

3.0-4.30.—Concert. Women's Topics.
 5.15-6.0.—CHILDREN'S CORNER.
 6.40-6.55.—Boys' Brigade Notes.
 7.0-10.30.—Programme S.B. from London.
 10.30-11.0.—Programme S.B. from Glasgow.

THURSDAY, March 5th.

3.30-4.30.—Kinnaird Hall Picture House Orchestra.
 4.30-5.0. Recital of New Gramophone Records.
 6.0-6.30. "Teens' Corner."
 6.40-11.0.—Programme S.B. from Glasgow.

FRIDAY, March 6th.

3.30-4.30.—Kinnaird Hall Picture House Orchestra.
 4.30-5.0.—Organ Recital.
 5.15-6.0.—CHILDREN'S CORNER.
 6.40-6.55.—Ministry of Agriculture's Fortnightly Bulletin. S.B. from London.
 7.0-10.30.—Programme S.B. from Glasgow. (Station Director's Talk at 10.0.)

SATURDAY, March 7th.

3.0-4.30.—Concert. Women's Topics.
 5.15-6.0.—CHILDREN'S CORNER.
 7.0-12.0.—Programme S.B. from London.

Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, March 1st.

SUNDAY, March 1st.

3.0-5.30.—Programme S.B. from London.
 8.30-9.0.—Religious Service conducted by the Rev. T. RATCLIFFE BARNETT, of Greenbank U.F. Church, assisted by the Choir.
 9.0-10.30.—Programme S.B. from London.

MONDAY, March 2nd.

3.0-4.0.—The Station Pianoforte Trio.
 5.0-6.0.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Radio Association Talk. S.B. from London.
 Prof. J. E. G. DE MONTMORENCY. S.B. from London. Local News.

An Evening of Variety.

7.35. A Humorous Sketch,
 "A SISTER TO ASSIST 'ER"
 (John le Breton).
 Mrs. Millie May (A Monthly Nurse)
 JAY KING
 Mrs. McMull (Her Landlady)
 ARTHUR NELSON
 Scene: A Shabby Bed-Sitting room.
 ST. STEPHEN'S CHOIR:
 Conducted by DAVID BAYNE.
 DORA SWANSON (Contralto).
 GEORGE JOHNSTONE (Solo Flute).

7.55. The Choir.
 "The Chorus of Huntsmen" (Der Freischütz) *Weber*
 Part Song, "When Allen-a-Dale Went a-Hunting" *de Pearsoll*
 Dora Swanson.
 8.10. Mignon's Song ("Mignon") *Thomas*
 "Sea Lullaby" *Ed. German*
 Lyrics "Birds on the Wing" *Ed. German*
 "Fair Flowers" *Ed. German*
 "In Summer Time" *Ed. German*

8.25. George Johnstone.
 Andante for Flute and Pianoforte in C Major, Op. 86 *Mozart*
 "Butterfly" Study, Op. 30, No. 4 *Kohler*
 8.35. The Choir.
 Two-Part Song, "Drake's Drum" *Colebridge-Taylor* (2)
 Part Song, "The Miller's Wooing" *Eaton Fanning* (11)

8.48. Dora Swanson.
 "Go Not, Happy Day" *Frank Bridge*
 "The Silver Ring" *Chaminade* (5)
 "The Enchantress" *Hallon* (1)
 9.0. George Johnstone.
 "Little Queen" *Beraud, arr. Elgar*
 "Oriental Serenade" Op. 70 *Kohler*
 9.10. The Choir.
 Part Song, "There's Nae Luck About the Hoose" *arr. C. Macpherson*
 Part Song, "Fays and Elves" ("Martha") *Flotow*

9.20. Dora Swanson.
 Songs of the North:
 "The Boatman."
 "Turn Ye to Me."
 9.30.—WEATHER FORECAST and NEWS. S.B. from London.

Topical Talk.
 G. L. MARSHALL: Station Topics.
 Local News.
 10.10 (approx.). The Choir.
 "Bridal Chorus" ("The Rose Maiden") *Cowen*
 10.16. Dora Swanson.
 "Ye Powers that Dwell Below" ("Orpheus") *Gluck*
 10.22. George Johnstone.
 Minuet in G *Beethoven*
 Song Without Words *Speelman*
 10.30.—Close down.

TUESDAY, March 3rd.

11.30-12.30.—Gramophone Records.
 3.0-4.0.—The Station Pianoforte Trio.
 5.0-6.0.—CHILDREN'S CORNER.
 6.40-6.55.—Prof. Charles Sarolea, LL.D., Ph.D., F.R.S.E., etc., "The Position of the French Woman in the Family and the State."
 7.0-11.0.—Programme S.B. from London.
 (Continued in column 1, page 475.)

Hull Programme.

6KH 335 M.

Week Beginning Sunday, March 1st.

SUNDAY, March 1st.

3.0-5.30. }
 8.15-10.30. } Programmes S.B. from London.

MONDAY, March 2nd, and WEDNESDAY, March 4th.

3.0-3.30. Music relayed from the Majestic
 4.0-4.30. Picture House.
 3.30-4.0.—WOMEN'S HALF-HOUR.
 5.15-6.15.—CHILDREN'S CORNER.
 6.40-6.55.—Boy Scouts' Talk (Wednesday).
 7.0-10.30.—Programme S.B. from London.

TUESDAY, March 3rd, and THURSDAY, March 5th.

3.0-3.30. } Gramophone Records.
 4.0-4.30. }
 3.30-4.0.—WOMEN'S HALF-HOUR.
 5.15-6.15.—CHILDREN'S CORNER.
 7.0-11.0.—Programme S.B. from London.

FRIDAY, March 6th.

3.0-3.30. } Music relayed from the Majestic
 4.0-4.30. } Picture House.
 3.30-4.0.—WOMEN'S HALF-HOUR.
 5.15-6.15.—CHILDREN'S CORNER.
 6.40-6.55.—Ministry of Agriculture's Fortnightly Bulletin. S.B. from London.
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 PERCY SCHOLES. S.B. from London.
 Local News.
 GERTRUDE EDGARD (Soprano).
 ROBERT EATOUGH (Baritone).
 J. REDWOOD ANDERSON (Poetry Recital).

THE GOOLE GLEE SINGERS.

7.30. Part Songs.
 "Hasten, Ye Druids" *Bellini*
 "Simple Simon" *Mary*
 "This Pleasant Month of May" *Beale*
 "Feasting I Watch" *Elgar*
 7.45. Robert Eatough.
 "The Rebel" *Wallace*
 "The Ballad Monger" *Easthope Martin* (5)
 7.55. Gertrude Edgard.
 "The Post" *Schubert*
 "Hark, Hark the Lark" *Schubert*
 "Ave Maria" *Schubert*

8.5. Part Songs.
 "Martyrs of the Arena" *de Rille*
 "Spring's Delights" *Muller*
 "The Little Church" *V. E. Becker*
 "The Ticking Trio" *Martini*
 8.15. J. Redwood Anderson.
 Recital of his own Poems:
 "April in Holderness."
 At Sunrise; A Village; Interior; Through My Window; At Sunset.
 Three Irish Poems.
 Mary O'Brien; Clare Island; Achill—Late Evening.

Three Japanese Prints.
 Three Oxfordshire Poems.
 Moonrise; Winter Evening; Nocturne.
 8.40. Part Songs.
 Sea Chanties; Hoodah, Hoodah Day *Dr. F. Toner*

8.55. Robert Eatough.
 "Pretty Polly Oliver" }
 "The Gentle Maiden" } *Somervell*
 9.5. Gertrude Edgard.
 "Where the Bee Sucks" *Arne* (1)
 "Nymphs and Shepherds" *Purcell* (1)
 9.15. Part Songs.
 "The Lie" (Quartet) *P. Edmonds*
 "In Absence" (Part Song) *Dudley Buck*
 "The Two Roses" (Quartet) *Werner*
 "Lovely Night" (Part Song) *Chvatal*
 9.30-10.30.—Programme S.B. from London.

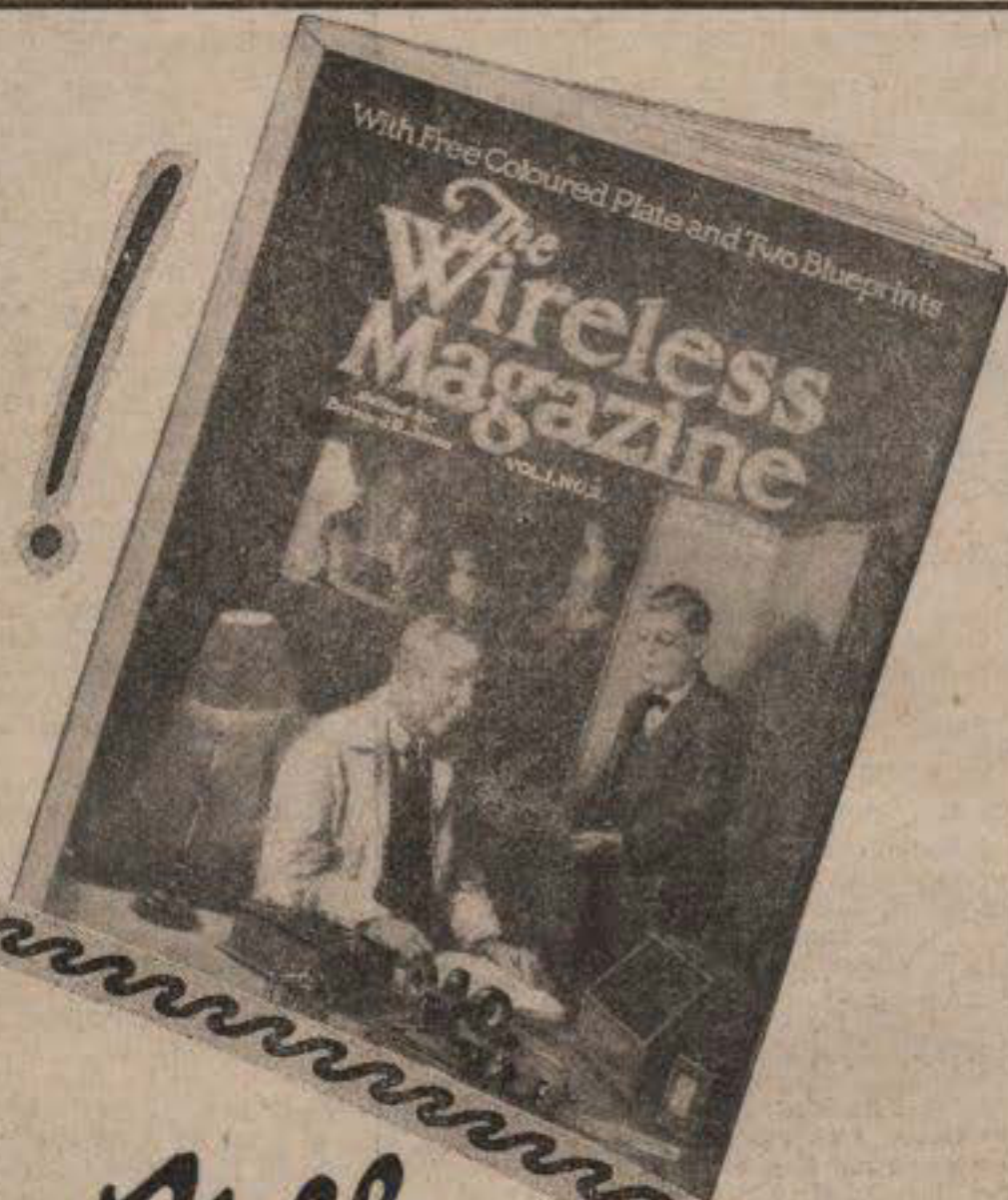
SATURDAY, March 7th.

3.0-3.30. } Gramophone Records.
 4.0-4.30. }
 3.30-4.0.—WOMEN'S HALF-HOUR.
 5.15-6.15.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Rev. J. C. G. Cumming, M.A.: "Bees in Town" (Part 2). Local News.
 7.30-12.0.—Programme S.B. from London.

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SELENIUM: A KEY TO TELEVISION.

By E. E. FOURNIER D'ALBE.

AT 2, SAVOY HILL, W.C.2.

A Page Contributed by the B.B.C.

KEEPING THE HOME FIRES BURNING.

By E. V. KNOX ("Evoc" of *Punch*).

MY FIVE-VALVE RECEIVER.

By a Boy of Fifteen.

WHAT I THINK OF BROADCAST TALKS.

By J. C. STOBART, Director of Education, B.B.C.

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The Wireless Magazine

March Number

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London, E.C.4.

Leeds—Bradford Programme.

2LS 346 M. 310 M.

Week Beginning Sunday, March 1st.

SUNDAY, March 1st.

3.0-5.30.—*Programme S.B. from London.*
 8.15-9.0.—Service relayed from the Cathedral, Bradford. Address by the Ven. The ARCHDEACON OF BRADFORD.
 9.0-10.30.—*Programme S.B. from London.*

MONDAY, March 2nd.

11.30-12.30.—Gramophone Recital by Moses Baritz.
 2.45-3.45.—The Station Trio.
 5.15-6.15.—CHILDREN'S CORNER.
 6.15.—Morse Practice by L. Harvey, Engineer-in-Charge.
 6.40-6.55.—Scouts' Corner.
 7.0-10.30.—*Programme S.B. from London.*

TUESDAY, March 3rd.

11.30-12.30.—Gramophone Records.
 2.30-4.0.—Isaac Freedman's Orchestra, from the Theatre Royal Cinema, Bradford.
 4.45-5.15.—WOMEN'S HALF-HOUR.
 5.15-6.15.—CHILDREN'S CORNER.
 6.40-6.55.—Kolin Robertson: Chat on Golf.
 7.0-11.0.—*Programme S.B. from London.*

WEDNESDAY, March 4th.

11.30-12.30.—Gramophone Records.
 3.30-4.30.—Signor Calimani and his Orchestra, relayed from the Scala Theatre, Leeds.
 5.15-6.15.—CHILDREN'S CORNER.
 6.15-6.30.—Morse Practice by L. Harvey.
 6.40-6.55.—"On My Anvil," by the Smile-smith.
 7.0-10.30.—*Programme S.B. from London.*

THURSDAY, March 5th.

11.30-12.30.—Gramophone Records.
 2.30-4.0.—Isaac Freedman and his Orchestra.
 4.45-5.15.—WOMEN'S HALF-HOUR.
 5.15-6.15.—CHILDREN'S CORNER.
 7.0-11.0.—*Programme S.B. from London.*

FRIDAY, March 6th.

11.30-12.0.—Gramophone Records.
 3.30-4.0.—A Talk to Local Schools.
 4.0-5.0.—Signor Calimani and his Orchestra.
 5.15-6.15.—CHILDREN'S CORNER.
 6.15-6.30.—Morse Practice by L. Harvey.
 6.40-7.30.—*Programme S.B. from London.*

BAND OF THE LEEDS RIFLES BN. THE WEST YORKSHIRE REGT. (The Prince of Wales' Own).

(By kind permission of Col. C. H. Tetley, D.S.O., T.D., and Officers.)

HARRY BURLEY (Bass).

JOHN BIRCH (Dialect Sketches).

- 7.30. The Band.
- March, "Flirtation" *Hall Selection, "W. H. Squite's Popular Songs" arr. J. Ord Hume (1)*
- 7.48. Harry Burley.
- "Harlequin" *Sanderson (1)*
- "Myrra" *Clutsum*
- 7.55. John Birch.
- "Mrs. Thirtlewhistle on 'Wireless.'"
- 8.10. The Band.
- Incidental Music to the Play, "Monsieur Beaucaire" *Rosce*
- 8.30. John Birch.
- Group of West Riding Dialect Verses.
- 8.35. Harry Burley.
- "The Deathless Army" *Trotter (1)*
- "Mona Machree" *Croke*
- 8.43. The Band.
- Waltz, "The Grenadiers" *Waldteufel*
- Fox-trot, "Sabara" *Horatio Nicholls (9)*
- 8.55. Harry Burley.
- "The Song of the Volga Boatmen" *Chaliapine-Koenemann*
- "Requiem" *Horner*
- 9.5. The Band.
- A Dream Picture, "The Phantom Brigade" *Myddleton*
- "Gaiety Echoes" *arr. Dan Godfrey*
- 9.30-10.30.—*Programme S.B. from London.*

SATURDAY, March 7th.

11.30-12.30.—Gramophone Records.
 2.45-3.45.—The Station Trio.
 5.15-6.15.—CHILDREN'S CORNER.
 7.0-12.0.—*Programme S.B. from London.*



Heinrich Hertz

The real discoverer of Wireless waves.

It is a sad commentary of human nature that a man has to die before he can become famous.

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Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, March 1st.

SUNDAY, March 1st.

3.0-5.30. } Programmes S.B. from London.
8.15-10.30. }

MONDAY, March 2nd.

11.0-12.0.—Mid-day Concert.
3.30-4.30.—Gaillard and his Orchestra, relayed from the Scala Sup r Cinema.
5.30-6.30.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

TUESDAY, March 3rd.

4.0-5.0.—The "State Brighter Liverpool" Dance Band, relayed from the State Café.
5.30-6.30.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

WEDNESDAY, March 4th.

11.0-12.0.—Mid-day Concert.
3.30-4.30.—Gramophone Lecture by Moses Baritz.
5.30-6.30.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

THURSDAY, March 5th.

3.30-4.30.—Gaillard and his Orchestra.
5.30-6.30.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

FRIDAY, March 6th.

3.15-3.45.—Transmission to Schools.
4.0-5.0.—The "State Brighter Liverpool" Band.
5.30-6.30.—CHILDREN'S CORNER.
6.40-7.30.—Programme S.B. from London.

Military Band Night.

THE BAND OF

THE LIVERPOOL CITY POLICE.

(By kind permission of the Watch Committee and the Chief Constable, Francis Caldwell, M.V.O., O.B.E.)

Under the Direction of

CHARLES R. BICKS, Chief Inspector, Bandmaster.

NANCY TALBOT (Mezzo-Soprano).

THE ABBEY MALE VOICE QUARTET.

7.30. The Band.
Overture, "Morning, Noon and Night" Suppe
Ballet Suite, "The Shoe" Ansell
"The Sabot"; "The Court Shoe"; "The Ballet Shoe"; "The Sandal"; "The Brogue."

8.0. The Quartet.
"Mary" arr. Richardson (34)
"Massa's in de Cold, Cold Ground" arr. Bell (25)

8.10. The Band.
Selection, "Les Cloches de Corneville" Planquette (15)
Introduction to Act III, "Lohengrin" Wagner

8.30. Nancy Talbot.
"I Don't Seem to Want You" ... P. Rubens
"Philosophy" D. Emmett
"Come to Town, Miss Brown" Sterndale-Bennett

8.40. The Band.
Selection, "Lilac Time" Schubert-Clutsam
"Chanson Triste," Op. 42, No. 2 Tchaikovsky
"Chant Sans Paroles"

9.0. Nancy Talbot.
"You Can't Love as I Do" P. Rubens
"The Way That He Looked" ("Tom Jones") E. German
"I Go My Way Singing" ... Broville Smith

9.10. The Band.
"Three Dream Dances" Coleridge-Taylor
Duet for Two Piccolos, "Fluttering Birds" Gennin
(Constable A. V. HILL and Police-Serget. BLACK.)

9.30-10.0.—Programme S.B. from London.

10.0. The Band.
Ballet Music, "Sylvia" Delibes
Overture, "Oberon" Weber

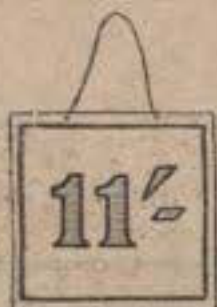
10.30.—Close down.

SATURDAY, March 7th.

3.0-4.0.—Organ Recital relayed from St. George's Hall.

5.30-6.30.—CHILDREN'S CORNER.

7.0-12.0.—Programme S.B. from London.



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Nottingham Programme.

5NG 322 M.

Week Beginning Sunday, March 1st.

SUNDAY, March 1st.

3.0-5.30, 8.15-10.30. Programmes S.B. from London.

MONDAY, March 2nd.

11.30-12.30.—Pianola Recitals.
3.30-4.30.—The Scala Picture Theatre Orchestra: Musical Director, Andrew James.
4.30-5.0.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—Teens' Corner.
6.20-6.30.—Station Topics.
6.35-6.55.—Mr. O. A. Bentley, Ph.C., "Medicinal Plants and Their Uses" (1).
7.0-10.30.—Programme S.B. from London.

TUESDAY, March 3rd.

11.30-12.30.—Mr. Moses Baritz on "National Music" (Gramophone Illustrations).
3.30-4.30.—Lyons' Café Orchestra: Conductor, Brassey Eyton.
4.30-5.0.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.20-6.35.—Teens' Corner.
6.35-6.55.—Prof. A. R. Kirkaldy, M.A., B.Litt., M. Com., "The Romance of Trade" (1).
7.0-11.0.—Programme S.B. from London.

WEDNESDAY, March 4th.

11.30-12.30.—Gramophone Records of the week.
3.30-4.30.—Lyons' Café Orchestra.
4.30-5.0.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.20-6.35.—Teens' Corner.
7.0-10.30.—Programme S.B. from London.

THURSDAY, March 5th.

3.25-3.45.—Transmission to Schools: Mr. S. E. BAYNES SMITH, B.Sc., "Life Inside a Bee-Hive."
3.45-5.15.—Concert organized by the Music Department of the Nottingham University College.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—Scouts' Corner.
6.20-6.35.—Teens' Corner.
6.40-11.0.—Programme S.B. from London.

FRIDAY, March 6th.

11.30-12.30.—Pianola Recital.
3.30-4.30.—Lyons' Café Orchestra.
4.30-5.0.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.20-6.35.—Teens' Corner.
6.40-7.30.—Programme S.B. from London.

Choir Songs and Instrumental Music.

THE LADY BAY MALE VOICE CHOIR:

Conductor: J. C. BELTON.

ETHEL KIDDIER (Soprano).

FREDERICK MOUNTNEY (Solo Violin).

JOSEPH STANLEY WAGSTAFF (Solo Pianoforte).

7.30. Male Voice Choir.
"Comrades in Arms" } A. Adam,
"The Sea Hath Its Pearls" } arr. Challinor (25)
Joseph Stanley Wagstaff.
Second Suite for Pianoforte. York Bowen
Prelude: Intermezzo; Barcarolle; Finale
—A Romp.

Ethel Kiddier.

Waltz Song ("Tom Jones"). Ed. German

"Love's a Merchant".... Molly Carew

"The Valley of Laughter".... Sanderson (1)

Frederick Mountney.

Sarabande..... Le Clair

Tambourin..... Le Clair

Male Voice Choir.

"Music All Powerful".... Walmisley (11)

"O, My Love's Like a Red, Red Rose"
Cornwall (25)

"Feasting I Watch"..... Elgar (11)

Joseph Stanley Wagstaff.

Capriccio..... Brahms

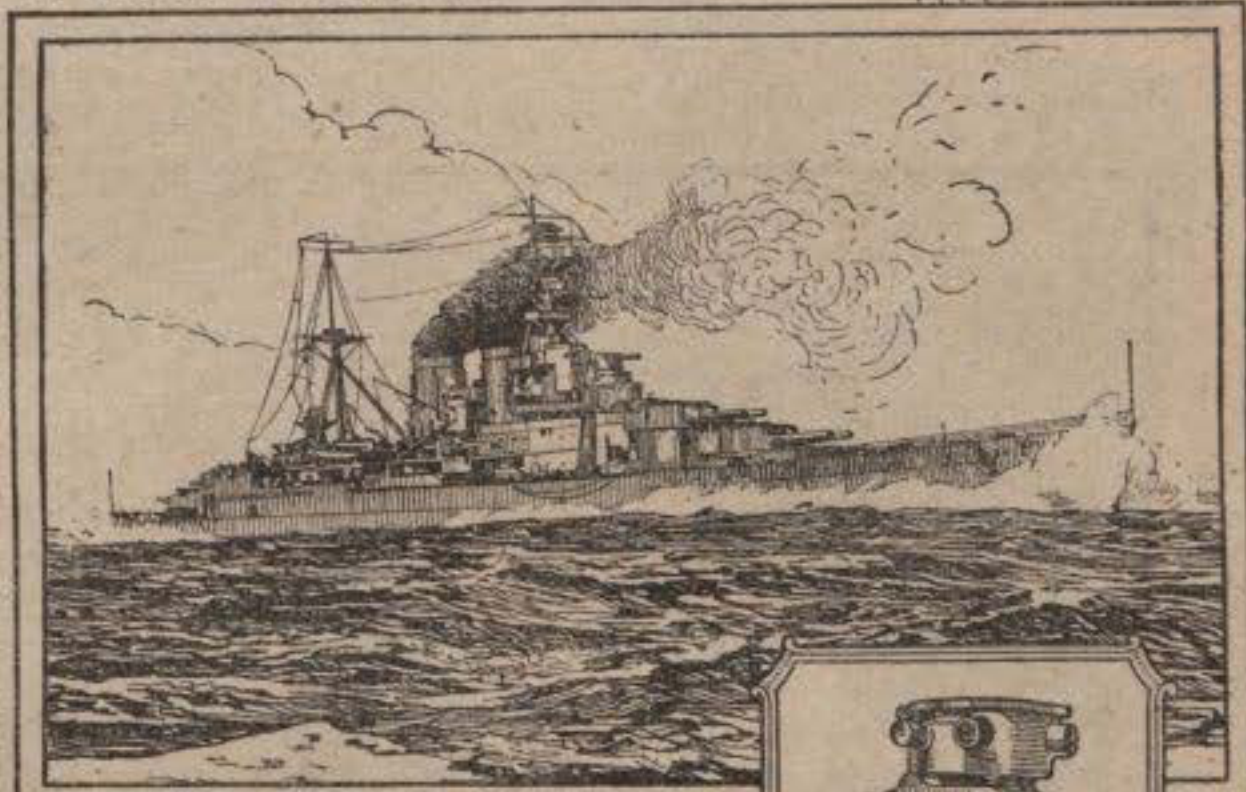
Study in Waltz Form..... Saint-Saëns

Ethel Kiddier.

"The Love Pipes of June" M. Craske Day

(Continued in column 1, page 475.)

A BRITISH BATTLESHIP.



H.M.S. Hood

On Land and Sea

Loud Speaking Telephone Apparatus manufactured by **THE HOUSE OF GRAHAM** is used throughout the British Navy and adopted by many Foreign Governments, as also by leading Shipping Companies in all quarters of the Globe.

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A SIMPLIFIED 3-VALVE DUAL RECEIVER.
Designed by John Scott-Taggart, F.Inst.P.,
A.M.I.E.E.

**A CABINET 3-VALVE NEUTRODYNE
RECEIVER** (Free Blueprint of this).
By Percy W. Harris, Member I.R.E.

A VISIT TO THE EIFFEL TOWER STATION.
By Capt. L. F. Plugge, B.Sc.

CHOKE AND TRANSFORMER AMPLIFIERS.
By Capt. H. J. Round.

MORE TRAP CIRCUITS.
By John Scott-Taggart, F.Inst.P., A.M.I.E.E.

POSIBAG PUZZLES.
By Arthur R. Burrows, Assistant Controller and
Director of Programmes of the B.B.C.

FRAME AERIALS.
By A. D. Cowper, M.Sc.

**HOW TO MAKE A NOVEL CRYSTAL
RECEIVER.**

By John Underdown.

A SHORT WAVE SINGLE VALVE SET.
By Stanley G. Rattee, Member, I.R.E.

A TWO-VALVE TRI-COIL RECEIVER.
By John W. Barber.

A NEW FOUR-VALVE SET.
By A. J. Rencall.

And numerous other well-illus-
trated articles of
interest.

This, our first DOUBLE NUMBER for 1925, is fully in keeping with the policy of Radio Press, Ltd., which is to be well up with the times and to keep its readers abreast of the advancements which are always taking place in this interesting, instruction and fascinating science. This issue contains no less than 156 pages of authoritative and reliable articles appealing to all grades of enthusiasts.

The great popularity of these Special Double Numbers of MODERN WIRELESS is proved by the fact that they are invariably sold out immediately after publication. Some idea of the great scope of this Double Number can be gained from the partial list of contents given.

Two very fine articles of 3-Valve Receivers are contributed by the Editor, John Scott-Taggart, F.Inst.P., A.M.I.E.E., and by Percy W. Harris, Member I.R.E., while a Free Blueprint and full instructions for the building of the set described by Mr. Harris is included in every copy.

For the benefit of new readers, we would point out that owing to the clear and concise methods employed in describing and illustrating in detail the construction of sets (every one of which is tested and guaranteed by the Radio Press to be highly efficient), readers can be certain that provided they follow the instructions carefully, when building the set, success is assured.

There are many other articles of interest, including: POSTBAG PUZZLES, which ARTHUR R. BURROWS, Director of Programmes of the British Broadcasting Company, has to solve, are dealt with in a very human and humorous article which he has written for this Special Double Number.

CAPT. H. J. ROUND, the famous expert of the Marconi Company, and co-inventor of the Sykes-Round Microphone used so extensively in the studios of broadcasting stations, has written a special article on Choke and Transformer Amplifiers: this will be greatly appreciated by the more advanced section of our readers.

Make certain of your copy by purchasing AT ONCE from your Newsagent, Wireless Dealer, or from any bookstall. If unable to obtain locally, send 1/10 direct to Dept. T, Radio Press, Ltd., Bush House, Strand, London, W.C.2, and a copy will be sent to you by return.

"MODERN WIRELESS" is published by the Radio Press, Ltd., the largest wireless publishers in the world.

ON SALE FEB. 28.

MODERN WIRELESS ^{DOUBLE NUMBER.} 1/6

Plymouth Programme.

5PY 338 M.

Week Beginning Sunday, March 1st.

SUNDAY, March 1st.

2.0-5.30.—*Programme S.B. from London.*
 8.15-9.0. **Popular Sunday Evening Service**
 relayed from the Guildhall.
 Hymn, "Oh, What the Joy and the Glory
 Must Be" (A. and M., No. 235).
 Hymn, "Jerusalem the Golden" (A. and M.,
 No. 228).
 Address: The Rev. G. B. HARDY, Vicar
 of St. Peter's Church.
 Hymn, "The Day Thou Gavest" (A. and
 M., No. 477).

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

**MONDAY, March 2nd, and WEDNESDAY,
 March 4th.**

11.30-12.30.—Gramophone Records.
 3.30-4.30.—Ernest Manning and his Orchestra,
 relayed from the New Palladium Cinema.
 Vocalist: Dorothy Lincoln (Soprano).
 5.0-5.30.—**WOMEN'S TOPICS.**
 5.30-6.30.—**CHILDREN'S CORNER.**
 7.0-10.30.—*Programme S.B. from London.*

TUESDAY, March 3rd.

3.30-4.30.—Ernest Manning and his Orchestra.
 5.0-5.30.—**WOMEN'S TOPICS.**
 5.30-6.30.—**CHILDREN'S CORNER.**
 6.40-6.55.—Mr. Eric J. Patterson, M.A. (Cantab.);
 "Adult Education in the South-West of
 England" (5).
 7.0-11.0.—*Programme S.B. from London.*

**THURSDAY, March 5th, and SATURDAY,
 March 7th.**

4.0-5.0.—Albert Fullbrook and his Trio, relayed
 from the Royal Hotel.
 5.0-5.30.—**WOMEN'S TOPICS.**
 5.30-6.30.—**CHILDREN'S CORNER.**
 6.40-6.55.—The Rt. Hon. Lord ILKESTONE:
 Scout Talk. *S.B. from Birmingham.*
 (Thursday.)
 7.0 onwards.—*Programme S.B. from London.*

FRIDAY, March 6th.

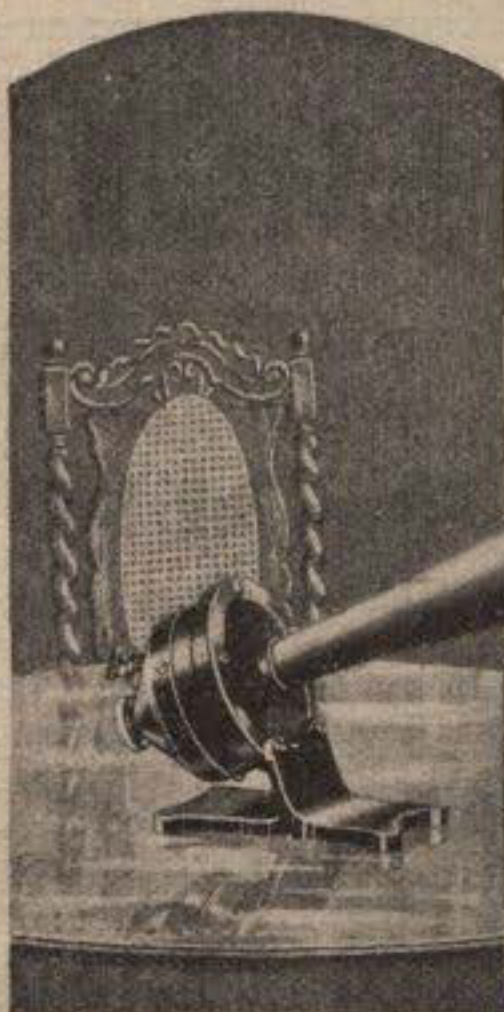
3.30-4.0.—Talk to Schools: Mr. J. H.
 THOMAS: "How China Clay is Pro-
 duced." Musical Interlude. Ald. W. L.
 MUNDAY: "A Mystery of the Sea."
 4.0-5.0.—Albert Fullbrook and his Trio.
 5.0-5.30.—**WOMEN'S TOPICS.**
 5.30-6.30.—**CHILDREN'S CORNER.**
 6.40-6.55.—Ministry of Agriculture's Fort-
 nightly Bulletin. *S.B. from London.*
 7.0.—**WEATHER FORECAST and NEWS.**
S.B. from London.
 PERCY SCHOLES. *S.B. from London.*
 Local News.

Young Plymouth Night.

Some Plymouth students of promise, in
 their teens, make their broadcast debut.

7.30. Fred Veale (Solo Pianoforte).
 "To the Well-Beloved" Schutt
 Chris Clements (Soprano).
 "Love's a Merchant" Carco
 Denyse Holdaway (Solo Violoncello).
 "Spring Song" Frank Bridge
 7.45. Dempster Paul (Reciter).
 "The Song of Maloney" Patrick M'Gill
 William Andrews (Solo Violin).
 Finale, Concerto No. 24 Viotti
 Donald Murray (Baritone).
 "Devonshire Cream and Cider"
 Sanderson (1)

8.0. Lorenzo Tucker (Reciter).
 "Drake's Drum" Newbolt
 Hilda Rickard (Contralto).
 "By the Waters of Minnetonka"
 Thurlow Licurance
 Frances Taylor (Solo Pianoforte).
 Polonaise, Op. 26, No. 1 Chopin
 8.15. Half-an-Hour's Interlude:
 "CASSIUS" on "Ambition."
 THOMAS TREDINNICK (Baritone).
 "May" Betty Tredinnick
 "To You"
 (Accompanied by the Composer.)
 Dr. SAMUEL WEEKES: "My Personal
 Recollections of Plymouth in the Late
 'Forties" (3).
 (Continued in column 2, page 475.)



**TRUEMUSIC
 MINOR
 Loud Speaker
 21/-**



T. M. C. No. 2a Headphones, 4,000 ohms,
 19/6



T. M. C. No. 3 Lightweight Headphones,
 4,000 ohms, 22/6

This Loud Speaker is now supplied with a stand, as shown. There is, however, no increase in the price. The resistance is 2,000 ohms. Finished outside in nigger-brown, with copper-plated terminals, the "TrueMusic Minor" is one of the most pleasing and attractive on the market. The inside of the horn is of lacquered copper, giving a bright and cheery effect—yet it does not need polishing. Ask to see the "TrueMusic Minor" Loud Speaker at your favourite Wireless Shop. Its performance will delight you. The "Minor" reproduces all kinds of Broadcasting perfectly. It will do full justice to the most elaborate set, and will get the best out of a small one. All the family can enjoy Broadcasting for the cost of one pair of 'phones.

For "DX" working or crystal sets, T.M.C. Headphones are just what you want; sensitive and clear-toned. They are comfortable to wear, and absolutely reliable. Remember that all T.M.C. apparatus carries a twelve months' guarantee.

LOUD SPEAKERS

TrueMusic Minor - - - -	£1 1 0
TrueMusic Junior - - - -	2 10 0
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T M C

The Telephone Manufacturing Co., Ltd. (Makers of the famous Laryngophone
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The Edison Bell DOUBLE PURPOSE UNIT.

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... British
ALL the
Time."



The D.P.U. is the latest advance made in Radio manufacture, and the fact that behind it is the thirty years' reputation of Edison Bell will assure listeners-in that they can expect something just as perfect as perfection can be.

The Edison Bell Double Purpose Unit, as its name indicates, has the twin aim of serving as (1) a Valve Detector and (2) Dual Amplifier—and the interested experimenter will find even other ways of utilising this new instrument.

The D.P.U., which is the result of long and patient research, must not be confounded with the many Straight Single Valve Sets now on the market. It is far superior to any of these where volume, range, and clarity of tone are concerned.

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"2LO" Military Band

(Conducted by DAN GODFREY, Junr.)

YOU have often heard the 2LO Military Band on your Wireless Set; now you have the opportunity of hearing the same eminent musical combination conducted by Dan Godfrey, Junr. on the gramophone by means of Winner Records. These special selections have been issued in deference to the wishes of radio fans and gramophone enthusiasts residing in different parts of the country. There are hundreds of other selections in the Winner catalogue of 2,000 titles which you hear frequently broadcast. All the latest and best in band, song and dance is issued on Winner Records.

The Winner is manufactured by Edison Bell and is entirely British—labour and capital. It is the result of over thirty years' experience in the gramophone industry and is the acknowledged best and most natural-toned record extant. Compare it with any other record.

- | | | |
|------|---|----------------------|
| 4111 | (The Bull-Frog Patrol | Descriptive |
| | (Babillage | Characteristic Piece |
| 4112 | Entry of the Gods into Valhalla (Parts 1 & 2) "Rhinegold" ... | Wagner |
| 4152 | (Three Blind Mice | Humorous Variations |
| | (The Tearin' o' the Green | Humorous Paraphrase |
| 4153 | Welsh Rhapsody (Parts 1 & 2) | German |

On Sale by the Leading Dealers. 2/6, Double-sided.

MANUFACTURERS AND PATENTEES: J. E. HOUGH, Ltd., EDISON BELL WORKS, LONDON, S.E.15.

Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, March 1st.

SUNDAY, March 1st.

3.0-5.30.—Programme S.B. from London.
8.15-9.0.—Service relayed from St. Paul's, Sheffield.
9.0-10.30.—Programme S.B. from London.

MONDAY, March 2nd, to THURSDAY, March 5th.

11.30.—Gramophone Records.
12.0.—Time Signal relayed from the Cathedral.
12.3-12.30.—Gramophone Records.
3.30-4.30.—Concert.
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
6.40-6.55.—Station Director's Talk (Monday).
7.0 onwards.—Programme S.B. from London.

FRIDAY, March 6th.

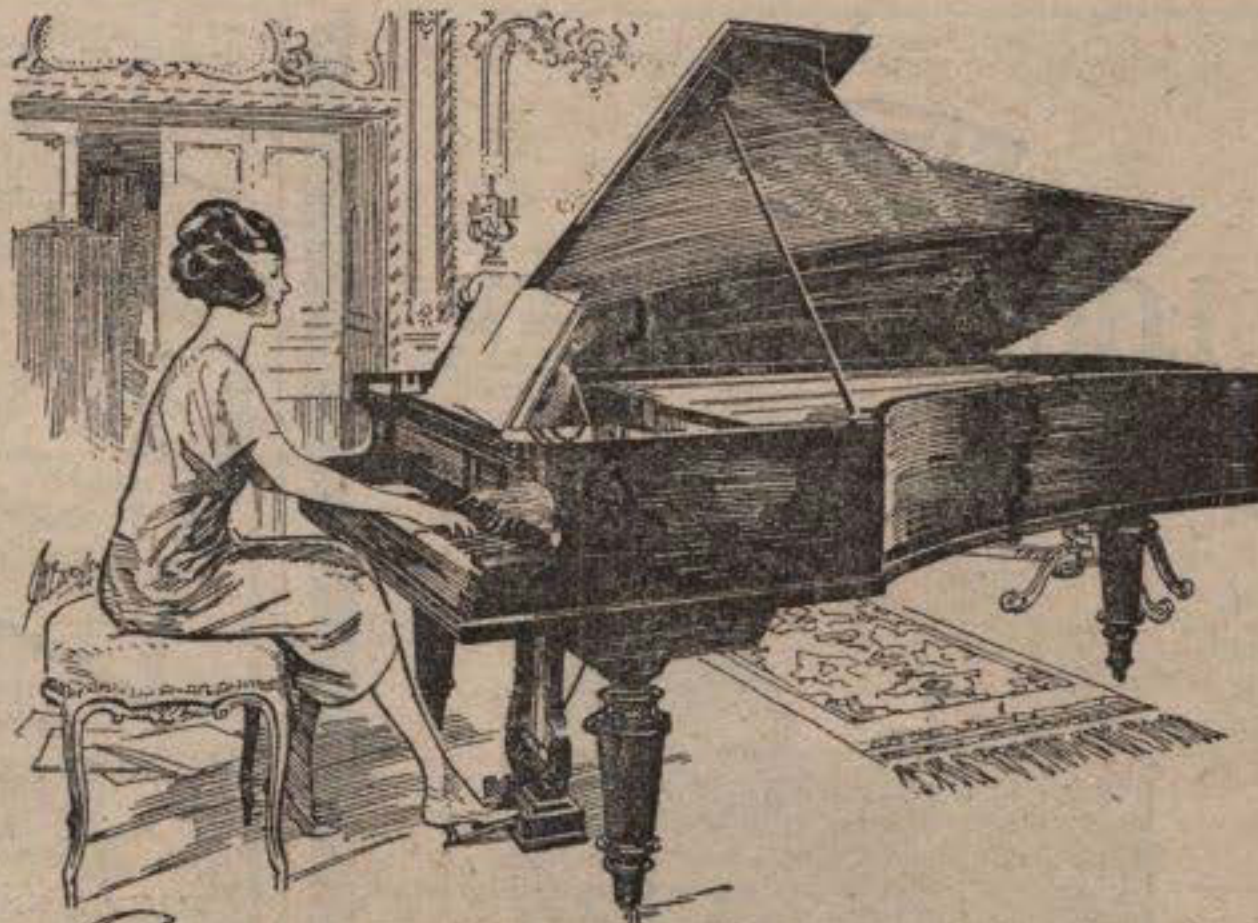
11.30-12.30.—Gramophone Records.
12.0.—Time Signal, relayed from the Cathedral.
3.30-4.30.—Programme S.B. from Birmingham.
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
6.40-6.55.—Mr. W. Percival Westoll, F.I.S., "Wonderland Nature Talks—(3), The Sallow's Golden Bloom."
7.0-7.30.—Programme S.B. from London.
RISPAH GOODACRE (Centralto).
IDA BLOOR (Soprano).
STANLEY JEPSON (Baritone).
HAROLD JOLLEY (Tenor).
MARION WEBSTER (Solo Violin).
"STAINLESS STEPHEN."
7.30. Rispah Goodacre.
"Leah's Song" ("The Prodigal Son")
Debussy

Marion Webster.
Ballet Music from "Rosamunde"
Schubert-Kreisler
Prelude and Allegro *Pugnani-Kreisler*
Harold Jolley.
"Fair House of Joy" *R. Quilter (1)*
"Shepherd's Song" *Elgar*
"Devotion" *Howard Fisher (12)*
"Dream Once Again" *W. H. Squire (1)*
Ida Bloom.
"The Nightingale" *Batten (1)*
Stanley Jepson and Ida Bloor.
"North and South" *Teresa del Rio*
Stanley Jepson.
Negro Spiritual Songs, arr. *H. T. Burleigh*
"I Got a Robe"; "I Stood on de Ribber
oh Jordan"; "Go Down, Moses."
Rispa Goodacre, Ida Bloor, Stanley Jepson,
Harold Jolley.
Song Cycle, "Nursery Rhymes"
Arthur Hall
Harold Jolley.
"Jean" *M. Meade (1)*
"My Life is Like a Garden" ..
L. J. Walker (11)
"Stainless Stephen."

8.30-10.0.—Programme S.B. from London.
10.0. Rispah Goodacre.
"Come Not When I Am Dead"
Holbrooke (5)
"Ship of My Dreams"
Wilkinson-Stephenson (1)
"Wake Up" *Montague Phillips*
Marion Webster.
"Gypsy Melodies" *Sarasate*
Sonata in F Major *Grieg*
Sonata in A Major *Brahms*
Ida Bloor.
"An Emblem" *Jack Thompson (5)*
"Glimpses" *Wilfred Jones*
"Little Fairy Shoes" *Helena Bland*
Stanley Jepson.
"The Song of the Volga Boatmen"
Koenemann
"The Great Adventure" *Fletcher*
"The Warwickshire Wooing" *James*
10.30.—Close down.

SATURDAY, March 7th.

3.30-4.30.—Programme S.B. from Manchester.
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.



Increased volume without distortion



MULLARD D.F.A. VALVES give increased volume and clarity from your loud speaker.

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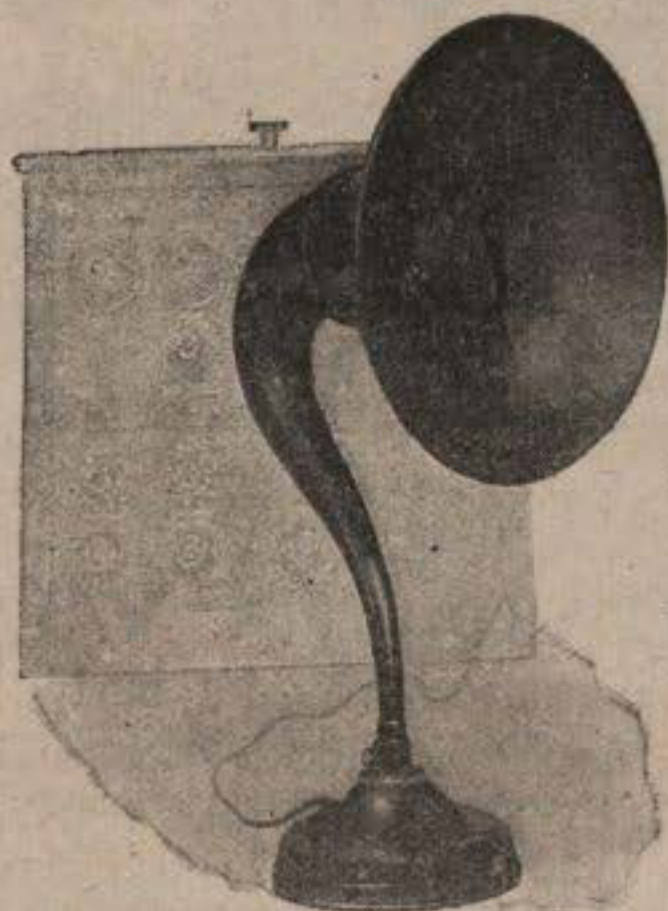
Leaflet V.A.4 gives full technical information.

Mullard
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SUPER-SENSITIVE HEADPHONES

specially suitable for use with crystal sets and for tuning-in distant stations.

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—London User's Letter.

A.J.S.

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OF THE
A.J.S. RANGE.**

**THE A.J.S. "UNITOP"
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London Offices, Show and Demonstration Rooms:

122-124, CHARING CROSS ROAD, W.C.2.

Stoke - on - Trent Programme.

6ST 306 M.

Week Beginning Sunday, March 1st.

SUNDAY, March 1st.

3.0-5.30. } Programmes S.B. from London.
8.15-10.30. }

MONDAY, March 2nd, to WEDNESDAY, March 4th, and SATURDAY, March 7th.

12.30-1.30.—Midday Concert (Tuesday).
3.30-4.30.—The Majestic Cinema Orchestra: Musical Director, Thomas Beckett.
5.0-6.0.—CHILDREN'S CORNER.
6.30-6.55.—Instructions in the Morse Code (Tuesday).
7.0 onwards.—Programme S.B. from London.

THURSDAY, March 5th.

12.30-1.30.—Midday Concert.
3.30-4.30.—Gramophone Records of the Week.
5.0-6.0.—CHILDREN'S CORNER.
6.15-6.40.—Instructions in the Morse Code.
6.40-6.55.—Boy Scouts' and Boys' Brigade Monthly Bulletin.
7.0-11.0.—Programme S.B. from London.

FRIDAY, March 6th.

3.0-3.30.—Transmission to Schools: Mr. J. PAPE, "Local History."
3.30-4.30.—The Majestic Cinema Orchestra.
5.0-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Ministry of Agriculture's Fortnightly Bulletin. S.B. from London.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
PERCY SCHOLES. S.B. from London.
Local News.

Military Band Night.

THE BAND OF THE 61ST (NORTH MIDLAND) BRIGADE, ROYAL FIELD ARTILLERY
(By permission of Lt. Col. A. F. Nicholson and Officers.)
Bandmaster: Mr. WILLIAM LAWTON GLOVER.
ETHEL BALL (Contralto).
ARTHUR MOLD (Tenor).

7.30. The Band.
March, "New Colonial".....Hull
Selection, "San Toy"..... Sidney Jones
Ethel Ball.

7.50. "The Garden of Your Heart".... Dorel (1)
"Where Corals Lie"..... Elgar (1)
"Yonder"..... Oliver (8)

8.0. The Band.
Selection, "Florodora".....Stuart

8.20. Arthur Mold.
"Lorraine"..... Sanderson (1)
"Because"..... G. d'Hardelot
"Out of the Past"..... Marshall (1)

8.30. W. HAMNETT (Solo Cornet).
"Alice"..... Ascher

8.35. The Band.
Waltz, "Gold and Silver".....Lehar

8.55. Ethel Ball.
"Meadowsweet"..... May H. Brahe (5)
"Elegy"..... Massenet
"My Prayer"..... Squire (1)

9.5. The Band.
Selection, "Carmen"..... Bizet

9.20. Arthur Mold.
"Come Into the Garden, Maud"....Balfe
"On With the Motley"..... Leoncavallo

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Dr. A. W. J. MACFADDEN. S.B. from London.
Local News.

10.0. Ethel Ball.
"Slumber, Dear Maid".....Handel

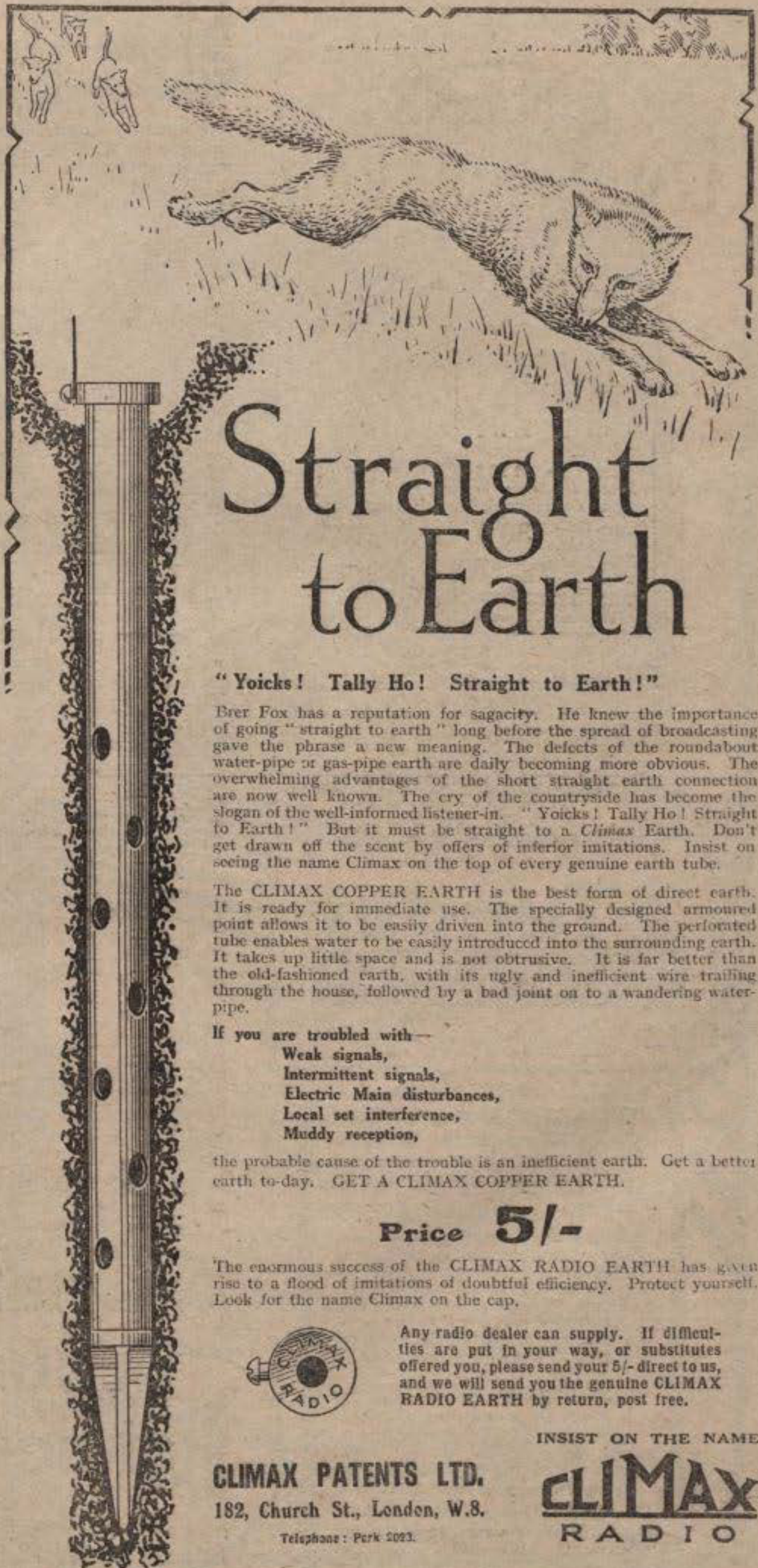
10.5. The Band.
Oriental Sketch, "In a Persian Market"
Ketelbey

10.10. W. L. GLOVER, Jr. (Solo Piccolo).
"The Deep Blue Sea".....Brewer

10.15. Arthur Mold.
"For You Alone".....Geehl

10.20. The Band.
Selection, "Polly"..... F. Austin (1)

10.30.—Close down.



Straight to Earth

"Yoicks! Tally Ho! Straight to Earth!"

Erer Fox has a reputation for sagacity. He knew the importance of going "straight to earth" long before the spread of broadcasting gave the phrase a new meaning. The defects of the roundabout water-pipe or gas-pipe earth are daily becoming more obvious. The overwhelming advantages of the short straight earth connection are now well known. The cry of the countryside has become the slogan of the well-informed listener-in. "Yoicks! Tally Ho! Straight to Earth!" But it must be straight to a Climax Earth. Don't get drawn off the scent by offers of inferior imitations. Insist on seeing the name Climax on the top of every genuine earth tube.

The CLIMAX COPPER EARTH is the best form of direct earth. It is ready for immediate use. The specially designed armoured point allows it to be easily driven into the ground. The perforated tube enables water to be easily introduced into the surrounding earth. It takes up little space and is not obtrusive. It is far better than the old-fashioned earth, with its ugly and inefficient wire trailing through the house, followed by a bad joint on to a wandering water-pipe.

- If you are troubled with—
- Weak signals,
 - Intermittent signals,
 - Electric Main disturbances,
 - Local set interference,
 - Muddy reception,

the probable cause of the trouble is an inefficient earth. Get a better earth to-day. GET A CLIMAX COPPER EARTH.

Price 5/-

The enormous success of the CLIMAX RADIO EARTH has given rise to a flood of imitations of doubtful efficiency. Protect yourself. Look for the name Climax on the cap.



Any radio dealer can supply. If difficulties are put in your way, or substitutes offered you, please send your 5/- direct to us, and we will send you the genuine CLIMAX RADIO EARTH by return, post free.

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"If its C.A.V.—it's GOOD" is a byword with Motorists. Wireless owners have quickly realised that this statement can also be applied to ALL productions bearing the C.A.V. initials.



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2000 ohms	£5 0 0
4000 "	£5 10 0
120 "	£4 15 0

Junior—

2000 ohms	£2 15 0
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Black Crystalline or Black Satin Enamel.

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The result of 32 years' experience.

IMMEDIATE DELIVERY.

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FOR CHARGING BATTERIES ON ALTERNATING CURRENT SUPPLY

THE TUNGAR solves the battery-charging problem for all whose houses are electrically lighted by alternating current.

It is connected on one side to any lamp-holder or wall-plug and on the other to the battery. It starts charging as soon as it is switched on. There are no chemical or mechanical complications—its operation is purely electrical and there is nothing to get out of order. It requires no attention and can be left on all night.

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Mazda House, Newman Street, Oxford Street, W.1.



Charge your accumulator at home



Swansea Programme.

5SX 485 M.

Week Beginning Sunday, March 1st.

SUNDAY, March 1st.

3.0-5.30. } Programmes S.B. from London.
8.15-10.45. }

MONDAY, March 2nd.

3.0-4.0.—The Castle Cinema Orchestra: Musical Director, Jack Arnold. (Relayed from the Castle Cinema.)
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

TUESDAY, March 3rd.

3.0-4.0.—Gramophone Records.
5.15-6.0.—CHILDREN'S CORNER.
7.0-8.0.—Programme S.B. from London.
8.0-9.30.—Speeches relayed from the Cymru-dorion Society's Dinner, Swansea.
9.30-11.0.—Programme S.B. from London.

WEDNESDAY, March 4th.

3.0-4.0.—The Castle Cinema Orchestra.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from Cardiff.

THURSDAY, March 5th.

3.0-4.0.—T. D. Jones' Trio.
5.15-6.0.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

FRIDAY, March 6th.

3.0-4.0.—The Castle Cinema Orchestra.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Ministry of Agriculture's Fortnightly Bulletin. S.B. from London.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
PERCY SCHOLES. S.B. from London.
Local News.

A Light Musical Programme.

THE SWANSEA AMATEUR OPERATIC SOCIETY:

Musical Director, J. W. BARLOW.
Operatic Society.

- 7.30. "West Country Lad" ("Tom Jones")
German
(Soloist, S. G. ASHTON.)
MAY DAVIES and JAMES JONES.
"Dear Love of Mine" ("Nadeschda")
Goring Thomas (1)
Operatic Society.
"Legend of the Bells" ("Les Cloches de Corneville") *Planquette* (15)
(Soloist, ISABEL MORGAN.)
A. MARSDEN.
"Joggin' Along the Highway." *Samuel* (1)
VIOLET DEAKIN.
"Drink To Me Only With Thine Eyes."
8.5.—Prof. ERNEST HUGHES: Talk on
"Welsh History."
May Davies.
"Waltz Song" ("Tom Jones") *German*
IAN STUART.
"The Pibroch" *Stanford* (1)
"Linden Lea" *Vaughan Williams* (1)
Operatic Society.
"Than Us You Will Not Find Better"
("Cloches de Corneville") *Planquette* (15)
(Soloist, LILIAN MORGAN.)
ARCHIE SIMPSON.
Selected.
Operatic Society.
"Yeemen of England" ("Merrie
England") *German*
(Soloist, Ian Stuart.)
"O Peaceful England" ("Merrie Eng-
land") *German*
(Soloist, MARGARET CLARKE.)
"Though Born of Man of High Degree"
("Dorothy") *Cellier*
(Soloist, R. A. SIMPSON.)
May Davies, Lilian Morgan, Vivian Lloyd,
and Arthur Marsden.
Quartet, "You Swear to be Good and
True" ("Dorothy") *Cellier*
VIDA JONES.
"Big Lady Moon" *Coleridge-Taylor* (1)
Operatic Society.
"The Rajah of Bhong" ("A Country
Girl") *Monckton*
(Continued in column 2, page 475.)



Dimple Cheeks!

THE kind of Headphones that children want are those that are light in weight, that fit closely to the ears, that have long cords to allow free movement, and, finally, that are really sensitive to the merest whisper.

But aren't these the chief qualifications of Headphones for grown-ups, too? If you have always felt that Headphones must necessarily be uncomfortable, heavy and clumsy, you have, probably, never tried **Brown Featherweights**. Weighing only six ounces (including cords) they are a masterpiece of ingenuity. For sensitiveness and purity of tone they are unsurpassed—while it is well worth remembering that they are manufactured under the identical condition as the superb **Brown Loud Speaker**.

Reduced Price: F-type Headphones 120 & 4,000 ohms **20/-**

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"Dear Sirs,—I found my 'Supratone' 2-Valve Amplifier so successful as a note magnifier that I switched it on when I came to pay Blossom back the eighteen-and-six she lent me to buy another pair of 'Supratone' featherweight headphones. I thought it might have magnified that ten bob note I offered her. My mistake! Blossom's got such a suspicious nature. Ah, well!

JOHN HENRY."

£4 "SUPRATONE" £4

INCLUSIVE 2-VALVE AMPLIFIER. INCLUSIVE.

Users of headphones will obtain that infinite joy in reception that has a special charm of its own, nevertheless find for general purposes a loud speaker is preferable. The advent of the "Supratone" 2-Valve Amplifier now places within the reach of all, loud speaker equipment giving first-class results comparable with the best obtainable, at a very modest outlay.

This "Supratone" 2-Valve Amplifier comprises a note magnifier fitted in a handsome polished mahogany cabinet with hinged sides, all valves, etc., being enclosed. Each of the two valves is controlled by its own Mikrostat, with master pull-push switch.

The SUPRA transformers give distortionless amplification, and negative grid bias and a modulating resistance ensure r.h. full tone.

If your crystal receiver gives ordinary strength of reception on headphones, the "Supratone" Amplifier will magnify that into ample loud speaker strength.

If you have a one or two-valve set that is not sufficiently strong to work a loud speaker, here again the "Supratone" 2-Valve Amplifier is especially suitable and will increase the reception to requisite strength. Incorporated in the design of the "Supratone" are new improvements, and modern quantity production enables you to obtain this wonderful Amplifier at such a moderate price.

Here is a suggestion for a complete installation:—

	£	s.	d.
"Supratone" Amplifier	4	0	0
2 Valves	1	2	0
6-volt 40-amp. Accumulator	1	12	6
90-volt "Pyramid" H.T. Battery		17	9
	57	12	3

C.A.V. "Tom-Tit" or Sterling "Dinkle" Loudspeakers, 20/-.

"Ideal" ACCUMULATORS.

These accumulators are specially recommended for wireless work, having special basket pattern plates in strong glass containers, permitting clear view of the battery's condition. The plates can be readily replaced without special skill.

- Model W.5.—25 amps. actual. 2 volt, 12/-; 4 volt (with crate), 28/-; 6 volt (with crate), 41/-.
- Model L.5.—45 amps. actual. 2 volt, 18/-; 4 volt (with crate), 41/-; 6 volt (with crate), 60/-.
- Model Z.7.—70 amps. actual. 2 volt, 25/6; 4 volt (with crate), 57/-; 6 volt (with crate), 83/6.

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Ericsson

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The utmost volume procurable.

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Look for "Ericsson" stamped on each earpiece. If absent the telephones offered you are of foreign manufacture—in which this Company is not interested.

Back in 1909 the Admiralty adopted Ericsson British Telephones as Standard. In 1917, in the gruelling tests of war, the R.A.F. did the same.

120 ohms	} 22/6
2,000 "	
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67/73, KINGSWAY, LONDON, W.C.2.

Ericsson
(BRITISH)
Telephones



Buy British Goods Only

Edinburgh Programme.

(Continued from page 459.)

WEDNESDAY, March 4th.

- 2.30-3.30.—The Station Pianoforte Trio.
- 3.30.—Talk to Schools: Mr. J. C. SMITH, C.B.E., M.A., "Great Stories of the World."
- 5.0-6.0.—CHILDREN'S CORNER.
- 7.0-10.10.—Programme S.B. from London.
- 10.10-10.15.—Mr. J. S. CHISHOLM on "Horticulture."
- Local News.
- 10.20-10.30.—Programme S.B. from London.
- 10.30-12.0.—"THE ROMANY REVELLERS," from the Dugdin Palais de Danse.

THURSDAY, March 5th.

- 11.30-12.30.—Gramophone Records.
- 3.0-4.0.—The Station Pianoforte Trio.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.25-6.55.—Programme S.B. from Glasgow.
- 7.0-11.0.—Programme S.B. from London.
- 2.20-3.30.—The Station Pianoforte Trio.
- 3.30.—Talk to Schools: Mr. JAMES PATERSON, R.S.A., R.W.S., P.R.S.W., on "Art." (Special reference will be made to Michael Angelo, born March 6th, 1475.)
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.40-6.55.—Ministry of Agriculture's Fortnightly Bulletin. S.B. from London.
- 7.0-10.30.—Programme S.B. from Glasgow.

FRIDAY, March 6th.

- 2.0-4.0.—The Station Pianoforte Trio.
- 5.0-6.0.—CHILDREN'S CORNER.
- 7.0-12.0.—Programme S.B. from London.

Nottingham Programme.

(Continued from page 465.)

- "April Gowned in Green" } ("A Lattice Window") } M. Phillips
- "Sing Merrily To-day" } } M. Phillips
- Frederick Mountney.
- Revery Viewtempo
- Male Voice Choir.
- "Strike, Strike the Lyre" Cooke (2)
- "I Arise from Dreams of Thee" P. A. Challinor (25)
- Joseph Stanley Wagstaff.
- Nocturne in C Minor, Op. 48 } Chopin
- Preludes, Nos. 3, 11, and 16 } } Frederick Mountney.
- Allegretto Boccherini
- Canzonetta D'Androsio
- Male Voice Choir.
- "The Crusaders" D. Prothero
- "Far From My Heavenly Home" A. Page
- "Song of the Jolly Roger" Candish (2)
- 9.30.—WEATHER FORECAST and NEWS. S.B. from London.
- Dr. A. W. J. MacFADDEN. S.B. from London.
- Local News.
- 10.0. Ethel Kiddier.
- "Summer" ("L'Été") Chamade (15)
- "My Fairy Godmother" C. Arundale
- "The Pipes of Pan" L. Mowkton
- Frederick Mountney.
- Lullaby A. Verne Brett (35)
- Serenade Dredn
- Joseph Stanley Wagstaff.
- "Grotesque March" } } Sinding
- "Popular Tune" } } Sinding
- "Joyous Rondo" } } Sinding
- "Rustle of Spring" } } Sinding
- Male Voice Choir.
- "The Beleaguered" Sullivan (25)
- "A Hymn of the Homeland" Sullivan (25)
- "The Long Day Closes" Sullivan (11)
- 10.30.—Close down.
- SATURDAY, March 7th.**
- 3.15-4.15.—Scala Picture Theatre Orchestra.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.10-6.20.—Mr. J. A. Calvert, "My Ideal Hunter."
- 6.35-6.45.—Mr. Frank Heald ("John o' Trent"), "Outdoor Topics."
- 7.0-12.0.—Programme S.B. from London.

Plymouth Programme.

(Continued from page 467.)

- 8.45. Margery Moore (Solo Pianoforte).
- "Play of the Waters" Rowel Gladys Stone (Soprano).
- "The Enchanted Forest" Montague Phillips
- Joan Treweek (Solo Violoncello).
- Nocturne, Op. 43, No. 3 Gottermann
- 9.0. May Ackland (Reciter).
- "The Unfortunate Child" Anon. Edna Stitson (Solo Pianoforte).
- "Love Dream" List Iris Squire (Soprano).
- "I Know a Lovely Garden" D'Hardelot
- 9.15. Thora Reiss-Smith (Solo Violin).
- Hungarian Dance Brahms-Drella Doris Guest (Contralto).
- "Linden Lea" Williams (1) Marjorie Fewens (Mezzo-Soprano).
- "An Autumn Evening" Samuel Weekes Lucy Furnivall (Solo Pianoforte).
- Caprice, No. 2 York Bowen
- 9.30.—WEATHER FORECAST and NEWS. S.B. from London.
- Dr. A. W. J. MacFADDEN. S.B. from London. Local News.
- 10.0. FRED PITT and JOE BUTT (Entertainers).
- Half-an-Hour's Riot of Fun.
- 10.30.—Close down.

Swansea Programme.

(Continued from page 473.)

- (Soloists, S. G. Ashton and Violet Deakin.)
- "Yo Ho, Little Girls" ("A Country Girl") Monckton
- (Soloist, R. A. Simpson.)
- PHYLLIS JOHN AND W. C. CROOK.
- "Half-past Two" ("The Arcadians") Monckton and Talbot
- Isabel Morgan, Phyllis John, A. Deuby, and Wilfred Harries.
- Quartet, "The Joy of Life" ("The Arcadians") Monckton and Talbot
- 9.30.—WEATHER FORECAST and NEWS. S.B. from London.
- Dr. A. W. J. MacFADDEN. S.B. from London. Local News.
- 10.0. Operatic Society.
- "Ho, Ho, Diddle Dum" ("The Rebel Maid") Phillips
- (Soloist, MAURICE CLARKE.)
- May Davies.
- "One Fine Day" Puccini
- Jan Stuart.
- "Non Più Andrai" Mozart
- Operatic Society.
- "Roly, Poly, Sen" ("The Geisha") Rutens
- (Soloist, Lilian Morgan.)
- Phyllis John.
- "Ma Curly-Headed Babby" Clutsum
- Operatic Society.
- "The Fishermen of England" ("The Rebel Maid") Phillips
- (Soloist, L. STANLEY KNIGHT.)
- 10.30.—Close down.

SATURDAY, March 7th.

- 3.0-4.0.—The Castle Cinema Orchestra.
- 5.15-6.0.—CHILDREN'S CORNER.
- 7.0-12.0.—Programme S. B. from Cardiff.

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THE NEW ULINKIN IS ONLY 12/6

The enormous success of the Standard Model ULINKIN D.C. Battery Charger (nearly 2,000 now in use), has resulted in numerous requests for a cheaper model within the reach of the modest purse.

Whilst still recommending the Standard Model ULINKIN as the simplest and the most reliable Direct Current Charger on the market, we now introduce our new ULINKIN JUNIOR which at 12/6 is the cheapest home charger on the market, yet is guaranteed to perform the work as efficiently as similar instruments at twice the price.

ULINKIN JUNIOR For charging wireless accumulators of any voltage up to 5 amps. Complete with instructions and cable for connecting. **12/6** Post Free.

ULINKIN STANDARD MODEL The famous Home Charger, as illustrated, with ammeter, complete with cable and instructions for charging accumulators up to 5 amps. on D.C. supply from 60 to 250 volts. **42/-** Post Free.

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SIMPLE TO FIX AND USE. Saves its cost within a few weeks, yet lasts a lifetime.

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More about High Tension Batteries

By Frank Phillips, M.I.R.E., A.M.I.E.E., Chief Engineer of Burndept Ltd.

IN the early autumn of last year, I was privileged to introduce to the public, a new high tension battery which I called the Burndept Super Radio Battery. I then said that High Tension Batteries gave more trouble in our sets than any other component, the reason being that *the cells inside the average H.T. Battery were too small for present-day needs*; most were designed during the war when *light weight* was more important than *long life*, and are not suitable for modern three- or four-valve broadcast sets, which are often used regularly for four or five hours a day. I made up my mind that my Company should sell one kind of H.T. Battery only, and that it must be so large and so well made that it would last for six months or so.

Well, it seems that I was right; not only was the demand for the Burndept Super Radio Battery so unprecedented that we were unable to provide sufficient supplies, but others have done me the honour to follow my lead in providing large cell batteries! However, the Burndept Super Radio Battery was first in the field, and it will not be left behind: I will be quite frank in admitting that a small percentage of the batteries did not last as long as I had hoped, due partly to new types of valves drawing heavier currents from the battery than I had expected, and partly to the enormous demand occasioning slight defects in perhaps a single cell, thus spoiling a whole battery.

Various improvements are now being made, all of which lead to the production of a still better battery, having a still longer life. For instance, the zinc containers of each cell used to be made with a soldered seam, and a soldered bottom; solder and zinc set up local action in the cell and so all joints were covered with ozokerite; that was excellent but it reduced the area of zinc so we have arranged to use *seamless drawn zinc containers* which should add another 25 per cent. or 30 per cent. to the life of the battery. Further, pin holes will be impossible and so each cell will remain completely water-tight and thus obviate internal leakage.

The Super Radio Battery is now so well-known that only a short description is necessary. The case is of very stout

and strong composition covered with special polished mahogany finished coating, with a lid to match. The weight is 12½ lbs. and over all size 9¼ x 9¼ x 3½ inches, and there is no external printing or marking. On removing the lid, the top of the battery is seen to be covered with a new hard insulating compound, dull red in appearance, perfectly smooth, practically unbreakable. Rising from this surface are five very strong brass contacts which are clearly marked — and 20, 45, 48, and 50 volts. The battery is intended to be used normally to give 45 volts, which is the proper operating voltage for all High Frequency and Detector Valves of the popular dull emitter type; it is intended that, as the battery ages and the voltage drops, it may be kept up to the full 45 volts by moving the connection successively to the 48 and 50 volt positions; in this way the battery will retain its full rated voltage of 45 volts until the very end of its life. When higher voltages are required for Power Valves, two or more batteries should be joined in series.

On account of the improvements made and the experience we have gained, it is safe to say that the Burndept Super Radio Battery

will operate a four-valve set four hours a day for a good six months,

provided proper grid bias is used on the power valves: the estimate is quite conservative and should be largely exceeded, especially with smaller sets.

Supplies are now ample and orders can be executed from stock.

No. 202. The Burndept Super Radio Battery, 45-50 volts, packed in sealed carton so that it may reach the customer untouched, £1 4s. 0d.



Purchase Burndept by its name — substitutes are not the same.

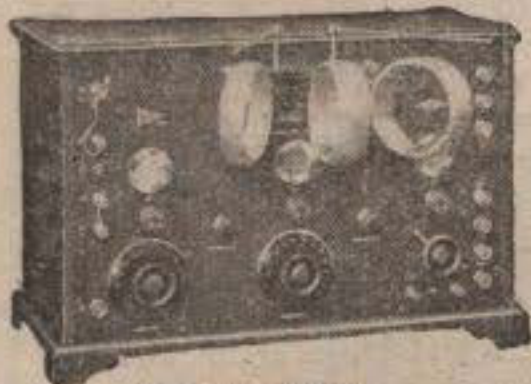
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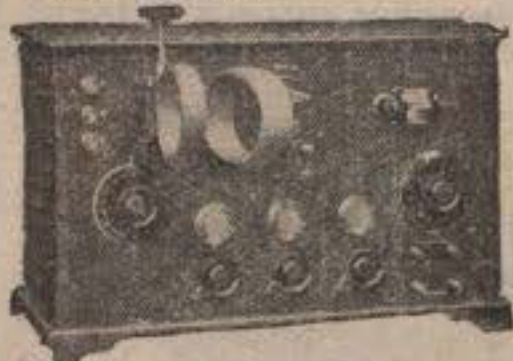
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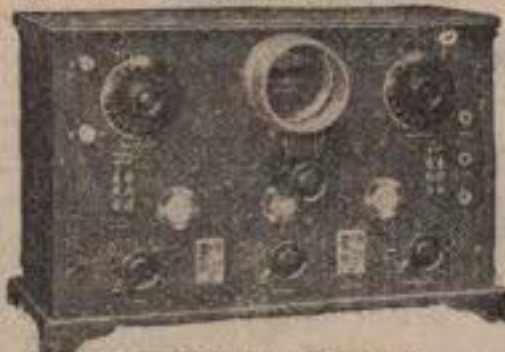
THE ALL-BRITAIN SET.

A wonderfully popular 3-valve Set, which, as its name implies, is capable of receiving all the main B.B.C. stations at good strength. A very simple Set to operate, and recognised as being very selective. Uses the new tri-coil circuit.



THE PURIFLEX SET.

Originally designed for "Modern Wireless" by Mr. Percy Harris. Uses a Crystal Reflex circuit with a two-stages of resistance coupled low-frequency amplification. Famed for its remarkable loud-speaker purity of reproduction. There is a complete absence of distortion with the Set.



THE ALL CONCERT-DE-LUXE.

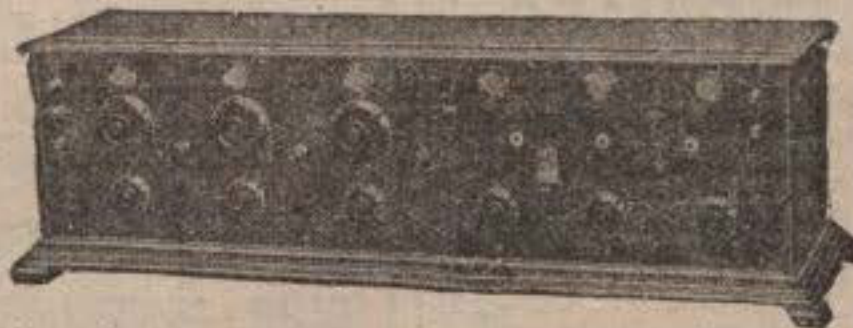
A most handsome Receiver with all fittings supplied nickel-plated. Simple switches enable note magnifier valve being cut out if not required. Has a telephone range of 800 to 1,000 miles under normal conditions. All battery connections at rear, and plugs and jacks for telephones and loud-speaker fitted to panel.



"MODERN WIRELESS" WAVEMETER.

Every Wireless enthusiast needs a wavemeter. It tells him the wavelength of the station he is receiving. On the other hand should he want to receive a station working on a known wavelength he can easily tune his Set to that wavelength by means of the wavemeter. Price complete with battery and Silvertown buzzer fully calibrated ready for use. In mahogany or oak cabinet £3 15 0.

**Build your own set
—and save pounds!**



THE ANGLO-AMERICAN SIX.

"The Wireless Constructor" latest Set embodying three stages of neutrodyned high-frequency. Gives practically the power of a super-heterodyne with a great saving in valves. A few feet of wire around the picture moulding of a room is all that is necessary to operate this Set.

Amateur-built Receivers that any Expert would be proud to own.

If you can use a pair of pliers to cut a length of wire—if you can screw a transformer to a ready-drilled panel—if you can follow a simple wiring diagram, then you can build any of the splendid Sets illustrated on this page. From the 2-valve Resistoflex to the 6-valve Anglo-American designed by Mr. Percy Harris for "The Wireless Constructor," they represent all that is best and most original in British Radio design to-day. Every one of these Pilot Receivers carries our full guarantee that if made according to our working instructions they will work perfectly. Indeed, we go further than that

—we have instituted a special Service Department to ferret out faults for you at a nominal cost should the Set not work when you have made it up.

Choose the best Set you can afford from the chart herewith—if you have some of the parts already, we shall be pleased to supply you with the balance. If you have all the parts already, we shall be equally pleased to supply you with only the panel or the cabinet. If you cannot make up your mind which Set you will build, write for a copy of our 32-page Pilot Chart (post free 3d.), containing upwards of 30 illustrations of Pilot Receivers with the fullest details.

This abridged Chart will aid you in your choice.

Name of Receiver.	No. of Valves	Price of Panel drilled and engraved.	Kit of Components.	Oak Cabinet with base and d.
				£ s. d.
All Concert-de-Luxe	3	15 0	4 15 0	17 0
S.T. 100	2	7 0	4 14 0	1 10 0
Puriflex	3	15 6	4 2 0	17 0
All-Britain	3	15 6	4 10 1	17 0
4-Valve Family	4	17 0	5 16 8	17 0
Transatlantic V.	5	18 6	5 8 5	17 0
Anglo-American 6	6	1 8 6	9 9 0	3 1 6
Transatlantic 4	4	16 6	6 13 6	1 7 6
3-Valve Neutrodyne (Valve panel)	3	12 0	4 8 8	1 13 6
3-Valve Neutrodyne (Tuner panel)	—	11 6	4 2 3	(to take both panels)
L.A.T. 4-Valve Set	4	1 0 6	5 15 6	1 0 0
Harris Wavemeter	—	4 6	1 6 0	12 6
3-Valve Dual	3	17 0	5 5 0	15 6
Simplicity Receiver	3	12 0	3 16 0	10 6
7-Valve L.A.T. Receiver	7	1 17 0	7 18 0	1 12 6

SPECIAL NOTE: Where all components and panel are purchased together a Marconi Royalty of 12s. 6d. per valve-holder must be paid.

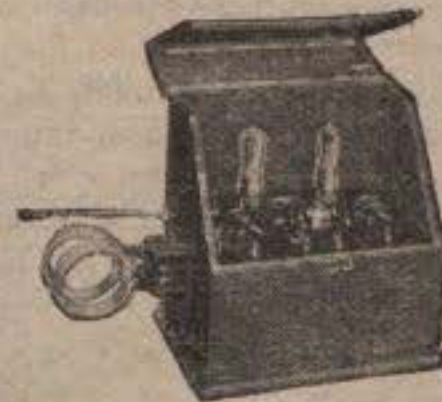
To get the full list of parts necessary for 30 different Receivers, send 3d. to-day for the Pilot's Chart—

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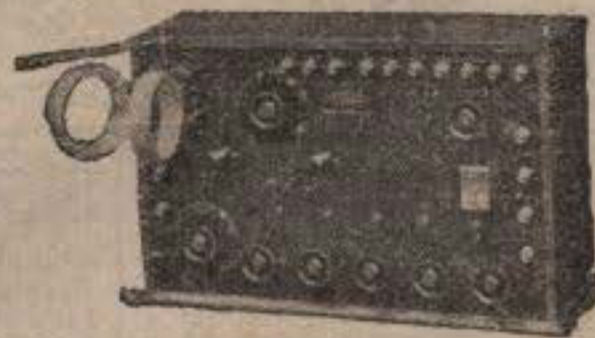
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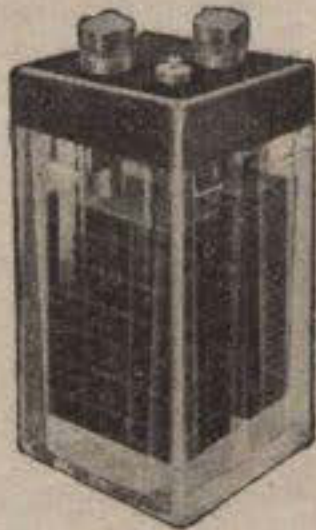
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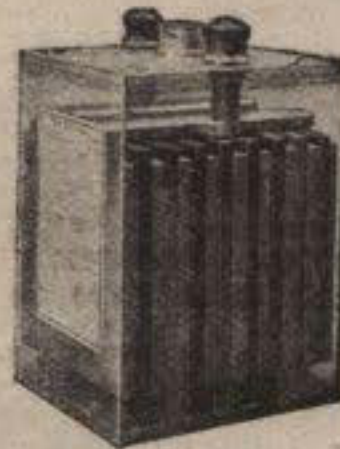
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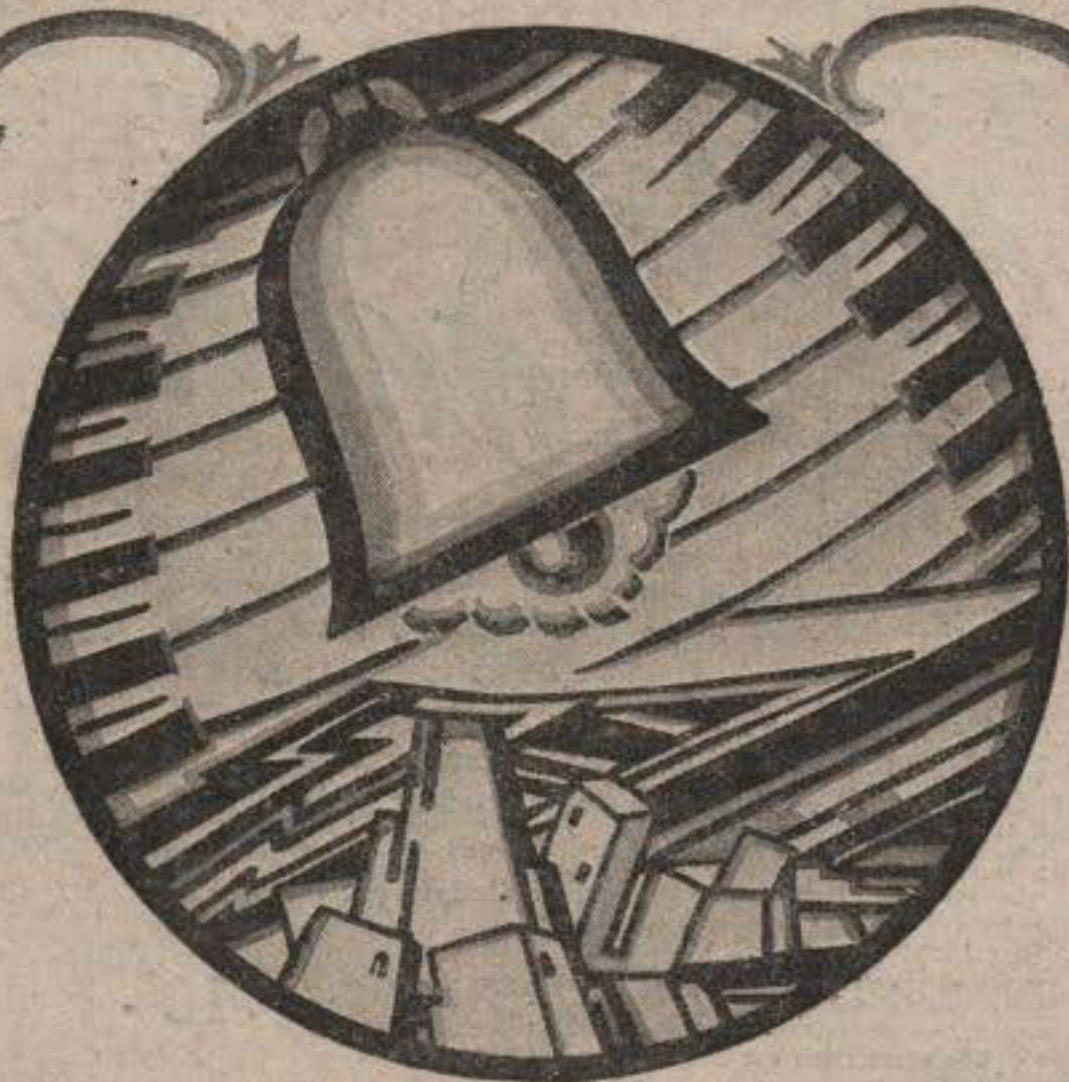
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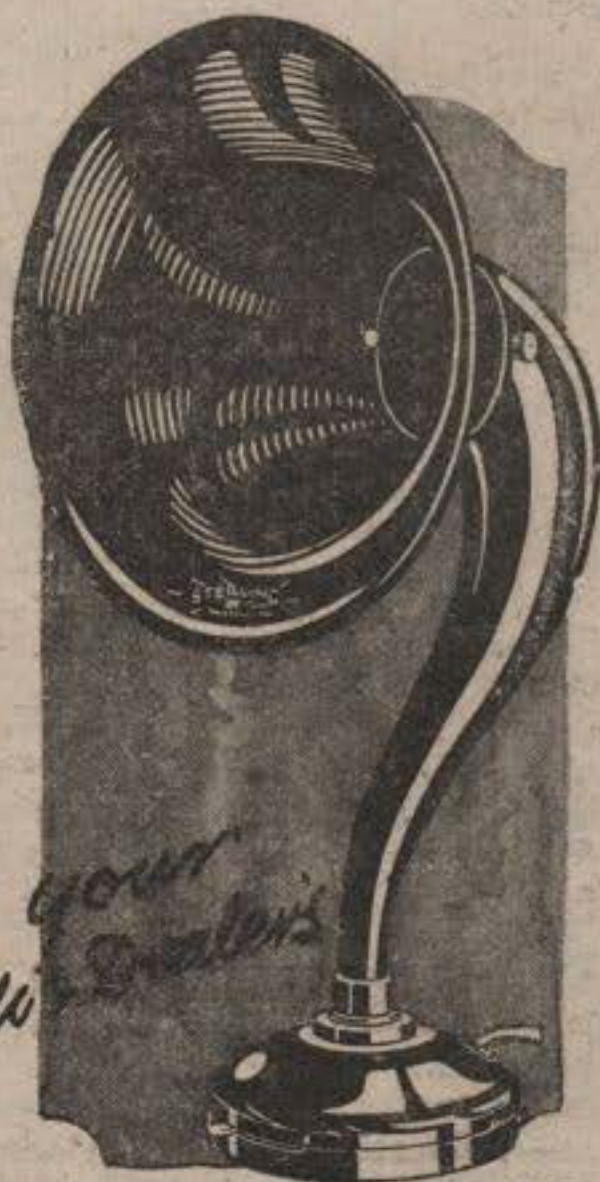
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