

CONTROLLING WIRELESS WAVES. BY P. P. ECKERSLEY.



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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week commencing SUNDAY, March 8th.

MAIN STATIONS.

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

HIGH-POWER STATION. (Chelmsford.)

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

SPECIAL CONTENTS:

THE BLUE BIRD OF WONDER. By Sidney Walton, C.B.E.

THE STORY OF "PAGLIACCI."

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR NEXT WEEK.

LISTENERS' LETTERS.

IMPORTANT TO READERS.

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Music While You Work.

By Dr. AGNES SAVILL (Author of "Music, Health, and Character").

MUSIC and industry! In this modern world of busy life the terms imply a direct contradiction. Music has for so long been represented to the average man as an accompaniment of the idle hours which are associated with a world of leisure, that it is difficult to imagine it linked up with industry.

Why and how music affects mankind is a problem which has intrigued the wisest students of psychology. That music arouses emotion is well known, but why should the emotion it calls into being vary with the intensity, the rhythm, and the rate of the music, and also with the condition of health and mental tone of those who listen to it? In "Music, Health, and Character" I discuss two broad types of emotion evoked by music—one which brings about activity of the voluntary muscles, and another which influences the emotional muscles which are not under the control of the will.

So many problems arise in connection with music and industry that in the space of a brief article it is not possible to do more than allude to the main difficulties and suggest a few solutions. The effect of music on children and on the soldier is known to everyone. Lively music excites to the dance; no more charming sight is ever seen than that of tiny children in a back street of the slums dancing with spontaneous natural beauty to the strains of a barrel-organ. Throughout history it has been recognized that soldiers can be infused with courage, their fatigue banished, and their wills inspired to heroic effort by the martial strains of the military band.

Now those pictures suggest that to diminish industrial fatigue, the music of choice is the type which stimulates the worker to rapid action. The problem, however, is by no means so simple. Music affects the worker in more than one way. Thus, there are two aspects of

music to consider—(1) the effect of the rhythm of music on the activity of the body, and (2) the effect of music on the mind of the worker. Under the latter heading come many of the profound problems of civilization, such as the relationship between the employers and their workers, and the wider questions of national and social unrest, revolutions, and wars.

An outstanding feature of modern industry is the solicitude shown by the employers for the well-being of the employed. Many firms have a Welfare Department which caters for the human needs of the workers as assiduously as for their general health. In the early days of the introduction of machinery, the sole concern of the master was the material output of the factory. The conditions of labour existing forty years ago appear incredible to the enlightened modern employer. The policy which seeks to bring about in industry an atmosphere of harmony is more than justified by its material results; a greater output, other things being equal, is produced by contented than by discontented workers.

Work performed in factories with machinery is too often dull and monotonous. To be occupied with only a small item of the manufactured article affords no outlet for the creative and inquiring instincts of humanity. There is no emotional value to the individual in such work. Where loud noise accompanies the monotony, conditions are still more conducive to discontent and its bitter harvest of social unrest.

Man is a composite being in whom emotion plays a larger part than has been realized till within recent years. When the prevailing emotion associated in the mind with work is one of interest, the man is happy, and the industrial output is greater. Where, on the contrary, the emotional associations are those of dull routine and disharmony, not only the

(Continued overleaf.)

## Music While You Work.

(Continued from the previous page.)

individual, but the industry as a whole must suffer.

To arrest the deleterious effect of physical conditions, the State stepped in with legal regulations regarding ventilation, light, and cleanliness. To counteract the deadening effect of monotonous routine, the Welfare movement came into being.

### The Singing Fisher Lassies.

Many aids have been sought for the relief of monotony. Here we are concerned only with music. Now that the importance of emotion in the life of every individual is at last admitted, the logical next step is to provide a healthy outlet for it. Many believe that in music we find one of the best channels of healthy self-expression and emotional development.

In olden times the craftsman and the agricultural labourer sang as they worked; even to-day, in the countryside, one often sees the labourer moving to the rhythm of the music he whistles and sings. In Northern Scotland the fisher lassies often spend the livelong night cleaning a freshly-caught haul, and most of the time they sing their melodious native songs as they deftly pursue this occupation. In the East, where the simple life remains untainted by any commercial spirit, work is accompanied by rhythmic chant or song.

This love of music, natural to mankind, has not passed unnoticed by the chief captains of industry. The success of these men is due as much to their understanding of the psychology of men as to their knowledge of commerce. In America music has been warmly welcomed by many of the leaders of industry. The average reader will be as pleasantly surprised as I was to learn how wide is the field apportioned to music by many of the influential firms of Britain.

### Wireless Concerts for Workers.

At Port Sunlight, amongst the employees of Messrs. Lever, there are operatic and musical societies, string orchestras, glee singers, brass and other bands. During the winter months scarcely an evening passes without some musical function in the model village. During the meal hours and certain periods of the working hours, the gramophone is frequently active, and the men's appreciation is proved by the fact that they often bring their own favourite records. Wireless concerts, too, are given on two afternoons and two evenings a week.

In Bourville, the model village of Messrs. Cadbury, weekly dinner-hour concerts are held—in the winter, in the chief dining-rooms; in the summer, in the recreation ground adjoining the factory. Musical scholarships and competitions also find a place in this scheme. During the working hours, the girls are encouraged to sing, if they wish.

### Increasing the Output.

Messrs. Rowntree have also found it highly beneficial, both to the workers and the work, to permit their girls to sing, if they desire, during the latter hours of the day when fatigue might naturally set in.

Dr. James Robertson, a Medical Officer of Health, reports that in certain factories where the girls sang in time with the beat of the machinery, the output and the efficiency were higher than in similar factories where no such innovation had been introduced.

In 1921 the National Institute of Psychology was formed, and investigations of vital importance have been published by it and the Industrial Fatigue Research Board. It was definitely proved, for example, that monotonous work leads to daydreaming of a pessimistic character. After experiment, it was discovered that the bad

results could be averted by arranging brief periods of rest at regular intervals. These "rest pauses" have come to stay in many fields of industry. Other experiments showed that a greater output was caused by performing work with a rhythmic movement; suitable music should play a part in this connection.

In certain schools the appreciation of musical rhythm led to an all-round sharpening of the intellect; pupils who had a wise musical training surpassed their comrades in other departments of school work.

### Careful Study Necessary.

Much research must be carried out, however, before it can be decided: first, what kind of music is most suitable; and, secondly, the length of time and the number of times per day or week such music shall be played or sung. Knowing how music can spur on a weary soldier, the psychologist fears lest the stimulus of music which brings about a preliminary greater output may be followed by over-fatigue.

The enthusiast who rushes in where psychologists fear to tread, will certainly, with suitable music, succeed in bringing about an initial rise of output; but such progress is useless if followed by a period of depression. Careful study is required to determine whether the stimulus, provided even by suitable music, is of the nature of a healthy tonic, such as sunlight and fresh or moving air, or of the nature of a dangerous drug. Whilst the healthy tonic makes for continued efficiency, the unnatural stimulant is followed by fatigue and sapping of the reserve energy of the nervous system.

### Spoiling Discipline.

Again, when good cause for discontent exists in any industry, a low output will certainly not be improved by means of music.

Bearing in mind such warnings, I should tentatively predict that the best results will be obtained by music with a well marked, and not too rapid beat or rhythm. Probably only a few minutes at hourly or two-hourly intervals would be advisable; but this will vary according to the number of workers, their individual characters, and the type of work. Unsuitable music may injure discipline and spoil work. The music which appeals to the higher emotions cannot be employed effectively as a stimulus during work, or even during a rest pause. The music which influences the finer issues of life cannot profitably be listened to for only brief periods of time. Such music should be reserved for leisure hours; it acts by educating man to appreciate the spiritual values too little thought about in busy daily life.

### Unlimited Possibilities.

The phenomenal success of the Vocal Therapy Society should be studied by all who aim at improving the general level of the interests and the outlook of the worker. No one who has heard the part-song music of the shell-shocked soldiers can forget the deep impression it makes. Most of these men had had no musical training, and were mentally dead to life until their minds had been awakened by means of song.

In many of our towns and villages, the necessary instruction in such singing might be given by the wireless. Lectures and demonstrations broadcast on such a subject would interest a wider circle than those for whom it was originally intended. When the psychologists have decided what is the best type of music and the most suitable periods for listening to, and for singing it, who can foretell the benefit to industry which may be brought about by wireless? The possibilities for good which are opened up are practically unlimited.

## Fife and Drum Bands.

By Francis Gribble.

IN the history of military music, the fife precedes the drum. The ancient Greeks employed it, and found it effective. The Spartans were specially fond of it. There is reason to believe that it helped to keep up the spirits of the famous three hundred who held the pass at Thermopylae, for there was a saying in Sparta that "a good performer on the fife would make a man brave every danger and face even iron itself."

### Used in Battle.

What became of the fife when the arts of the ancient world collapsed in chaos and confusion, no one knows for certain. The instrument itself cannot be supposed to have disappeared; but its use for the encouragement of military effort does seem to have been suspended.

Not until the sixteenth century does one hear much more of it; but then it suddenly crops up, in several countries at once, in connection with the drum. It was used by Swiss mercenaries at the battle of Marignano, in 1512. Fifes and drums figure in a picture painted by Albrecht Dürer of a victory won by the Emperor Maximilian in 1512; and the Turks, to whom the world is said to owe the military use of the drum, are known to have had fife and drum bands in 1555. They were also figuring, at about that date, in our own Lord Mayors' shows.

### Languages and Beatings.

In the old days, however, the duties of the fifers were not limited to the playing of the fife. It is laid down, in certain sixteenth-century military regulations, that they must be men "of sundry languages" who might be "sent to parley with their enemies"; and there was also a time—in the eighteenth century—when it was part of the duty of the fife-major to inflict corporal punishment. This obligation, however, was subsequently transferred to the drum-major, presumably on the ground that the banging of the drum and the flourishing of the staff of office was more likely to develop a man's muscles than the holding of the fife to his lips.

None the less, it took some time for the fife to make good in either our army or the French. In France it was introduced by Francis I., dispensed with shortly afterwards, and revived by Napoleon. In our own army it disappeared in the reign of Charles I., its place being taken by the bag-pipes, or the hautboy, and was not restored till the Guards were at Maestricht, in 1747.

### Not as Slow as it Seemed.

Its re-introduction at that time is attributed to the Duke of Cumberland; but the fifers and drummers were not then on the pay-roll, but were paid by the officers out of their own pockets.

A story is told of a conversation about fife and drum bands between the French Marshal Biron and our own Sir Roger Williams. The French Marshal remarked that the march usually played by the English fifes and drums at that period was "slow, heavy, and sluggish"; but Sir Roger was ready with an apposite retort: "That may be true, sir," he replied, "but this march has, nevertheless, traversed your master's country from one end to the other."

An anecdote which it may be pleasant to recall when next a fife and drum march is broadcast.

Some listeners find the pressure of headphones rather trying. An ingenious device to do away with this discomfort can now be obtained. It consists of a pair of pneumatic ear-pads, which are placed between the ears and the phones. These pads have no effect upon reception.

## Stage "Miracles."

### Religious Drama in the Middle Ages.

It has been said that when Christianity was acknowledged as the religion of the Roman Empire, the doom of the theatre was sealed. That may, or may not, be strictly true, for classical drama had been from some time previously coming to an ignoble end. The age had become recklessly sensual, and the higher forms of drama had long been decadent.

It is difficult, therefore, to dogmatize and say whether the Christian Church gave the death blow to the theatre, or whether, in fact, it would have died of its own accord. Acting had sunk to pandering to the basest, and the profession, we are told, had become "a danger to the peace of householders, as well as to the peace of the streets."

#### Aided by the Church.

It is strange, therefore, that the very condemnation of the Christian Church should have resulted in the Church herself becoming unknowingly the nurse of an art which seemed incapable of revival. The mimes became a wandering fraternity, never wholly suppressed, and carrying with them traditions which ultimately found dramatic expression within the Church herself.

Gradually, some ecclesiastical writers resorted both to the tragic and to the comic form of the ancient drama, though their themes were derived from the legends of Christian saints. Occasionally, these were performed by children under the care of monks or nuns, and in this way from the ninth to the twelfth centuries, European countries and England became acquainted with the monastic drama. There is a record, indeed, of the play of *St. Katherine* being acted at Dunstable about 1110 by scholars under the Norman, Geoffrey, who was afterwards Abbot of St. Albans.

#### Plays from the Bible.

These efforts of the cloister eventually blended themselves with more popular forms of the early mediæval drama. Miracle-plays were in the twelfth century probably acted only by ecclesiastics, and in the Latin tongue, though miracle-plays in their native Cymric dialect were performed in Cornwall even earlier.

In the thirteenth century miracle-plays began to flourish in England with the practice of their performance by trading companies in various towns. Chester, Norwich, Lincoln, Leeds, York, Edinburgh, Aberdeen, Coventry, Cambridge, Winchester, and Canterbury, as well as London and many other trading centres, found the religious drama particularly at home.

Many of the individual plays are said to be founded on French originals; but others are taken direct from the Scriptures, from Christian legends, or from the apocryphal Gospels. The characteristic feature of these plays is the combination of a whole series of them into one collective whole, and an attempt to demonstrate the course of Bible history from the Creation to the Day of Judgment.

#### Gilt Hair and Gold Skin.

Hades was frequently depicted in English miracle-plays. Saintly or divine personages were represented by gilt hair and beards; demons wore hideous heads; souls wore black or white coats, according to their quality, and angels, gold skins, and wings.

It was from such beginnings that regular drama developed from the mediæval to modern times, and whilst the musical miracle-play to be broadcast from the Royal Opera House, Covent Garden, on Thursday, March 12th, will be vastly different from the original miracle-plays of the Middle Ages, it is well to give a passing thought to them and to the people of that time.

H. P.

## Fame that Came by Chance.

### The Story of Leoncavallo's "Pagliacci"

NUMEROUS as were the short melo-dramatic operas staged as a direct consequence of the great and instantaneous success of *Cavalleria Rusticana*, only one of them is heard now and is likely to survive. This is usually represented with that lyric drama, and is *Pagliacci*, Leoncavallo's first and most popular work.

Actually it was put on the stage as a result of a long series of chances—a series which began when Leoncavallo was stranded at Bologna, in 1878, and ended with his quarrel with a publisher more than ten years later.

Through the Bologna episode, which arose owing to his manager leaving him in the lurch when his first opera, based on the tragic story of Chatterton, was ready for production, Leoncavallo was obliged to fall back on the piano for a livelihood, and he taught and played it in France, Germany, Holland, and other countries. For years he was a rolling stone.

During his wanderings he reached Egypt, where his uncle, Leoncavallo Bey, was head of the Press Bureau in the Foreign Office. His ability, coupled with that relative's influence, brought



Nedda repulses the advances of Tonio (*Pagliacci*, Act I.)

him to the notice of Arabi Pasha, who promised to make him chief of the Egyptian military bands—a position which carried a handsome salary. To the wandering musician the future then assumed a roseate hue. But, unfortunately for him in the then existing circumstances, the British Army shattered Arabi's plans, and, after the battle of Tel-el-Kebir, Leoncavallo was obliged to flee for his life, disguised as an Arab, to Ismailia, where he arrived, at the finish of a twenty-four hours' ride on horseback, nearly exhausted.

#### Wagner's Influence.

Another outcome of his travels had more momentous consequences. He came under the influence of Wagner, and was thus led to project a great historical trilogy dealing with characters in the Italian Renaissance. On his return to Italy, he completed the first drama of this work, and Ricordi, the publisher, agreed to produce it. But there was so much delay in putting it on the stage that in the end Leoncavallo quarrelled with him, and went to the rival publisher, Sonzogno, who had made a great success with *Cavalleria Rusticana*, and on whose suggestion he wrote *Pagliacci*.

So the famous opera was produced owing to a combination of remarkable circumstances rather than to any particular one. It is an offspring of chance in the wide sense.

For *Pagliacci*, as for all his other dramas up to *Der Roland*, Leoncavallo was his own librettist, and neither text nor score gave him

much trouble. As ideas occurred to him, he stored them in his mind till he wanted them, and then committed them to paper in their final form.

"I have a horror of re-writing or deleting," he said, subsequently. "The parts are carried in my head till I can write them down, even to the last note. Then I do not alter a jot."

#### Finished in Five Months.

Such was his fertility, indeed, that in five months both text and music were finished, and neither was added to or taken from afterwards.

The opera was produced at Milan on May 21st, 1892, and it was so brilliantly successful that it made the rounds of the European capitals with great rapidity, despite an effort to stop it at Brussels, where Catulle Mendès attempted to prevent its performance, on the ground that Leoncavallo had plagiarized it from *La Femme de Tabarin*.

This was a remarkable charge, because the turning of a mock tragedy into a bit of real life is one of the stock resources of dramatists and novelists when invention flags. In how many stories does a circus performer revenge himself on a rival by doing in implacable hatred that which he should do only in make-believe?

#### A Real Life Drama.

Leoncavallo easily disposed of the accusation of plagiarism. The composer stated that during his childhood at Montalta a jealous player killed his wife after a performance, that his (Leoncavallo's) father was the judge at the trial, and that this occurrence impressed him so much that he adopted it for his opera. Catulle Mendès accepted the explanation, and *Pagliacci* was represented at Brussels without further demur.

Many strange incidents have since become linked with the opera, mainly through the applicability of the line:—

"On with the motley, and the paint, and the powder!"

and still more so of the "tag," "The comedy is ended." Suicides, in particular, have shown a grim liking for Canio's last words.

#### No Applause for Caruso.

It was reported recently, too, that those words were uttered with tragic appositeness at a performance of *Pagliacci*. Just after Canio had made the announcement to the crowd, and the curtain had fallen, one of the actors dropped on the stage, dead.

But perhaps the most remarkable stage happening connected with the opera occurred during its representation in New York. Caruso, who was the Tonio, maintained one night that there is a great deal of sham admiration in music, and that a singer's name carries more weight than his voice. This was hotly disputed.

"Wait!" ultimately said the great tenor. "I will prove it."

Leaving the room, he went to the Harlequin, who is allotted a serenade to sing behind the scenes—a part that was taken by a man with a small voice. He was never applauded, but always listened to in dead silence. On request, he agreed that Caruso should on this night, unknown to the audience, sing the serenade.

When the time came, the cynic did sing it, and in his best style too; and, much to his delight, no manifestation of pleasure was made by the audience, nor on the following morning did any of the critics mention a sudden improvement in the voice of the man who played the Harlequin!

T. W. WILKINSON.

("Pagliacci" will be broadcast from Birmingham and the High-Power Station on Sunday, March 8th.)

# Official News and Views. GOSSIP ABOUT BROADCASTING.

## Mme. Tétrazzini to Broadcast.

MME. LUISA TETRAZZINI, who will broadcast in "The Evening Standard Programme" from all Stations on March 10th, is one of the greatest operatic singers that Italy, or any other country, has produced. She first appeared in opera in Florence in 1890, and appeared at Covent Garden for the first time in 1907. Mme. Tétrazzini is herself a wireless enthusiast, and this is her first broadcast performance in this country. Other famous artists will appear in this programme, particulars of which will be found on page 493 of this issue.

## "Anthony and Cleopatra."

Not only theatre-goers, but all listeners will be interested to learn that Mr. Henry Ainley and Miss Cathleen Nesbitt are to broadcast from London (S.B. to other Stations) on Wednesday, March 11th, when they will give scenes from *Anthony and Cleopatra*. There are few finer elocutionists than Mr. Ainley, who became famous in a night when he appeared in the late Sir George Alexander's production of *Paulo and Francesca*. Miss Nesbitt is one of our cleverest actresses and she is no stranger to broadcasting. She is keenly interested in extending the knowledge of Shakespeare's works by means of wireless.

## London's Symphony Concert.

A Symphony Concert, conducted by Mr. Percy Pitt, will be given at London on Monday, March 9th. The artists will be Miss Helen de Frey, Russian soprano, and Mr. Maurice Cole, pianist. Michael Head's Concerto for piano and orchestra will be played by Mr. Cole, whilst Miss de Frey will sing the well-known aria "Depuis le jour où je me suis donnée," from Charpentier's *Louise*, and a group of songs. Beethoven's Symphony No. 8 in F Major will conclude the first half of the programme. A humorous interlude will be given at 9.15 p.m. by Mr. Jack Rickards and Miss Violet Stevens ("The Scandalmongers").

## England v. Scotland.

The Rugby Match between England and Scotland takes place in Edinburgh on Saturday, March 21st. In view of its popularity, Major Leonard Tossell, who broadcasts talks on Rugby Football regularly from London, will visit the Edinburgh Station and discuss the prospects of the match during the evening prior to the contest.

## A Chinese Atmosphere.

A half-hour's tour through the streets of Canton will be a feature of the Bournemouth programme on Saturday, March 14th. Chinese street cries will be heard; music will be played on real Chinese instruments, and there will be interesting dialogue. Major C. L. Cooper-Hunt has written, arranged, and will conduct this programme.

## Dramatized Paintings.

During the same evening, the other part of Bournemouth's programme will be an attempt to dramatize various well-known paintings, prominent among which will be the painting by Edwin Long, R.A., "Anno Domini—the Flight into Egypt." This picture, with all its incident and detail, cannot be entirely dramatized, but it is hoped to convey the general idea. Bournemouth residents can see the picture in the Russell-Cotes Art Gallery. This part of the programme has been arranged and will be

produced by Mr. William R. Keene and Mr. George Stone. The whole of Bournemouth's programme on this evening will be relayed and broadcast from the High-Power Station.

## A New Radio Play.

Three programmes of more than ordinary interest will be broadcast from Aberdeen during the week beginning March 8th.

## A one-act play.

*The Gander*, will be produced on Wednesday, March 11th. This has been written by Mr. Arthur Black, a well-known Aberdonian. Most of his work is in the Doric. Scenes from the "Bavarian Highlands" and Sea Pictures for contralto voice, both by Elgar, will be rendered by the Aberdeen Madrigal Choir, under the conductorship of Mr. Arthur Collingwood, on Friday, March 13th. The other programme of interest during this week will be the performance by the Catterall Quartet, on Saturday, March 14th, of Mozart's Quartet No. 1 in G.

## Mysterious!

A Mystery Programme of vocal and orchestral items will be broadcast on Wednesday, March 18th, from Birmingham. No titles of pieces will be given, and artists will not be announced. A prize of Two Guineas will be awarded for the most correct programme afterwards submitted by listeners.



Mme. TETRAZZINI.

## Clan Campbell Night.

The series of programmes, in which the Glasgow Station attempts to convey something of the heritage, in song and music, that belongs to each Clan, grows increasingly popular, and the Clan Campbell Night to be broadcast on Friday, March 20th, should prove of wide interest. The Clan will be represented by Lady Elspeth Campbell of Argyll, whose explorations in the realms of traditional music have added greatly to the store of Scottish Folk Song.

Lady Elspeth Campbell will speak on the Clan Tartan and discuss the songs in the programmes in the light of her research. Mrs. Ian M. Campbell, of Airds, will contribute solos on the Highland Harp and, with the same instrument, will accompany some of the songs. Mr. L. Graham Campbell, Junr., of Shirvar, will play a selection of pipe music arranged, and introduced personally in speech, by Captain George Campbell, Junr., of Succoth. Gaelic Songs will be sung by Miss I. M. B. Currie and Mr. Neil MacLean, and Miss Mavis Bennett will sing Hebridean Love Liltis and Old Scots Airs.

## Community Singing at Manchester.

To-night, March 6th, a concert will be given by the Manchester Station, in the Houldsworth Hall, Manchester, in aid of the Orphanages and Benevolent Fund of the Lancashire County Association of the National Union of Teachers. The programme includes two London artists, Messrs. Sidney Coltham and Cedric Sharpe, and Mr. Willie Cochrane, a local humorist. The "ZYZ" Orchestra and the "ZYZ" Chorus will also perform, and there will be community singing by the audience in the hall.

## Recital of Old English Verse.

The third of a series of recitals under the auspices of the Scottish Association for the speaking of verses will be broadcast from Glasgow on Wednesday, March 18th. The speaker will be Miss Enid Hewit, who will give several examples of the sonnet and old English verse.

## In Memory of Bach.

The Edinburgh programme on Friday, March 20th, will be devoted to the music of Bach, whose birthday anniversary falls on March 21st. The principal performers will be Miss Mary Grierson, who will play the Italian Concerto on the pianoforte, and Miss Suzanne Stoneley (flautist), who will play movements from the Suite D Minor for flute and clavier. Miss Grierson and Miss Stoneley will also collaborate in an unfinished Sonata in A Major for flute and piano.

## B.B.C. French Talk.

The French talk to be given from London by M. E. M. Stéphan on Thursday, March 12th, will consist of a reading of "Les Pensées de Riquet," from "Craignebille," by Anatole France.

## St. Patrick's Night.

An appropriate programme for St. Patrick's Night will be given at London on Tuesday, March 17th. Mr. Frank Mullings, tenor, and Mr. Barney O'Reilly and Mr. Jerome Murphy, two favourite Irish entertainers, will be the artists. The latter will give single turns and collaborate in a special double act written for the programme. The orchestral items will all have an Irish flavour, and Mr. Mullings will sing old Irish songs.



"Mummy, dear, what will the dicky-birds do when there is nothing but wireless?"

# PEOPLE YOU WILL HEAR NEXT WEEK.

Four Popular Artists in "The Pilgrim's Progress," at Covent Garden, on March 12th.



Mr. HAROLD WILLIAMS.



Mr. DENNIS NOBLE.



Miss URSULA GREVILLE.



Mr. JOHN COATES.

**In Musical Comedy and Grand Opera.**

**A**FTER being wounded during the War, Mr. Dennis Noble (baritone) joined Mr. Leslie Henson's well-known concert party at Lille. He was quickly recognized as a young singer of no mean promise, and in 1923 was the juvenile singing lead in *Head Over Heels*, at the Adelphi. The following year he was singing not only in the Italian Grand Opera Season, but also in performances of the British National Opera Company, with which he is still associated. Mr. Noble is singing at Birmingham on March 8th, as well as in *The Pilgrim's Progress* at Covent Garden, on March 12th.

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**A Friend of the British Composer.**

**MISS URSULA GREVILLE** (soprano), who is also to appear in *The Pilgrim's Progress*, has been a pioneer in the movement to secure recognition for the British composer of songs. The success of her efforts rather tends to obscure the fact that when Miss Greville set out on her pilgrimage, what she was doing was thought to be the wildest of idealist schemes. However, she gave recitals of modern English songs in all the important centres in England, Scotland and Wales, and toured Germany and Austria for the same purpose. The Continental tour was undertaken as soon after the conclusion of peace as

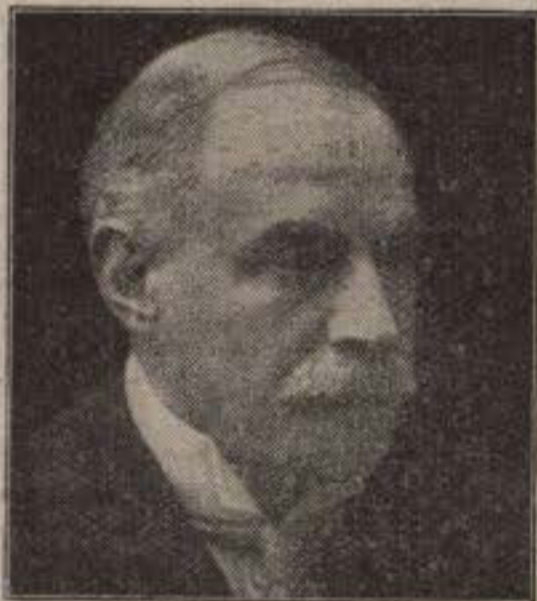
possible, and Miss Greville was the first English singer to appear in most of the towns of Germany after the War. An English singer of modern English songs in Germany while the War was still a very vivid memory looks like a Quixotic enterprise. It is no small tribute to the personality and artistry of Miss Greville that she succeeded, prejudice notwithstanding.

Since that time she has paid two visits to the United States. In each case she had a fine reception, and her trip last December to sing for the International Composers' Guild as a representative British singer was a well-deserved tribute to her powers.

Miss Greville made her debut at the Royal Opera House, Covent Garden, as *Queen of the Night*, in *The Magic Flute*, with Sir Thomas Beecham.

**Old London Cries.**

The last half-hour of the London programme on March 11th will be devoted to special arrangements of *Old London Cries*, with accompaniment by String Quartet. These Cries will be sung by Miss Nancy Royle and Mr. Michael Head. They have been arranged by Mr. Vincent Thomas, and notes on them will be spoken by Mr. Octavius Pink, based on the famous pictures by Wheatley.



Sir SIDNEY LEE, who will give an S.B. talk on King Edward VII. from London on March 9th.



Miss DOROTHY TREECE, who will recite at Nottingham on March 13th.



Miss ASTRA DESMOND, contralto, who sings at Hull on March 11th.



Mr. MICHAEL HEAD, composer, baritone and pianist, London Station, March 11th.



Mr. HORACE STEVENS, bass-baritone, who will broadcast from London on March 8th.



Miss PEGGY COCHRANE, violinist, who will broadcast from London on March 8th.



## Listeners' Letters.

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

### Wanted: More Music.

DEAR SIR,—Many listeners consider that there are too many "talks" and too much unnecessary news broadcast every evening. I think that nearly everyone would prefer more music.

The talks are not so satisfactory to listen to as the music, as they largely depend on the clearness of expression and delivery. Again, in listening to the "talks" (or plays), one's whole attention has to be given to them in order to take in fully what is being said; whereas, with music one can enjoy it without cutting off all other sounds or simple occupations.

If we could have only music from 7.30 to the closing down time, I am sure it would give general satisfaction.

Yours, etc.,  
London, W.C. (Mrs.) H. E. M.

### The New Tuning Note.

DEAR SIR,—With regard to the new tuning arrangement, I much prefer the single note. It was a great help in tuning.

The new one has not, so far, helped me at all; chiefly, I think, for two reasons. First, it interests me too much, and instead of concentrating my attention on the one and only essential thing, I am judging which note is not quite in tune, what notes form the chords, etc. Secondly, in playing down the piano, the volume of sound naturally increases all the time. I don't know whether any of the increase is due to my efforts. I think the sound would increase even if I were turning the discs in the wrong direction.

Yours, etc.,  
Newark-on-Trent. E. K. F.

### Free From Oscillation.

DEAR SIR,—I have listened from time to time to the talks from London on the subject of oscillation, and should like to give you my experience. When I came to London last September from Leicester, having heard of the interference from oscillation which was complained of in this city, and finding myself surrounded by aerials, I expected to be greatly troubled with this nuisance. To my surprise and satisfaction, I never get any!

We have listened to "2LO," "5XX" and Radiola practically every evening since September, and sometimes for three or four hours at a time, and I don't think we have heard more than a dozen squeals during the whole of that period, and then so extremely faint as to be entirely negligible. I can only put it down to the excellence of the set that I am using. My set is home-made, 3 valves, and I use with it a baby loud speaker. My aerial is 33ft. high, L-shaped and 100ft. long, and is unscreened. I suppose I am about four and a half or five miles from the London Station.

Moreover, I have the satisfaction of knowing that I can never interfere with anybody else's reception, because my set will not squeal or howl whatever you do to it.

I thought I would like to let your readers know that there is a way, apparently, out of the oscillation difficulty.

Yours, etc.,  
London, S.W.4. "PURIFLEX."

[This correspondent attributes his immunity from interference by oscillation to the excellence of his own set. As a matter of fact, however selective a set, interference by oscillation will occur if a neighbour energizes his aerial to a certain extent. The real reason for the writer's freedom from interference is that he lives in a community which apparently realizes the necessity of adopting a sane method of listening and not oscillating.]

## The Blue Bird of Wonder.

### Radio a Perpetual Miracle. By Sidney Walton, C.B.E.

NEVER shall I forget the first reading of the late Mr. Theodore Watts-Dunton's essay on "The Renaissance of Wonder." I chanced upon the essay in an encyclopaedia, and, as when Keats came upon Chapman's Homer and a new planet swam into his ken, so it was with me. The thrill and joy of a literary discovery surged like a tide into the mind.

This was in college days in the dear old castle at Durham, where tower and river and garden have upon them the golden light of the rich yesterdays. But here in London now, in the busy and dusty arena of affairs into which the Fates have flung me to wrestle for a livelihood, the glow of that essay abides. The truth and beauty of theme and exposition wove a winsome web about my thought, and from it I hope never to escape. Poets and wireless take us in thrall, you see, and put us under wholesome and winsome captivity, thereby saving the soul within us.

#### The Essence of Poetry.

Mr. Watts-Dunton's argument (the word is harsh to express what is insight and vision) was that the essence of poetry is wonder. When the sense and passion of wonder fade, poetry loses its pinions. The eagle droops to earth.

In the great age of Elizabeth, the impulse, the emotion of wonder kindled like a flame. Ships set sail into the glamour of the unknown, and through the mystery of the foam went the men of Devon with a song. And schools were built, schools being the ships, if rightly understood, by which the mind makes its voyages on the high seas of knowledge.

Ships and schools: it was a wonder-passion that built them both, and the selfsame passion pulsed in hearts of poets and blossomed into enduring music. Wonder died down, but its revival came again with Burns and Wordsworth and Coleridge, and it was as dawn after deep dark, and with the break of day came also the songs of the morning.

#### Thrill and Romance.

In other realms than literature I have mused anew upon Mr. Watts-Dunton's essay and given his argument application. The peril is that with the multiplication of machinery and the tangible triumph of science in these modern days, the blue bird of wonder may be startled away from our noisy gates. And if wonder go, if we lose our wonder-eyes, great indeed is the measure of our darkness. But to me the wireless is ever a theme of wonder. Usage does not dim the thrill and romance, nor custom make the splendour stale. It is a perpetual miracle, giving to earth and ether a glory and a meaning not understood before.

When one midnight a voice speaking in America resounded in my little study in Harrow, and then there came across the vast expanse of Atlantic seas a fragment of music, I was moved by the wonderfulness of two far-off shores brought into speech and communion. The human mind and the human voice, obedient to laws as old as time, but unseen until latter days, had conquered "the salt, unplumbed, estranging sea." And the end is not yet. Only the beginnings are with us.

#### On Wireless Wings.

It is a night of fog, and London, as I write, wears a black shroud. The hearth alone is happy with light of lamp and warmth of fire, and the citizen clings to his home as to a sanctuary. He will not venture into gloom, and, though it be Sunday night, even the shrines and temples are forsaken. We are prisoners and yet not cast down. The wonder of the great world, its poetry and music and the beauty of cathedral-worship, when hymn and prayer rise like incense from the reverent heart, steals on wings of

wireless through the hopeless mists without and makes the fireside holy.

Anton Tchekhov has a story in praise of books. The exile in his tower has lived apart. "It is true," he says, "I have not seen the earth nor men; but in your books I have drunk fragrant wine, I have sung songs, I have hunted stags and wild boars in the forests, have loved women. . . . Beauties as ethereal as clouds, created by the magic of your poets and geniuses, have visited me at night, and have whispered in my ears wonderful tales that have set my brain in a whirl. In your books I have climbed the peaks of Elburz and Mont Blanc, and from there I have seen the sun rise and have watched it at evening flood the sky, the ocean, and the mountain tops with gold and crimson."

#### The Wide World Knocking.

Scarcely changing a word, he might have spoken of the wireless, too, if he had known its ministry whereby, to alter a famous saying of John Wesley, the wide world comes knocking at every parish-gate.

And on this night my thoughts go out to friends and fellowships the country over. I recall the little lonely Rookhope away among the hills and dreaming moorlands in the far reaches of the County of Durham. There was my earliest boyhood spent, and when winter came, we were severed from towns and cities by the white snowdrifts, and the still lonelier farmsteads were cut off for days together from the hamlet itself.

#### In Terms of Life.

The Pennines could be stern, and my Rookhope was on their austere and silent fringe. You would not find the village unless you knew its whereabouts precisely. It lies in a lesser vale between Weardale and Allendale, and to know it is to love it. I mention it now for two reasons. First, because my thoughts go out to it this Sabbath night, and in fancy I see the good folk venture with lighted lanterns from their dwellings on the fellside down to chapel and church, and then return to ingle-nook. And, second, because I was told of late that almost every house in Rookhope possesses a wireless installation. With that news the full wonder and significance of wireless flashed into my mind. I knew what the miracle must mean in that miniature moorland parish now matriculated, so to say, into the spacious university of the world.

So does the marvellousness of the wireless come to me in terms of life, and I am astonished with a great astonishment. And so, too, with a strange fulfilment, does Mr. Watts-Dunton's celebrated essay return to my remembrance.

#### IN A GOOD CAUSE.

THE Cardiff Station is making a special effort to help the Cardiff Royal Infirmary by giving a Concert at the Park Hall, Cardiff, on Sunday, March 8th, beginning at 8.10 p.m. Part of the programme will be provided by the Station Symphony Orchestra, under the conductorship of Mr. Warwick Braithwaite. Miss Constance Willis, of the British National Opera Company, will sing contralto songs, including the aria with orchestra, "O Righteous God," from *Bienzi*, and Mr. Garforth Mortimer will render solos.

The performance will be conducted in precisely the same way as in the studio, the announcing being done from the concert platform, and the audience will thus have an opportunity of watching broadcasting actually in progress. The prices of admission to the Park Hall will be 5s., 3s. 6d., and 1s., plus entertainment tax, the proceeds to be handed over to the Cardiff Royal Infirmary.

# WIRELESS PROGRAMME—SUNDAY (March 8th.)

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

<b>2LO</b>	<b>LONDON.</b>	<b>365 M.</b>
	<b>Organ Recital.</b>	
	Relayed from the National Institute for the Blind, Great Portland Street.	
	WILLIAM WOLSTENHOLME (Organist), PEGGY COCHRANE (Solo Violin), JOYCE ANSELL (Solo Pianoforte), THE CELTIC SINGERS, (RAYMONDE AMY, CHRISTINE GORDON, ALAN JOHNSTONE, HERBERT CAMERON.)	
3.0.	The Organ.	
	Grand Chœur in G..... <i>Salome</i>	
	Sonata, Op. 65, No. 5..... <i>Mendelssohn</i> (11)	
	Peggy Cochrane.	
	Sonata for Violin..... <i>Eccles</i> —1670-1742	
	The Celtic Singers.	
	"Call John"..... <i>arr. W. W. Pearson</i> (11)	
	Barcarolle ("The Tales of Hoffmann")	
	<i>Offenbach</i>	
	"The Little Sandman"	
	<i>Brahms, arr. J. E. West</i> (11)	
	Sextet from "Lucia di Lammermoor"	
	<i>Donizetti, arr. for Four</i>	
	Voices by Herbert Cameron	
	Joyce Ansell.	
	Largo, and Tarantella..... <i>Chopin</i>	
3.45.	The Organ.	
	Carillon in A Flat..... <i>J. A. Sowerbutts</i> (11)	
	"Villanelle"..... <i>John Ireland</i>	
	"Orchard Blossom" and "Rochester	
	Bells" (from "Scenes in Kent")	
	<i>F. H. Wood</i> (14)	
	Peggy Cochrane.	
	Two African Dances..... <i>Coleridge-Taylor</i>	
	The Celtic Singers.	
	"Oh, Who Will O'er the Downs"	
	<i>arr. W. W. Pearson</i> (11)	
	"You Stole My Love"..... <i>Macfarren</i> (11)	
	"Oh, No, John"..... <i>Old Folk Songs</i> (11)	
	"My Boy Billy"..... <i>Sir F. Bridge</i> (11)	
	"The Goslings"..... <i>M.S.</i>	
	"A Musical Joke"..... <i>After Genée, arr. Herbert Cameron</i>	
	Joyce Ansell.	
	Barcarolle..... <i>Rubinstein</i>	
	Caprice..... <i>York Bowen</i>	
4.30.	The Organ.	
	Two Ballads.....	
	Sketch in G.....	
	Improvisation..... <i>Wolstenholme</i>	
4.45.	Sir HAROLD MACKINTOSH, President of the National Sunday School Union, "The Work of the Sunday Schools." <i>S.B. to all Stations.</i>	
5.0-5.30.	CHILDREN'S CORNER. <i>S.B. from Glasgow.</i>	
8.0.	The Bells of St. Martin's.	
8.15.	A SIMPLE SERVICE	
	in which all people can join.	
	With an Address by	
	The Rev. CHARLES RITCHIE.	
	Relayed from St. Martin-in-the-Fields.	
	<b>Military Band Programme.</b>	
	HORACE STEVENS (Bass-Baritone), IVOR JAMES (Solo Violoncello), THE "2LO" MILITARY BAND: Conducted by DAN GODFREY, Junr.	
9.0.	The Band.	
	Imperial March..... <i>Elgar</i> (1)	
	Ivor James.	
	"Villanelle"..... <i>Pianelli</i>	
	Allegro con brio..... <i>Guerini</i>	
	Aria..... <i>Dandrieu</i>	
	Horace Stevens.	
	Four Songs, Op. 121..... <i>Brahms</i>	
9.35.	The Band.	
	Ballet Suite, "The Seasons"..... <i>Glazounov</i>	
9.45.	Ivor James.	
	"Pastoral"..... <i>Hurlstone</i> (15)	
	"Air"..... <i>De Fesch</i>	
	"Gavotte"..... <i>Mehul</i>	
	"La Provençale"..... <i>Marin Marais</i>	

	The Band.	
	Selection, "Il Trovatore"..... <i>Vardi</i>	
10.0.	TIME SIGNAL FROM GREENWICH.	
	WEATHER FORECAST and GENERAL NEWS BULLETIN. <i>S.B. to all Stations. Local News.</i>	
10.15.	The Band.	
	Suite, "Scènes Alsaciennes"..... <i>Massenet</i>	
	Horace Stevens.	
	Five Oriental Songs..... <i>Bryson Trehan</i> (1)	
	The Band.	
	"Evensong"..... <i>Easthope Martin</i>	
10.45.	Close down.	

## 5IT BIRMINGHAM. 475 M.

3.0-4.45.	<b>A Tuneful Programme.</b>	
	THE STATION ORCHESTRA.	
	GLADYS WHITEHILL (Soprano).	
	INGRAM BENNING (Tenor).	
	The Orchestra.	
	Overture, "Rosamunde"..... <i>Schubert</i>	
	Ingram Benning.	
	Recit. and Air, "Deeper and Deeper Still."	
	"Waft Her Angels" ("Jeptha")	
	<i>Handel</i>	
	The Orchestra.	
	"Spring Song"..... <i>Mendelssohn</i>	
	"Boating Song".....	
	Gladys Whitehill.	
	"A Fairy's Love Song"..... <i>Kennedy-Fraser</i>	
	"Seagull of the Land—under Waves"..... (1)	
	"Kishmool's Galley".....	
	The Orchestra.	
	Fantasia, "Madame Butterfly"	
	<i>Puccini-Toran</i>	
	Ingram Benning.	
	"Jean"..... <i>Marjory Meade</i> (1)	
	"Twilight Shadows"..... <i>Coleman</i>	
	"My Joan"..... <i>Daniel Wood</i> (5)	
	The Orchestra.	
	"Romanesca"..... <i>Leoncavallo</i>	
	Gladys Whitehill.	
	"The Lorelei"..... <i>Liszt</i>	
	"In May".....	
	"When Into Thine Eyes I Gaze"..... <i>Schumann</i>	
	"The Rose and the Lily".....	
	Orchestra.	
	Suite, "Three Country Sketches"..... <i>Hovgill</i>	
4.45-5.0.	Sir HAROLD MACKINTOSH. <i>S.B. from London.</i>	
5.0-5.30.	CHILDREN'S CORNER. <i>S.B. from Glasgow.</i>	
8.30.	Religious Service. <i>S.B. from Bournemouth.</i>	

	The Opera,	
	"I Pagliacci"	
	( <i>Leoncavallo</i> ).	
	<i>S.B. to other Stations.</i>	
	Performed by the	
	BRITISH NATIONAL OPERA COMPANY.	
	B.N.O.C. ORCHESTRA.	
	Conducted by EUGENE GOOSSENS.	
	Cast:	
	Nedda..... <i>EDA BENNIE</i>	
	Canio..... <i>WALTER WIDDOP</i>	
	Tonio..... <i>ALAN TURNER</i>	
	Silvio..... <i>DENNIS NOBLE</i>	
10.0.	WEATHER FORECAST and NEWS.	
	<i>S.B. from London. Local News.</i>	
10.15.	"I Pagliacci" (Continued).	
10.45.	Close down.	

## 6BM BOURNEMOUTH. 385 M.

	THE WIRELESS STRING ORCHESTRA:	
	Conductor, Capt. W. A. FEATHERSTONE.	
	SOPHIE ROWLANDS (Soprano).	
	TOM KINNIBURGH (Bass).	
	MARY LEWIS (Harp).	
	REGINALD S. MOUAT (Violin).	
3.0.	Orchestra.	
	Serenade for String Orchestra, Op. 24	
	<i>Julius Klengel</i>	
3.20.	Sophie Rowlands.	
	"Fair House of Joy"..... <i>Roger Quilter</i> (1)	
	"Song of the Blackbird".....	

3.25.	Mary Lewis.	
	Impromptu Caprice..... <i>Pierna</i>	
3.30.	Tom Kinniburgh.	
	"I Triumph, I Triumph"..... <i>Carissimi</i> (1)	
3.35.	Orchestra.	
	"Ballade"..... <i>De Greef</i>	
	"Sospiti"..... <i>Elgar</i>	
	"Cradle Song," Op. 17, No. 9..... <i>Palmgren</i>	
3.55.	Sophie Rowlands.	
	"Love's Philosophy"..... <i>Roger Quilter</i> (1)	
	"Cuckoo Song".....	
4.0.	Reginald S. Mouat and Mary Lewis.	
	"Thais"..... <i>Massenet</i>	
	"The Swan"..... <i>Saint-Saens</i>	
4.10.	Tom Kinniburgh.	
	"The Wayfarer's Night Song"	
	<i>Easthope Martin</i> (5)	
	"Youth"..... <i>Allisen</i> (1)	
4.15.	Orchestra.	
	Serenade for String Orchestra, Op. 20	
	<i>Elgar</i>	
4.35.	Sophie Rowlands.	
	"The Angels' Serenade"..... <i>Braga</i>	
4.40.	Orchestra.	
	"Crepuscule"..... <i>N. Ladoukhine</i>	
4.45.	Sir HAROLD MACKINTOSH. <i>S.B. from London.</i>	
5.0-5.30.	CHILDREN'S CORNER. <i>S.B. from Glasgow.</i>	
8.30.	Richmond Hill Congregational Church	
	Choir:	
	Choirmaster, ENOS WATKINS.	
	Hymn, "Just As I AM"..... <i>Mauder</i> (11)	
	Chorus, "Ye Boundless Realms of Joy"	
	<i>Handel</i> (11)	
8.40.	The Rev. Dr. J. D. JONES, M.A., D.D.,	
	Religious Address. <i>S.B. to other Stations.</i>	
8.55.	Choir.	
	"Lead, Kindly Light"..... <i>Pughe-Evans</i> (11)	
9.0.	Programme <i>S.B. from Birmingham.</i>	
10.0.	WEATHER FORECAST and NEWS.	
	<i>S.B. from London. Local News.</i>	
10.15.	Programme <i>S.B. from Birmingham.</i>	
10.45.	Close down.	

## 5WA CARDIFF. 351 M.

3.0-4.30.	THE PONTYPOOL TOWN AND DISTRICT SILVER BAND:	
	Conductor, J. B. YORKE.	
	Vocalist, ETHEL FAIRBURN.	
	Band.	
	Overture, "Ruy Blas"..... <i>Mendelssohn</i>	
	Ethel Fairburn.	
	"Saviour of Sinners"..... <i>Cherubini</i> (1)	
	"An Almond Tree"..... <i>Schumann</i> (1)	
	"Lullaby"..... <i>Tchaikovsky</i> (1)	
	Band.	
	Selection, "Heroic"..... <i>Owen</i>	
	Cornet Solo, "Jenny Jones"..... <i>Richardson</i>	
	Ethel Fairburn.	
	"When Celia Sings"..... <i>Moir</i>	
	"Yearning"..... <i>Eric Costes</i>	
	"Blackbird's Song"..... <i>Cyril Scott</i> (4)	
	Band.	
	Intermezzo, "Marilinda's Fairy Bower"	
	<i>Ord Hume</i> (1)	
	Trombone Solo, "Lend Me Your Aid"	
	<i>Ord Hume</i> (1)	
	Ethel Fairburn.	
	"Shepherd's Cradle Song"..... <i>Somerville</i>	
	"With Verdure Clad"..... <i>Hoydn</i> (11)	
	Band.	
	Selection, "Maritana"..... <i>G. Hawkins</i>	
	"Musical Fragments"..... <i>Rimmer</i>	
	"Prelude in C Sharp Minor"..... <i>Rachmaninoff</i>	
	"Mae Hen Wlad Fy Nhadau."	
4.45-5.0.	Sir HAROLD MACKINTOSH. <i>S.B. from London.</i>	
5.0-5.30.	CHILDREN'S CORNER. <i>S.B. from Glasgow.</i>	
6.30-8.0.	Service relayed from Tredogarville Baptist Church.	

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 486.



# WIRELESS PROGRAMME—SUNDAY (March 8th.)

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

## Concert

In Aid of the Royal Infirmary.  
Relayed from The Park Hall.

CONSTANCE WILLIS (Contralto).  
GARFORTH MORTIMER (Solo Violin).  
"SWA" SYMPHONY ORCHESTRA:  
Conductor, WARWICK BRAITHWAITE.

- 3.10. Orchestra.  
Overture, "Sakuntala" ..... Goldmark  
Dances from "Prince Igor" ..... Borodin  
Garforth Mortimer.  
Concerto for Violin and Orchestra, Second and Third Movements, ..... Mendelssohn  
Constance Willis.  
Aria, "O Righteous God" ..... Wagner  
Orchestra.  
Symphony No. 6 ..... Tchaikovsky  
Constance Willis.  
"A Valley of Lilies" ..... Oliver  
"Over the Mountains" ..... Quilter  
Garforth Mortimer.  
Rondino ..... Beethoven-Kreisler  
Adagio et Allegro ..... Cervette-Salmons  
Orchestra.  
Prelude, "Lohengrin" ..... Wagner  
Overture, "The Mastersingers" ..... Wagner  
10.0.—WEATHER FORECAST and NEWS.  
S.B. from London. Local News.  
10.15.—"The Silent Fellowship."  
10.45.—Close down.

## 2ZY MANCHESTER. 375 M.

- 3.0-4.45. Chamber Music.  
THE CATTERALL QUARTET:  
ARTHUR CATTERALL (1st Violin):  
JOHN S. BRIDGE (2nd Violin):  
FRANK S. PARK (Viola):  
JOHAN C. HOCK (Cello):  
INA JANSSEN (Mezzo-Soprano).  
Quartet.  
Quartet No. 1 in G ..... Mozart  
Ina Janssen.  
"My Soul is Like a Garden Close"  
Woodman  
"Twinkling Stars"  
"Fairy Frolics" ..... Amy Hare  
"Holy Child" ..... Easthope Martin (5)  
"Kathleen Mavourneen" ..... Crouch  
"It Was a Lover and His Lass"  
F. Austin (11)  
Quartet.  
Quartet in E Flat, Op. 74 ..... Beethoven  
Ina Janssen.  
"Phyllis Has Such Charming Graces"  
arr. Lane Wilson (1)  
"Silent Woods" ..... Dvorak  
"Songs My Mother Taught Me"  
"England in Blossom Tune"  
Whittaker-Wilson (31)  
Quartet.  
Quartet in F ..... Tchaikovsky  
"Londonderry Air" ..... arr. Frank Bridge  
Variations from the "Kaiser" Quartet  
in C, Op. 76, No. 3 ..... Haydn  
4.45-5.0.—Sir HAROLD MACKINTOSH. S.B.  
from London.  
5.0-5.30.—CHILDREN'S CORNER. S.B. from  
Glasgow.  
8.0.—S. G. HONEY: Talk to Young People.  
8.25.—Hymn, A. and M., No. 108.  
Address by the Rev. E. G. MARSHALL,  
Vicar of Laver Bridge, Bolton.  
Hymn, A. and M., No. 24.

- 8.45. Chorus—Violin—Harp.  
THE "2ZY" CHORUS.  
Chorus Master: S. H. WHITTAKER.  
CONSTANCE IZARD (Solo Violin).  
CHARLES COLLIER (Solo Harp).  
Chorus.  
"Come, Lassies and Lads" ..... arr. Archer  
"Tis the Last Rose of  
Summer" ..... Moore, arr. Balfe  
"The Harp That Once"  
"Men of Harlech" ..... Moore, arr. Barnby  
"Corn Rigs" ..... Moore, arr. Archer

- Constance IZARD.  
Sonata in G Minor ..... Tartini  
Chorus.  
"Believe Me, If All"  
"The Minstrel Boy" } Moore, arr. Balfe  
"Afton Water" ..... Moore, arr. Archer  
"Ye Banks and Braes" ..... Traditional  
"The Storm's Triumph" ..... Jenkins (2)  
Charles Collier.  
"Ballad" ..... Hasselmann  
"Military Patrol" ..... Hasselmann  
Constance IZARD.  
"Ave Maria" ..... Schubert-Wilhelmj  
"Slavonic Dance in G Minor"  
Dvorak-Kreisler  
"Sarabande and Tambourin" ..... Lellair  
10.0.—WEATHER FORECAST and NEWS.  
S.B. from London. Local News.  
10.15. Charles Collier.  
"Autumn" ..... Thomas  
"A Musical Box" ..... Poesnitz  
"Spanish Dance" ..... Tedeschi  
Chorus.  
Part Song, "Excelsior" ..... Balfe  
"O Gladsome Light" ..... Sullivan (11)  
Duet, "O Lovely Peace" ..... Handel (11)  
Part Song, "Sweet and Low" ..... Barnby (11)  
"Jerusalem" ..... Parry  
10.40.—Close down.

## 5NO NEWCASTLE. 400 M.

- 3.0-4.0. Recital of Ancient Hebrew Melodies  
by The Rev. L. MUSCAT (Tenor).  
I. CHASSID (Solo Violin).  
Jewish Cradle Song ..... Traditional  
Hymn, "The Greeting of the Sabbath"  
11th Century  
Violin Solo, Hymn, "The Sabbath Close"  
10th Century  
Passover Table Hymn, "Song of Praise"  
11th Century  
Song of Lament, "The Chant of the  
Departed" ..... Traditional  
Temple Prayer, "The Benediction of the  
Priests" ..... Traditional  
High Festival Hymn, "The Lord Reigneth"  
Kullir, 9th Century  
Violin Solo, Penitential Melody, "Alemi  
(Israel's Mission)."  
Violin Solo, "Kol Nidre" ..... Traditional  
Hymn of Pardon ..... 12th Century  
Hymn, "Hear, O Israel" ..... Traditional  
Song of Victory, "March of the Maccabees"  
..... Traditional  
4.0-5.0.—Programme S.B. from London.  
5.0-5.30.—CHILDREN'S CORNER. S.B.  
from Glasgow.

## 6.30-7.45.—SERVICE relayed from ST. NICHOLAS CATHEDRAL.

- Light Orchestral Programme.  
GRACE ANGUS (Soprano).  
THE STATION BRASS AND WOOD-  
WIND ORCHESTRA:  
Conductor: EDWARD CLARK.  
9.0. Grace Angus.  
"There is a Lady Sweet and Kind."  
"As Ever I Saw" ..... Peter Warlock  
"I Know a Bank" ..... Martin Shaw  
"The Song of the Palanquin Bearers"  
Martin Shaw (2)  
9.10. Orchestra.  
Serenade No. 12 in C Minor ..... Mozart  
9.35. Grace Angus.  
Songs of the Four Nations, ..... arr. Somervell  
"The Tree in the Wood"; "The Castle  
of Dromore"; "The Gentle Maiden."  
9.45. Orchestra.  
Rondino for Wind Instruments, ..... Beethoven  
Hirtenmusik from the Incidental Music  
to "Rosamunde" ..... Schubert  
Tabatiere a Musique ..... Liadov  
10.0.—WEATHER FORECAST and NEWS.  
S.B. from London. Local News.  
10.15. Orchestra.  
Serenade in E Flat ..... R. Strauss (2)  
10.20. Grace Angus.  
The Vesper Hymn, ..... arr. Flora Woodman (1)  
10.25.—Close down.

## 4BD ABERDEEN. 495 M.

- 3.0-4.45.—Programme S.B. from Glasgow.  
4.45-5.0.—Sir HAROLD MACKINTOSH. S.B.  
from London.  
5.0-5.30.—CHILDREN'S CORNER. S.B. from  
Glasgow.  
8.30.—The Rev. Dr. J. D. JONES, M.A., D.D.  
S.B. from Bournemouth.  
9.0. THE PETERCULLEN PARISH CHURCH  
CHOIR.  
Conductor, E. D. M. WALKER.  
"THE CRUCIFIXION."  
(Stainer).  
Soloists:  
J. LIVINGSTONE WRIGHT (Tenor).  
ALEX. A. INGRAM (Baritone).  
9.45. The Wireless Trio.  
Selected Hymns.  
10.0-10.45.—Programme S.B. from London.

## 5SC GLASGOW. 420 M.

- Miscellaneous Concert.  
S.B. to other Stations.  
IRENE SCHARRE (Pianoforte Recital).  
JOHN B. DICKSON (Solo Cello).  
ARCHIBALD ARMSTRONG (Baritone).  
EDITH BRASS (Soprano).  
John B. Dickson.  
3.0. "Serenade Waltz" ..... Herbert Sharpe  
"Fantaisie Hongroise" ..... Grutzmacher  
Archibald Armstrong.  
3.15. Recit. "Ah, How Perverse Our Will"  
Aria, "Lord, as Thou Wilt" ..... Bach  
Aria, "Despisest Thou the Riches of His  
Goodness" ..... Bach  
Aria and Recit., "Good Fellows, Be Merry"  
("The Peasant Cantata") ..... Bach (34)  
3.30. Irene Scharrer.  
Papillons ..... Schumann  
Rondo Capriccioso ..... Mendelssohn  
Nocturne in D Flat ..... Chopin  
Waltz in E Minor ..... Chopin  
Etude in G Flat ..... Chopin  
Etude in E Flat ..... Chopin  
Etude in G Flat (Octave) ..... Chopin  
Etude in A Minor (Winter Wind) ..... Chopin  
4.10. Edith Brass.  
"Aftermath" ..... Denny Cleaver  
"The Moon at the Full"  
Landon Ronald (5)  
"April Ecstasy" ..... Oley Speaks  
4.20. Archibald Armstrong.  
"Love, When I Behold"  
"Love in Thy Youth" ..... J. M. Diack (34)  
"O Falmouth is a Fine Town"  
Martin Shaw (2)  
Three Songs of Travel Vaughan Williams (1)  
(Words by R. L. Stevenson).  
"The Blind Ploughman" ..... R. C. Clarke  
4.35. John B. Dickson.  
"Abrand" ..... Saller  
"Elégie" ..... H. A. Carruthers  
4.45.—Sir HAROLD MACKINTOSH. S.B.  
from London.  
5.0-5.30.—CHILDREN'S CORNER. S.B. to  
all Stations.  
8.30.—The Rev. Dr. J. D. JONES, M.A., D.D.  
S.B. from Bournemouth.  
9.0. THE GLASGOW BACH CHOIR.  
Conducted by J. MICHAEL DIACK.  
Chorale, "Father in High Heaven Dwelling"  
Chorale for Soprano, "O Bide With Us" (11)  
Chorale, "Come, Thou Holy Paraclete" (34)  
Chorus, "With Jesus I Will Watch" ..... (14)  
Chorale, "Zion Hears Her Watchman's  
Voices" ("Sleepers, Wake") ..... (11)  
Chorus, "Praise Jehovah in His Splendour."  
MARGARET LUDWIG (Solo Violin).  
Allegro from Concerto in A Minor.  
Chorale, "Now Thank We All Our God"  
Chorale, "Through the Day Thy Love  
Has Spared Us" ..... (34)  
10.0.—WEATHER FORECAST and NEWS.  
S.B. from London. Local News.  
10.15.—Programme S.B. from Birmingham.  
10.45.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 486.

# WIRELESS PROGRAMME—MONDAY (March 9th.)

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 de Cockaigne. Music performed during Afternoon Tea at the Trocadero. "A Rubber Plantation," by B. B. Milne.

5.30-6.15.—CHILDREN'S CORNER: "Antonio's Wonderful Lion," from "The Children's Encyclopaedia." A Story by E. Le Breton Martin. Music by Auntie Sophie.

6.40-6.55.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.

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

Mr. R. KIRKPATRICK, of the Natural History Museum, "The Sea Shore—Sponges." *S.B. to all Stations.*

Local News.

### Symphony Concert.

HELEN DE FREY (Soprano).  
MAURICE COLE (Solo Pianoforte).  
THE WIRELESS SYMPHONY ORCHESTRA.  
Conducted by PERCY PITT.

7.30.—The Orchestra.

Overture, "Ruy Blas" ..... Mendelssohn  
Helen de Frey, with Orchestra.

Aria, "Depuis le jour où je me suis donnée" ("Louise") ..... Charpentier  
The Orchestra.

"Sursun Corda" ..... Frederic d'Erlanger  
Maurice Cole, with Orchestra.

Concerto for Piano and Orchestra  
Michael Head

The Orchestra.

Suite de Ballet ..... Gluck-Mottl  
Introduction, Air Gai, Lento, Air Gai;  
Lento; Musette; Air Gai, Siciliano,  
Air Gai.

Helen de Frey.

"Broken Trust" ..... Eric Fogg

"The Fields Are Full" ..... Armstrong Gibbs

"Come, Mothers, Follow Me" ..... Edward Bairstow

The Orchestra.

Symphony No. 8 in F Major .. Beethoven

9.15.—A Humorous Interlude.

JACK RICKARDS and VIOLET STEVENS

("The Scandalmongers").

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

Sir SIDNEY LEE: "King Edward VII." *S.B. to other Stations.* Local News.

10.0.—The Orchestra.

"Scènes Napolitaines" ..... Massenet  
Maurice Cole.

"Scherzo in E Flat Minor" ..... Brahms

"Nocturne in B Major, No. 9" ..... Chopin

"Jardins sous la pluie" ..... Debussy  
The Orchestra.

"Marche Héroïque" ..... Saint-Saens

10.30.—Close down.

## 5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Wind Quintet. Sidonia Wasserman (Solo Pianoforte).

5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., "Potatoes Worth Growing." Janet Macfarlane (Soprano).

5.30-6.30.—CHILDREN'S CORNER.

6.40-6.45.—"Teens' Corner: Norman E. L. Guest, B.A., History Talk No. 10. "The Black Death and Its Results."

## THE EXPERIMENTAL TRANSMISSION for Amateur Wireless Engineers will be carried out by the SHEFFIELD STATION, 10.3-11.0.

6.45-6.55.—Boys' Life Brigade Bulletin: Major A. H. S. Waters, V.C., D.S.O., M.C. (Vice-President, Birmingham Battalion, B.L.B.).

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

Mr. R. KIRKPATRICK. *S.B. from London.* Local News.

THE STATION ORCHESTRA.

ERNEST SMITH (Tenor).

SUMNER AUSTIN (Baritone).

VERA ASHE (The Quaint Comedienne).

FRANK THOMPSON (Entertainer).

7.30.—The Orchestra.

March, "Great Little Army" ..... Alford

Selection, "Katinka" ..... Friml  
Ernest Smith.

Old World Dance Songs. Montague Phillips

Frank Thompson.

"Gardening" ..... Barnett

8.15.—The Orchestra.

Valse, "Beautiful Spring" ..... Lincke

Entr'acte, "Tripping Toes" ..... Finch  
Summer Austin.

"The Millwheel" ..... 18th Century Folk Song

Serenade, "Don Juan" ..... Mozart

"Has a Man With Children Round Him?" ..... Bach

Vera Ashe.

"Daddy and Babsey" ..... Lacey

"I Couldn't Help It" ..... Dave (3)

9.0.—The Orchestra.

Selection, "Toto" ..... Joyce and Morgan  
Frank Thompson.

"Passing It On" ..... Squires (13)

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

Sir SIDNEY LEE. *S.B. from London.* Local News.

10.0.—Vera Ashe.

"Men" ..... Rubens

"Tommy Boy" ..... du Soir (7)

"I've Turned Devonshire Down" ..... Sterndale-Bennett (13)  
Summer Austin.

"God Who Created Me" ..... Somervell

"The Early Morning" ..... Graham Peel

"In Summertime in Bedford" ..... Frank Bridge

"Tis But a Week" ..... The Orchestra.

"In a Nutshell" ..... Grainger

10.30.—Close down.

## 6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Fashion Talk. Jock Walker (Scottish Comedian). THE ROYAL BATH HOTEL DANCE ORCHESTRA.

5.0-5.55.—CHILDREN'S CORNER.

5.55-6.0.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.

6.0-6.30.—Scholars' Half-Hour: "William Paterson and the Foundation of the Bank of England," by Mr. G. Guest, B.A., J.P.

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

Mr. R. KIRKPATRICK. *S.B. from London.* Local News.

### "Wagner."

NORA DELMARR (Soprano).

HERBERT THORPE (Tenor).

HARRY BRINDLE (Bass).

REGINALD S. MOUAT (Solo Violin).

THE "6BM" CHORUS.

THE WIRELESS AUGMENTED ORCHESTRA.

Conducted by

Capit. W. A. FEATHERSTONE.

7.30.—Orchestra.

Overture, "The Flying Dutchman."  
Idyll, "An Album Leaf."

7.50.—Herbert Thorpe, Harry Brindle, Chorus, Orchestra.

Choral Fantasia, "The Mastersingers"  
arr. Percy Fletcher (2)

8.40.—Reginald S. Mouat.

"Dreams,"

8.15.—Orchestra.

"Entry of the Gods into Valhalla."  
Introduction, Act III. "Tristan and Isolde."  
(Cor Anglais—R. G. SOMERS.)

8.40.—Nora Delmarr, Herbert Thorpe, Harry Brindle, Chorus, Orchestra.

Operatic Scenes,  
"LOHENGGRIN."

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

Sir SIDNEY LEE. *S.B. from London.* Local News.

10.0.—Orchestra.

Festival March; "Huldigungs."

10.10.—Nora Delmarr, Harry Brindle, Chorus, Orchestra.

Choral Fantasia, "Tannhäuser"  
arr. Percy Fletcher (2)

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.*

Mr. R. KIRKPATRICK. *S.B. from London.* Local News.

### Charm of Variety.

HUBERT CARTER (Tenor).

THE TARRANT BAILEYS  
(Banjo Duettists).

S. T. LEWIS and  
THE "5WA" (Shakespearean  
RADIO PLAYERS) Recitals).

THE STATION ORCHESTRA:  
Conductor, WARWICK BRAITHWAITE.

7.30.—Orchestra.

Overture, "Ruy Blas" ..... Mendelssohn

Suite, "Joyous Youth" ..... Coates

7.45.—The Tarrant Baileys.

"Thumbs Up" ..... Joe Morley

"Pompour" ..... Joe Morley

7.55.—Hubert Carter.

"Fair is My Love" ..... Battison Haynes (11)

"Heigh Ho" ..... Hook, arr. Lane Wilson (1)

"Mary of Allendale" ..... The Tarrant Baileys.

8.5.—The Tarrant Baileys.

"Georgia Medley" ..... Joe Morley

"Bunch of Rags" ..... Vess Ossman

"Dixie Medley" ..... The Orchestra.

8.15.—March, "Schiller" ..... Meyerbeer

8.25.—Welsh Characters from Shakespeare.  
"Henry IV." Part I.  
Falstaff and Men in Buckram—Act II.,  
Scene 4.  
Falstaff and Hotspur—Act V., Scene 4.  
"Henry V." Part I.  
Lord Talbot and Son—Act IV., Scene 5.  
Hubert Carter

8.40.—"Sigh No More" ..... W. A. Aikin (14)

"Ariel's Mockery" ..... Gordon Bryan

"It was a Lover and His Lass"  
Edward German (11)

8.50.—Orchestra.

Overture, "Semiramide" ..... Rossini

9.0.—Welsh Characters from Shakespeare.  
"Henry V."  
Fluellen and Harry of Monmouth—  
Act IV., Scene 7  
Fluellen and King Henry's Grandfather—  
Act IV., Scene 7

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 488.

# WIRELESS PROGRAMME—MONDAY (Mar. 9th.)

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

Phuollen and Pistol (The Leek Scene)—  
Act V., Scene 1  
Orchestra.  
9.15. "Yankiana" ..... Thurban (1)  
9.30.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Sir SIDNEY LEE. *S.B. from London.*  
Local News.  
10.0. Hubert Carter.  
"Who is Sylvia?" ..... Schubert (1)  
"Orpheus With His Lute" ..... Sullivan (1)  
10.10. DANCE MUSIC.  
10.30.—Close down.

## 2ZY MANCHESTER. 375 M.

3.0-3.30. Music relayed from the Oxford  
4.0-4.30. Picture Theatre.  
3.30-4.0.—Broadcast to Secondary Schools  
(Juniors): Mr. Edward Cressy.  
"Little Drops of Water and Little  
Grains of Sand" (2).  
4.30-5.0.—WOMEN'S HALF-HOUR: Bessie  
Williams (Contralto).  
5.0-6.0.—CHILDREN'S CORNER.  
6.30-6.35.—Boys' Brigade, Boys' Life Brigade  
and Church Lads' Brigade Bulletins.  
6.35-6.55.—Mr. J. F. Russell: "Musical  
Appreciation" (10).  
7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Mr. R. KIRKPATRICK. *S.B. from Lon-*  
*don.* Local News.

### Symphony Concert.

J. DALE SMITH (Baritone).  
THE "2ZY" AUGMENTED  
ORCHESTRA:  
Conductor, T. H. MORRISON.

7.30. Orchestra.  
Overture, "The Naiades" ..... Sterndale Bennett  
Suite, "Casse Noisette" ..... Tchaikovsky  
J. Dale Smith.  
"The Vagabond"  
"Bright is the Ring  
of Words" ..... ("Songs of Travel")  
"The Roadside" ..... Vaughan Williams (1)  
"Fire"  
Orchestra.  
Symphony No. 1 in E Flat Major ... Haydn  
J. Dale Smith.  
"Peace" ..... Eric Fogg (4)  
"Piggessie" ..... Peter Warlock  
"Diaphenia" ..... Harold Samuel (1)  
"The Bold, Unbiddable Child"  
C. V. Stanford (14)  
"If There Were Dreams to Sell" ..... J. Ireland  
"The Derby Ram" ..... W. Hurlstone  
Orchestra.

Ballet, "Sylvia" ..... Delibes  
9.30.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Topical Talk. Local News.

10.0. THE "2ZY" DRAMATIC COMPANY.  
"THE BURIED CABLE"  
(or "Dirty Work at the Cross Roads").  
(Harry Graham.)  
Major Blood Basterfield (Town Major)  
VICTOR SMYTHE  
Acting Lance-Corporal Schmieder  
D. E. ORMEROD  
Captain Algernon Fitzroy de Vavasour  
T. O. BEACHCROFT  
Elsa von Schnizelheimer (a Spy)  
HYDA METCALF  
Benzoline Blood Basterfield  
BETTY ELSMORE  
Lt. Ernest Gawkrödger ... H. B. BRENNAN  
Major Stooth (A.P.M.)  
RATHBONE PHELPS  
Scene: Town Major's Office, Omelette-sur-  
le-Tapis.  
Time—1916.  
Produced by VICTOR SMYTHE.

10.30.—Close down.

## 5NO NEWCASTLE. 400 M.

3.45-4.45.—Tilley's Restaurant Orchestra, re-  
layed from Blackett Street.  
4.45-5.15.—Ella MacPherson (Contralto).  
Weekly News Letter.

5.15-6.0.—CHILDREN'S CORNER.  
6.0-6.20.—Scholars' Half-Hour.  
6.30-6.35.—Boys' Brigade, Boys' Life Brigade  
and Church Lads' Brigade Bulletins.  
6.35-6.50.—Farmers' Corner: Mr. R. W.  
Wheldon, "Results of Experiments."  
7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Mr. R. KIRKPATRICK. *S.B. from*  
*London.* Local News.

### The Dance Music Tradition.

DOROTHY FORSTER (Soprano).  
GLADYS WILLIS (Solo Pianoforte).  
ARTHUR LEWIS (Bass Baritone).  
THE STATION ORCHESTRA:  
Conductor, EDWARD CLARK.  
7.30. ELIZABETHAN.  
Orchestra.  
"Elizabethan Dance Times"  
Edited Gerald M. Cooper  
Dorothy Forster.  
"With My Love My Life  
Was Nestled" ..... Thomas Morley  
"Love Winged My Hopes"  
"The Pritirose" ..... Henry Lawes  
Gladys Willis.  
Pavana, "The Earl of Salisbury"  
William Byrd  
Galiardo ..... William Byrd  
Gigg (from the Fitzwilliam Virginal Book)  
William Byrd (11)  
A Toy (from the Fitzwilliam Virginal Book)  
Giles Farnaby (25)  
Pavana, "St. Thomas Wake"  
Galiardo ..... John  
Courante, "Dr. Bulle's Jewel" ..... Bull (15)  
Alman, "The Duke of Brun-  
wick's Alman"  
8.5. RESTORATION.  
Orchestra.  
Jig and Hornpipe ..... Purcell  
Gavotte ..... Bach  
Arthur Lewis.  
"Arise, Ye Subterranean Winds"  
"Ye Twice Ten Hundred Deities"  
Purcell  
Gladys Willis.  
Gavott, Minuet, Hornpipe ..... Daniel Purcell  
Almand ..... Robert King  
Jigg ..... F. Pigott  
Gavotte, Minuet, Hornpipe ..... Henry Purcell  
Almand and Jigg ..... Jeremiah Clark

8.35. GEORGIAN.  
Orchestra.  
Minuet ..... Boccherini  
Contre Dance, "Sir Roger de Coverley"  
Dorothy Forster.  
"Where the Bee Sucks" ..... Arne  
"Bid Me Discourse" ..... Bishop  
8.55. VICTORIAN.  
Orchestra.  
Quadrille, "Little Doctor-Faust."  
Lancers and Polka.  
Arthur Lewis.  
"The Wreck of the Hesperus" ..... Hatton  
"Woo Thou, Thy Snowflake" ("Ivanhoe")  
Sullivan  
"Drake's Drum" ..... Stanford  
9.15. OF TO-DAY.  
Orchestra.  
Waltz, "All Alone."  
One-step, "California."  
Fox-trot, "Follow the Swallow."  
9.30.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Sir SIDNEY LEE. *S.B. from London.*  
Local News.

10.0. "5NO" REPERTORY COMPANY.  
"PIERRETTE"  
(Gordon Lea).  
10.30.—Close down.

## 2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Dance Orchestra  
Feminine Topics.  
5.30-6.0.—CHILDREN'S CORNER.  
6.15-7.0.—Girl Guides' News Bulletin. Elsie  
Shaw, Brown Owl of the 12th Pack,  
"The Brownie Recruit Badge." Boy  
Scouts' News Bulletin: Cubmaster John  
Winning. "Cub Badges—(3) Service."  
(Continued on page 523, column 1.)

## High-Power Station Programme.

5XX. 1600 M.

### SUNDAY, March 8th.

3.0-5.0.—Programme *S.B. from London.*  
5.0-5.30.—CHILDREN'S CORNER. *S.B. from*  
*Glasgow.*  
8.30-9.0.—Service conducted by the Rev. J. D.  
JONES, M.A., D.D. *S.B. from Bourne-*  
*mouth.*  
9.0-10.45.—B.N.O.C. Concert. *S.B. from*  
*Birmingham.*

### MONDAY, March 9th.

5.30-10.30.—Programme *S.B. from London.*

### TUESDAY, March 10th.

5.30-6.15.—CHILDREN'S CORNER. *S.B. from*  
*London.*  
6.40-6.55.—Capt. H. G. MANSFIELD. *S.B.*  
*from London.*  
7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Mr. A. S. E. ACKERMANN. *S.B. from*  
*London.*

### Ballads, Old and New.

NELLIE WALKER (Contralto).  
LEONARD SALISBURY (Bass),  
and his SALISBURY SINGERS.  
THE WIRELESS ORCHESTRA:  
Conducted by DAN GODFREY, Junr.  
7.30. The Orchestra.  
A Selection of Wilfred Sanderson's Songs  
(1)  
Nellie Walker.  
"Sunshine and Rain" ..... Blumenthal (1)  
"The Garden of Sleep" ..... Isadore de Lara  
The Salisbury Singers.  
Madrigals.  
"Down in a Flow'ry Vale" ..... Festa, 1541  
"Matona, Lovely Maiden"  
Orlando Lassus, 1520-94  
"Now is the Month of Maying"  
Morley (MS.)  
7.50. The Orchestra.  
A Selection of Old Time Ballads  
arr. Chignell  
Leonard Salisbury.  
"The Diver" ..... Loder  
"The Midshipmite" ..... Stephen Adams (1)  
Nellie Walker.  
"Flight of Ages" ..... Fred Bryan (1)  
"Love's Old Sweet Song" ..... Molloy (1)  
8.20. The Orchestra.  
A Selection of Tosti's Songs.  
8.30.—"From My Window," by Philemon.  
The Salisbury Singers.  
"The Silver Swan" ..... Orlando Gibbons (MS.)  
"In Absence" ..... Dudley Buck (2)  
8.40. The Orchestra.  
A Selection of W. H. Squire's Songs (1)  
Leonard Salisbury.  
"Out on the Deep" ..... F. Lohr (5)  
"The Sailor's Dance" ..... Molloy (1)

### TETRAZZINI.

*S.B. from London.*  
9.0. The Orchestra.  
A Selection of Old Music Hall Favourites  
arr. Chignell  
9.30.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Prof. RAIT. *S.B. from Glasgow.*  
10.0.—THE SAVOY BANDS. *S.B. from*  
*London.*  
11.0.—Close down.

### WEDNESDAY, March 11th.

5.30-11.0.—Programme *S.B. from London.*

### THURSDAY, March 12th.

5.30-11.0.—Programme *S.B. from London.*

### FRIDAY, March 13th.

6.30-10.30.—Programme *S.B. from London.*

### SATURDAY, March 14th.

5.30-7.30.—Programme *S.B. from London.*  
7.30-9.30.—Programme *S.B. from Bournemouth.*  
9.30-12.0.—Programme *S.B. from London.*

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

## The Heroism of Grace Darling.

**H**ULLO children!

This week's talk is all about some interesting islands off the north coast of England, and also about the wonderful story of Grace Darling's heroism.

\* \* \* \*

Two miles from the shores of Northumberland lies the little island of Lindisfarne, once so famous and so holy, and now—just the home of a few fisherfolk and hundreds of birds and rabbits. You can walk there across the wet sands when the tide is low, and carriages and carts ply to and fro along the sandy track, bringing the islanders the things they cannot grow or make and carrying away loads of fish and oysters and farm produce.

It was more than a thousand years ago that this island acquired the right to enter the history books of England, for it was here that St. Aidan made his home and built his church in the year 635, and it was he who first brought Christianity to the heathen Saxon people of Northumbria.

### Wrecked by Pirates.

Soon, the Holy Island became wealthy and, as always happened in those days, the Norse Sea-rovers heard of it, and straightway headed their long black ships for Lindisfarne. Cruel men and fierce were those Danish pirates! They set fire to the buildings and killed many of the monks and then they sailed away, swiftly, silently, as they had come, bearing with them all the wealth of Aidan's Monastery.

But some of the monks had escaped, and they set to work to build the Chapel again, and for a little while there was peace. Then the pirates returned, more barbarous than ever, and Lindisfarne had to be abandoned.

The ruins of the Monastery are still standing, and on an islet off the south-west corner there are the remains of a chapel, probably that of St. Cuthbert, a hermit of the Farne Islands, who became Bishop of Lindisfarne after St. Aidan.

A castle, dating from the time of the early

Tudor Kings, stands on a towering rock behind the village, and on the sands below, countless rabbits have made their homes.

Those of you who love to study the ways of the wild sea-birds will find the Farne Islands a veritable paradise. The pinnacle rocks are literally covered with thousands of guillemots and kittiwakes and puffins. Here they build their nests in colonies and get their meals from the deep blue sea, for all these birds are splendid fishermen, and it is a wonderful sight to see them diving for their prey.

### A Bird Dressed Like a Clown.

Some of them, however, look very funny when seen on land. Do you know the guillemot with his black coat and white shirt-front? He is really very like the penguin, and you all know how comical a penguin looks. Then there is the puffin, a most serious fellow, although he seems to be dressed like a clown. He has a big parrot-like beak, coloured red and yellow; his cheeks are lavender and his feet and legs are red. Another bird you will find here is the eider duck, the fluffy little chap whose down is so precious for making cushions and quilts.

Of course, one reason why there are so many birds on these islands is because they know they are quite safe there. No one may hurt them, no one may take their eggs, for the Farne Islands are a bird sanctuary.

Long ago, when St. Cuthbert lived in a little hut on Farne, he decreed that the birds should be safe on the island cliffs round his home. Then one day, while he was away, one of his monks, who was feeling hungry, caught and killed an unsuspecting bird and dined most excellently off roast duck. After the meal he carefully collected the bones and the feathers and threw them into the sea. Fifteen days later, so the story runs, St. Cuthbert returned and there, inside the chapel, all lying neatly together, were the bones and beak and feathers of that duck. Even the sea would have no share in the

crime, and so had returned the remains! The guffy monk had to confess his sin, and you may be sure that he never ate roast duck again.

There is another story connected with the Farne Islands, a story of great bravery and courage, and the heroine is Grace Darling, of whom you must have heard. On the Longstone Rock there stands a lighthouse, and there, in the year 1838, Grace lived with her father, the lighthouse keeper, and her mother. One September night a terrible storm arose in the North Sea, the wind turned to a furious gale and the waves dashed high against the rocks. No wonder a little steamer like the *Forfarshire* could not weather such a storm, and she was driven on the reefs some way from the Longstone Light.

### Wonderful Heroism.

Dawn came, the tempest still raged, and many of the *Forfarshire* passengers had perished; but there were still some who clung to the rocks, from which they were in danger every moment of being washed away by the immense waves. As the light grew stronger, William Darling was able to see these poor men, yet what could he do? It was obviously impossible for him to row his tiny boat all that way against the wind and tide. But Grace was not going to lose the slightest chance. She urged her father to launch the boat, and, taking an oar, went with him. The little boat tossed like a cork on the heaving waters and they feared their strength would fail before they reached the rock. Could they do it? They were quite close now—nearer—nearer—one more effort. At last, they had gained the fatal rock. There were eight men and one woman and the boat could only hold five of them. Still they must all be saved, somehow. So back to the Longstone they went with the woman and four men, and back they came again for the remaining four. All were saved, and saved by the heroism of a simple English girl of twenty-three!

## THE LUCKY, UNLUCKY BLACK CAT.

By LANGFORD REED.



Ursula lifted the kitten into her arms.

she believed that black cats were lucky. So she hopped out of bed and, throwing open the

window, lifted the kitten into her arms. It stopped crying at once and began to purr in the most friendly manner, evidently thinking that Ursula was a very nice child.

She took the kitten over to her bed and began to play with it. And then she had a shock, for she saw that the sheets were smeared with nasty black patches and there were others on her nightdress!

"Good gracious!" exclaimed Ursula. "I do believe that this is a painted cat and the black's coming off!"

This was nearly correct, for the kitten was really a grey one, named Fluffikins, and belonged to the flat next door. He had been left alone in the kitchen with a sweep, who had been engaged to clean the chimney, and being a mischievous and inquisitive youngster, had begun an examination of a mysterious black bag which the man had placed on the floor by his side. Fluffikins wormed his way to the mouth of the bag and then inserted his head. Puff! It was full of soot, which got in his eyes and down his throat. Blinded and choking, he tried to withdraw, but only got further in until he was rolling about inside the bag in a dreadful state. If the sweep had not noticed the bag heaving, he would have been smothered.

As it was, when the man released him he was so black that his own mother wouldn't have known him, and as soon as the window was opened he dashed out and ran along the balcony in a panic. Presently, he found himself before a window of the next-door flat and, thinking

Ursula looked kind-hearted, appealed to her, with the result I have already shown.

"What a mess!" exclaimed Ursula, "whatever will Mother say?"

Mother had quite a lot to say; but when she had got over her first annoyance, and saw what chums Ursula and Fluffikins had become, she said: "Never mind, dear, it wasn't your fault and Pussy did not mean to cause trouble—I don't think he's quite so black as he's painted. Perhaps Mrs. Wiggins will let you keep him."

Which the next-door lady did.

I set out to show how silly it was to believe that black cats must be lucky, but, somehow, I seem to have got in a muddle, for it was a grey cat that fell into the soot and had the bad luck to be blacked. This turned out to be good luck, for it was not until he became a black cat that he met Ursula. However, this brought bad luck, for because of it her night-dress and the sheets were spoiled. But this turned out to be good luck, for Ursula was allowed to keep her new friend. By that time he was grey again. So it seems to me that the question as to whether black cats are lucky or not can be best answered as follows:—

Black cats are fully as lucky as grey,

And grey are as lucky as black;

While yellow and white are as lucky as they,  
None of them luckiness lack.

Luck from no colour or hue can be got,

Experience teaches us that;

So whether a cat be lucky or not—

Mainly depends on the cat.

# WIRELESS PROGRAMME—TUESDAY (March 10th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the stations 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—Druid Stones," by Patricia Johnson.
- 4.0-5.0.—Time Signal from Greenwich. "Books to Read," by Ann Spice. "Planning the Child's Day at Home," by Muriel Wrinch. Organ and Orchestral Music, relayed from Shepherd's Bush Pavilion.
- 5.30-6.15.—CHILDREN'S CORNER: "The Orphan Pigs," told by Madelein Celler. "The Legend of Finn," from "My Book of Beautiful Legends," by Christine Chandler; and Eric Wood. Edith Lake (Violoncello Solos).
- 6.40-6.55.—Capt. H. G. MANSFIELD, late of the Royal North-West Mounted Police, "Confessions of a Constable."
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
Mr. A. S. E. ACKERMANN, B.Sc., Eng. (Lond.), A.M.I.C.E., "Popular Fallacies in Engineering and Science." *S.B. to all Stations.* Local News.
- 7.30-9.30. Programme Provided by the *EVENING STANDARD* NEWSPAPER. *S.B. to all Stations.*

Vocalists:

- TETRAZZINI (Soprano).
- PHYLLIS LETT (Contralto).
- DINHGILLY (Operatic Baritone).
- JOHN GOSS (Baritone).

Instrumentalists:

- LAMOND (Pianoforte).
- W. H. SQUIRE (Violoncello).
- ISOLDE MENGES (Violin).
- THE KEDROFF QUARTET.

- 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
Prof. R. S. RAIT, C.B.E., LL.D., "Seven Critical Moments in British History—The Union of the Kingdoms." *S.B. from Glasgow 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.

- 3.30-4.0.—Lozells 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: S. Scott Whitehouse, "Music in the Home." Norah Tarrant (Contralto).
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Teens' Corner": Mr. J. R. Ratcliffe (of the Birmingham Natural History and Philosophical Society), "The Lost Centuries."
- 7.0-11.0.—Programme *S.B. from London.*

## 6BM BOURNEMOUTH. 385 M.

- 3.45-5.0.—Travel Talk to Women: "A Trip to Kyoto (Japan)," by Major Cooper-Hunt. The Bijou Military Band. John Turner (Tenor).
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: "Theatre Art" (1), by Maxwell Armfield.

- 6.30-6.45.—Farmers' Talk: "Potato Cultivation," by J. M. Templeton, B.Sc.
- 7.0-11.0.—Programme *S.B. from London.*

## 5WA CARDIFF. 351 M.

- 3.0-3.30.—Transmission to Schools (Musical).
- 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, "The British School of Water Colour Painters."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.40-6.55.—Mr. R. T. Evans, B.A., "Economics of Everyday Life."
- 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 to 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.—Sam Barraclough (Cornet). Cissie Humble (Soprano). Gramophone Records.
- 3.45-5.15.—Tilley's Restaurant Orchestra, relayed from Blackett Street. Archibald Armstrong (Baritone).

- 5.15-6.0.—CHILDREN'S CORNER.
- 6.40-6.55.—Mr. T. W. Moles, B.A., B.Sc., "Northumberland and Durham Place Names."
- 7.0-11.0.—Programme *S.B. from London.*

## 2BD ABERDEEN. 495 M.

- 3.30-5.0.—Concert: The Wireless Trio. Colin M. MacLeod (Baritone). Andrew Watson and Jessie Riach ('Cellists). Feminine Topics.
- 5.15-6.0.—CHILDREN'S CORNER: Some Spring Songs.
- 6.40-7.0.—Mr. Harry Townend, M.A., "Art—Recent Developments."
- 7.0-11.0.—Programme *S.B. from London.*

## 5SC GLASGOW. 420 M.

- 3.30-4.30.—The Wireless Quartet. James Cottingham (Baritone).
- 4.45-5.15.—WOMEN'S HALF-HOUR: May Gilchrist, "Hollywood."
- 5.15-6.0.—CHILDREN'S CORNER: Lecture Recital of Music for Young People. Mr. A. M. Henderson (Lecturer and Pianist). Mrs. A. M. Henderson (Singer).
- 6.0-6.5.—Weather Forecast for Farmers.
- 7.0-9.40.—Programme *S.B. from London.*
- 9.40.—Prof. R. S. RAIT, C.B.E., LL.D., "Seven Critical Moments in British History—The Union of the Kingdoms." *S.B. to all Stations.* Local News.
- 10.0.—Programme *S.B. from London.*
- 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 485.

## EVENTS OF THE WEEK.

### SUNDAY, March 8th.

- LONDON and "5XX," 3.0.—Organ Recital, relayed from the National Institute for the Blind.
- BIRMINGHAM and "5XX," 9.0.—The Opera, "Pagliacci" (Leoncavallo): Performed by the British National Opera Company. *S.B. to other Stations.*
- CARDIFF, 8.10.—Symphony Concert, relayed from the Park Hall.
- MANCHESTER, 3.0.—Chamber Music—The Catterall Quartet.
- NEWCASTLE, 3.0.—Recital of Ancient Hebrew Melodies.
- ABERDEEN, 9.0.—Oratorio, "The Crucifixion" (Stainer).

### MONDAY, March 9th.

- LONDON and "5XX," 7.30.—Symphony Concert, conducted by PERCY PIIT.
- BOURNEMOUTH, 7.30.—Wagner Evening.
- MANCHESTER, 7.30.—Symphony Concert.
- NEWCASTLE, 7.30.—The Dance Music Tradition—Elizabethan, Restoration, Georgian. Victorian and Present Day Dances.
- GLASGOW, 7.30.—"A Night in Holland." *S.B. to other Stations.*
- BELFAST, 7.30.—Operatic Programme.

### TUESDAY, March 10th.

- LONDON and "5XX," 9.0.—Mmo. TETRAZZINI. *S.B. to all Stations.*
- "5AX," 7.30.—Ballads, Old and New.
- LIVERPOOL, 7.30.—The Liverpool Philharmonic Society's 10th Concert: Conducted by GRANVILLE BANTOCK.
- WEDNESDAY, March 11th.
- LONDON and "5XX," 7.30.—A London

Programme. 10.30-11.0.—HENRY AINLEY and CATHLEEN NESBITT in scenes from "Anthony and Cleopatra" (Shakespeare).

- BIRMINGHAM, 8.30.—Old English Music.
- CARDIFF, 7.30.—"Tannhäuser" (Wagner).
- MANCHESTER, 7.30.—"The Seven Thirty Revue."
- NEWCASTLE, 7.30.—Garden Scenes from Opera.
- BELFAST, 7.30.—Symphony Concert.
- HULL, 7.30.—"The Dream of Gerontius" (Elgar). The Hull Vocal Society and Astra Desmond, Hubert Eisell, Herbert Heyner. Conducted by Dr. HENRY COWARD.

### THURSDAY, March 12th.

- ALL STATIONS, 8.0.—The Musical Miracle Play, "The Pilgrim's Progress." Music by Edgar Stillman Kelley. Conducted by JOSEPH LEWIS. Relayed from the Royal Opera House, Covent Garden.

### FRIDAY, March 13th.

- LONDON and "5XX," 7.30.—The Band of H.M. Royal Air Force.
- CARDIFF, 7.30.—Song Cycle, "The Fair Maid of the Mill" (Schubert).
- ABERDEEN, 8.0.—"An Hour with Elgar."
- GLASGOW, 7.35.—"Scots Night."

### SATURDAY, March 14th.

- LONDON, 8.30.—"A New Feature by Old Friends."
- BOURNEMOUTH and "5XX," 8.0.—"Pictures"—Well known paintings brought to life.
- ABERDEEN, 7.30.—The Catterall Quartet.

# WIRELESS PROGRAMME—WEDNESDAY (March 11th.)

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: "Radio Telephony," by Mr. H. J. HINKS (Radio Association).

4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Rupert Bruce (Baritone). "My Part of the Country," by A. Bonnet Laird. "Women of the Past—(2), Lucrezia Borgia," by Helen Townroe.

5.30-6.15.—CHILDREN'S CORNER: "Children Down the Ages, in Saxon Times," by J. St. Clair Henderson. Dance Music.

6.40-6.55.—"The Humours and Curiosities of Parliament, The Speaker who Does Not Speak," by "An M.P."

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

Prof. T. H. PEAR, M.A., B.Sc., "Psychology—What are Complexes?" *S.B. from Manchester to all Stations.* Local News.

### A "London" Programme.

NANCY ROYLE (Soprano).

MICHAEL HEAD (Baritone).

DOROTHY BOYD (Recital).

ERNEST WELLBELOVED (Entertainer). THE WIRELESS ORCHESTRA: Conducted by DAN GODFREY, Junr.

7.30.—The Orchestra. March, "In Bond Street" ..... Kollo Overture, "Nell Gwyn" ..... German Waltz, "Nights of Gladness" ..... Ancliffe Michael Head (at the Piano).

"Sally in Our Alley" ..... arr. M. Head "The Bailiff's Daughter of Islington." Ernest Wellbeloved in London Humour.

Suite, "London, Day by Day" Mackenzie Nancy Royle.

8.30.—"Songs of Old London" Herbert Olcott (6) "Down Vauxhall Way"; "Buy My Strawberries"; "The Nightingales of Lincoln's Inn"; "May Day at Islington."

The Orchestra. Clog Dance, "Handel in the Strand" Granger

Suite, "Old Kensington" ..... Study Dorothy Boyd.

"The Music in Our Street" (A Word from a Girl who Lives in It) ..... R. C. Lehmann Michael Head.

9.0.—Song Cycle, "Songs from the Pavement" F. J. Hewitt (31)

"In Old Piccadilly"; "London River"; "Oasis"; "Street Music." Ernest Wellbeloved

In Chevalier Reminiscences. The Orchestra. "Cockney Suite" ..... Kstelcy

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

Mr. H. M. TOMLINSON; "Travel Talk—Tropical Forests." *S.B. to all Stations except Bournemouth.*

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

10.5.—Michael Head and Nancy Royle. "Cries of Old London"

Arranged for Voices, Strings, and Piano-forte by VINCENT THOMAS. Notes spoken by OCTAVIUS PINK. The Orchestra.

"Glimpses of London" ..... Ivy 10.30-11.0.—For Particulars See Centre Column. 11.0.—Close down.

## 5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Piano-forte Quintet. 5.0-5.30.—WOMEN'S CORNER: Louise Thibault, "Physical Culture Talk."

## LONDON—SPECIAL TRANSMISSION.

10.30-11.0.

*S.B. to other Stations.*

HENRY AINLEY

and

CATHLEEN NESBITT

in Scenes from

"Anthony and Cleopatra" (Shakespeare).

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Teens' Corner": T. Howard Rogers, F.R.M.S., "Waves, Winds, and Tides."

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Prof. T. H. PEAR. *S.B. from Manchester.* Local News.

### Requested Items.

THE STATION ORCHESTRA.

MARIE HOWES (Mezzo-Soprano).

HAROLD CASEY (Baritone).

WILLIAM PRIMROSE (Solo Violin).

7.30.—The Orchestra. Overture, "The King of Yvetot" ..... Adam Harold Casey.

"The Fiddler of Dooney" Gladys Taylor (35)

"Beauty" ..... Gladys Taylor "Gipsy John" ..... Frederick Clay (1)

Sicilienne from Flute Sonata ..... Bach-Alex Chaconne (Unaccompanied) ..... Bach The Orchestra.

Suite, "Pagoda of Flowers" Woodforde-Finden (1)

8.30.—Marie Howes. A Recital of Old English Songs.

"Phyllis Was a Faire Maide" Giles Earl, 1615, arr. Keel (1)

"Weep You No More" John Dowland, 1603, arr. Keel (1)

Ayres for Lute "Come Again" John Dowland, 1597, arr. Keel (1)

"When From My Love I Lookte" John Bartlett, 1606, arr. Keel (1)

Elizabethan Songs "Cradle Song" William Byrd (14)

"It Was a Lover and His Lass" Thomas Morley (1)

"The Briery Bush" arr. Cecil Sharp (11)

Folk Songs "William Taylor" arr. Cecil Sharp (11)

"Evening Prayer" arr. Cecil Sharp (2)

"O Ponder Well" ..... Goy (1)

"Nymphs and Shepherdess" Parcell (11)

17th and 18th Century "Phyllis Has Such Charming Graces" arr. Lane Wilson (1)

"Over the Mountains" Quilter

9.0.—The Orchestra. Spanish Ballet Music ..... Desormes Harold Casey.

"Linkman Larry" ..... Beryl Gover "Maire, My Girl" ..... Aiken

"The Lute Player" ..... Graham Peck 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.* Mr. H. M. TOMLINSON. *S.B. from London.* Royal Horticultural Society Talk. *S.B. from London.* Local News.

10.5.—William Primrose. "Passacaglia" ..... Handel-Harty "Snowy-Breasted Pearl" O'Connor-Morris Nocturne in E Flat ..... Chopin Tarantella ..... Sarasate The Orchestra. "Danza d'Amore" ..... Solo "Danse des Bacchantes" ..... Gounod "The Yeomanry Patrol" ..... Squire (1)

10.30-11.0.—Programme *S.B. from London.*

## 6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Gardening Talk to Women. Grace Ivell and Vivian Worth (Entertainers). Bob Stokes (Baritone). Ronald Gourley (Entertainer).

5.0-6.0.—CHILDREN'S CORNER. 6.0-6.30.—Scholars' Half-Hour: "Home Life of a Seventeenth Century Diarist," by Mrs. Eric Sharpe, M.A.

6.30-6.45.—Talk by Station Director. 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Prof. T. H. PEAR. *S.B. from Manchester.* Local News. 7.30-8.0.—Interval.

### Winter Gardens Night.

THE MUNICIPAL ORCHESTRA:

Conducted by Sir DAN GODFREY.

ALEX CHENTRENS (French Comedian).

HEND WOLTERS (Solo Cello).

8.0.—Orchestra. "Two Slavonic Dances" ..... Dvorak Overture, "Oberon" ..... Weber

Valsette, "Wood Nymphs" ..... Eric Coates Alex Chentrens.

Gavotte ("Mignon") ..... Thomas Second Selection from "Lilac Time" Schobert-Clusam

Interval. Orchestra.

"La Ferie" ..... Lacombe (5) Hend Wolters.

"The Swan" ..... Saint-Saens Alex Chentrens.

Orchestra. "Punch and Judy Ballet" ("The Punch Bowl") ..... N. O'Neill

Selection, "Cavalleria Rusticana" Mascagni 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Royal Horticultural Society Talk. Local News.

10.20-11.0.—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.—Principal J. C. Newsham, of Monmouthshire Agricultural Institute: "Modern Methods of Pig-Keeping."

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Prof. T. H. PEAR. *S.B. from Manchester.* Local News.

7.30.—"Tannhäuser" and "The Minstrels' Tournament on the Wartburg" (Richard Wagner).

Dramatis Personæ: Hermann, Landgrave of Thuringia HARRY BRINDLE (Bass)

Tannhäuser ..... HERBERT THORPE

Wolfram von Eischenbach (Knights and Singer) JOSEPH FARRINGTON

Walther von der Vogelweide ..... WILLIAM HESELTINE

Bitterolf ..... S. HARRISON

Heinrich von Schreiber Reinmar von Zweiter ROLAND WEST

Elizabeth, Niemo of the Landgrave TOM DICKENS-ALEXANDER

Venus ..... MAY BLYTH A Young Shepherd ..... MAY BLYTH

Chorus ..... WINIFRED BARRY THE "5WA" CHOIR THE STATION SYMPHONY ORCHESTRA:

Conducted by WARWICK BRAITHWAITE. Thuringia, The Wartburg. The Beginning of the 13th Century.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 456.

# WIRELESS PROGRAMME—WEDNESDAY (March 11th.)

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

Act I, Scene 1.—Interior of Venus Mountain.  
 Scene 2.—The Valley of the Wartburg.  
 Act II.—The Hall of the Wartburg.  
 Act III.—The Valley of the Wartburg.  
 9.30.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Mr. H. M. TOMLINSON. *S.B. from London.*  
 Royal Horticultural Society Talk. *S.B. from London.* Local News.  
 10.5.—"Tannhäuser" (Continued).  
 10.30-11.0.—Programme *S.B. from London.*  
**2ZY MANCHESTER. 375 M.**  
 3.0-3.30. Concert by the "2ZY" Quartet.  
 4.0-4.30. Concert by the "2ZY" Quartet.  
 3.30-4.0.—Broadcast for Primary Schools: Mr. H. B. Brennan, B.A., "Queen Elizabeth."  
 4.30-5.0.—WOMEN'S HALF-HOUR: Albert Cooke (Tenor).  
 5.0-6.0.—CHILDREN'S CORNER.  
 6.30-6.55.—Major W. Peer Groves, "Across the Continent by Easy Stages" (2).  
 7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Prof. T. H. PEAR, M.A., B.Sc., "Psychology—What are Complexes?" *S.B. to all Stations.* Local News.  
 7.30. THE NEW(S) BULLETINS  
 Present  
 "The Seven-Thirty Revue."  
 WELL-KNOWN ARTISTS—"2ZY" REVUE CHORUS—"2ZY" QUARTET.  
 In Six Scenes.  
 Book by Herbert C. Sargent.  
 Overture by "2ZY" Quartet.  
 No. 1.  
 The Chorus Prepare the Way.  
 Song, "Listening on Some Radio."  
 Song and Chorus, "Come Round London With Me" ..... *Ayer* (5)  
 Sketch, "Comforts," by Herbert C. Sargent  
 No. 2.  
 Song and Chorus, "Old King Cole" ..... *Garston*  
 Song and Chorus, "I Knew Something" ..... *Wreford* (16)  
 "2ZY" Quartet.  
 Sketch, "A Trifle in Cross Talk."  
 No. 3.  
 Duet, "Sighing."  
 Song and Chorus, "The Missis is Going Away."  
 "2ZY" Quartet.  
 Sketch, "Brighter Dartmoor."  
 No. 4.  
 Song and Chorus, "Sahara" ..... (9)  
 Duet, "My English Rose" ..... *Garston*  
 "2ZY" Quartet.  
 Sketch, "A Salt (Sea) Mixture."  
 No. 5.  
 Quartet, "Bolshevik Love."  
 Duet, "By and By."  
 "2ZY" Quartet.  
 Sketch, "Mrs. Hamblett Records Her Vote."  
 No. 6.  
 Song, "Lena."  
 Duet, "Make Up" ..... *Darowski* (3)  
 "2ZY" Quartet.  
 Sketch, "Buying a Sewing Machine."  
 Finale.  
 Vocal Numbers Rehearsed by ERIC FOGG.  
 Produced by VICTOR SMYTHE.  
 9.30.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Mr. H. M. TOMLINSON. *S.B. from London.*  
 Royal Horticultural Society Talk.  
 Local News.  
 10.5. EDWARD ISAACS (Pianoforte Recital).  
 Fantasia in C Minor ..... *Bach*  
 Pastorale in F Major ..... *D. Scarlatti*  
 Allegro Vivace in A Major ..... *D. Scarlatti*  
 Rondo in C Major ..... *Beethoven*  
 Nocturne in D Flat ..... *Chopin*  
 Bolero .....

10.30.—MR. W. F. BLETCHER, Examiner in Spanish to the U.L.C.I., Spanish Talk.  
*S.B. to Stoke-on-Trent.*  
 11.0.—Close down.  
**5NO NEWCASTLE. 400 M.**  
 3.45-5.15.—The Rev. A. Bodycombe (Tenor).  
 The Station Sextet. Mrs. S. K. Barber,  
 "After Lent Dishes." Isabel Spence  
 (Soprano).  
 5.15-6.0.—CHILDREN'S CORNER.  
 6.0-6.20.—Scholars' Half-Hour.  
 6.35-6.45.—Farmers' Corner: Mr. H. C. Pawson,  
 "Spring Sown Crops" (1).  
 7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Prof. T. H. PEAR. *S.B. from Manchester.* Local News.  
**Garden Scenes from Opera.**  
 BLANCHE ALLEN (Soprano).  
 CHARLES HEDGES (Tenor).  
 THE STATION ORCHESTRA:  
 Conductor, EDWARD CLARK.  
 7.30. "ROMEO AND JULIET" (*Gounod*).  
 Orchestra.  
 Overture. Charles Hedges.  
 Cavatina from Act II.  
 Blanche Allen and Charles Hedges.  
 "Une Nuit Divine."  
 8.0. "MADAME BUTTERFLY" (*Puccini*).  
 Orchestra.  
 Selection.  
 Blanche Allen and Charles Hedges.  
 Duet from Act I. ("Oh, Quanti occhi fsi")  
 8.25. "BORIS GODOUNOV" (*Moussorgsky*).  
 Orchestra.  
 Polonaise.  
 Blanche Allen and Charles Hedges.  
 Duet of Dmitri and Marina.  
 Orchestra.  
 March of the Tsarevitch Dmitri.  
 9.0. THE "5NO" MERRY ORPHANS  
 Make Their Bow. Snatches of Song. A  
 Bit of Back Chat. Jazz, Jokes, and High  
 Jinks. Some Rag—and That's That.  
 9.30.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Mr. H. M. TOMLINSON. *S.B. from London.*  
 Royal Horticultural Society Talk.  
 Local News.  
 10.5. The "5NO" Merry Orphans.  
 10.30-11.0.—Programme *S.B. from London.*  
**2BD ABERDEEN. 495 M.**  
 3.30-5.0.—Concert: The Wireless Trio. Winifred  
 McLeod (Contralto). Feminine  
 Topics.  
 5.30-6.0.—CHILDREN'S CORNER.  
 6.40-7.0.—Mr. James W. Stewart, Secretary  
 of League of Nations Union for the  
 North, "The League of Nations At  
 Work—Impressions of Geneva."  
 7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Prof. T. H. PEAR. *S.B. from Manchester.* Local News.  
**A Light Programme.**  
 NELL DAVIS (Soprano).  
 HELENA CECILE (Entertainer).  
 THE "2BD" REPERTORY PLAYERS.  
 THE WIRELESS SEXTET.  
 7.30. Sextet.  
 Selection of Chevalier's Coster Songs ... (13)  
 7.40. Nell Davis.  
 Waltz Song ("Tom Jones") ..... *German*  
 "All For a Green Ribbon" ..... *German*  
 "I Love You So" ..... *Norton* (31)  
 "Wake Up" ..... *Phillips*  
 7.55. Helena Cecile.  
 Selections from her Repertoire.  
 8.5. "THE GANDER."  
 A Play in One Act by Arthur Black.  
 Characters:  
 William Quill (An Advocate)  
 W. D. SIMPSON  
 John Harrows (A Farmer)  
 GORDON MALCOLM  
 Christina Kynoch (A Widow)  
 CHRISTINE CROWE

Time, Present Day.  
 Scene 1.—Room in an Advocate's Office.  
 Scene 2.—A Farm Kitchen.  
 8.30. Nell Davis.  
 "Carmena" ..... *Wilson* (22)  
 "A Quaker Courtship" ..... *Fane*  
 "The Pixie Piperman" ..... *Elliott* (23)  
 "Three Roses" ..... *Arden*  
 8.45. Helena Cecile.  
 Selections from her Repertoire.  
 8.55. Sextet.  
 Selection, "Theodore and Co."  
*Novello and Kern*  
 "Marche Slave" ..... *Tchaikovsky*  
 Valse, "Oriental Memories" ..... *Collins*  
 9.15. Helena Cecile.  
 Selections from her Repertoire.  
 9.30.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Mr. H. M. TOMLINSON. *S.B. from London.*  
 Royal Horticultural Society Talk. *S.B. from London.* Local News.  
 10.5.—Scottish Association for the Speaking of Verse.  
 10.30-11.0.—Programme *S.B. from London.*  
**5SC GLASGOW. 420 M.**  
 11.30-12.30.—Mid-day Transmission.  
 3.30-4.0.—Broadcast to Schools.  
 4.0-4.45.—The Wireless Quartet and Donald  
 Neilson (Tenor).  
 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.—Mr. J. R. Peddie, "Literature."  
 7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Prof. T. H. PEAR. *S.B. from Manchester.* Local News.  
**Light Opera and Musical Comedy.**  
 THE STATION ORCHESTRA:  
 Conducted by H. A. CARBUTHERS.  
 ROBERT WATSON (Baritone).  
 DOROTHY PUGH (Soprano).  
 Orchestra.  
 7.30. Selection, "The Cabaret Girl" ..... *Kern*  
 Selection, "The Maid of the Mountains"  
*Fraser-Simson*  
 8.0. Dorothy Pugh and Robert Watson.  
 Baritone Solo, "Jack's the Boy" ..... ("The Geisha")  
 Soprano Solo, "The Amorous Goldfish" ..... *S. Jones*  
 Duet, The Swing Song ..... *Messenger*  
 Baritone Solo, "The Jovial Monk" ("La Poupée") ..... *Andran*  
 Soprano Solo, "Hey, Dilly, Dilly" *German*  
 8.20. Orchestra.  
 Selection, "The Arcadians"  
*Monckton and Talbot*  
 Selection, "The Messenger Boy"  
*Caryll and Monckton*  
 8.50. Dorothy Pugh and Robert Watson.  
 Soprano Solo, Waltz Song ("Merrie of England") ..... *German*  
 Baritone Solo, "Yeomen of England"  
 Soprano Solo, "Pipes of Pan"  
*Monckton and Talbot*  
 Baritone Solo, "Four Jolly Sailormen"  
*German*  
 Soprano Solo, "The Little Corporal"  
 ("The Duchess of Dantzig")  
 Baritone Solo, "Noblesse Oblige"  
*Ivan Caryll*  
 9.10. Orchestra.  
 Selection, "A Chinese Honeymoon"  
*Talbot*  
 Concert Valse, "The Chocolate Soldier"  
*Stras* (5)  
 9.30-10.0. } Programme *S.B. from London.*  
 10.30-11.0. }  
 10.0-10.30. } DANCE MUSIC relayed from the  
 11.0-11.30. } 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 page 496.

# A Musical "Pilgrim's Progress."

Described by Percy A. Scholes.

BUNYAN says of himself, "I was of a low and unconsiderable generation, my father's house being of that rank which is meanest and most despised of all families of the land—I never went to school to Aristotle or Plato, but was brought up in my father's house in a very mean condition amongst a company of poor countrymen."

Yet, with all this, he wrote the book which, during the two centuries that followed its publication in 1678, became the household companion of more of his countrymen than any other book—except the Bible.

One reason for the popularity of "The Pilgrim's Progress" lies in the wonderful beauty of much of its language. The other reason lies in its humanity. The stern Puritan theology and the literal interpretation of Scripture upon which the allegory is based have to-day fewer adherents. Hell fire is not with us the reality it was to Bunyan and the Baptist congregation to whom, for over thirty years, he administered. But the problem of escape from the cares and sins of life into a region of freedom and spiritual joy is one which still perplexes, and the broad lines of Bunyan's allegory are understood by many by whom some of its details of inner meaning now pass almost unnoticed. As Froide has said:—

"The 'Pilgrim's Progress,' though professedly an allegoric story of the Protestant plan of salvation, is conceived in the large, wide spirit of humanity itself. Anglo-Catholic and Lutheran, Calvinist and Deist, can alike read it with delight, and find their own theories in it. Even the Romanist had only to blot out a few paragraphs, and can discover no purer model of a Christian life to place in the hands of his children."

## THE NEGLECT OF A MASTERPIECE.

At times, this masterpiece of English literature passes under a cloud. It is never without its own special public, but for periods great masses of English people forget it, and then something brings it again into the sunlight. It was partly forgotten when, in 1830, Southey published an edition of it, and Macaulay, by a famous essay in the *Edinburgh Review*, called it again to the notice of the cultured.

Perhaps the author and composer of this "Musical Miracle Play" have an object in view similar to that of Macaulay. Dr. Johnson took on his knee Bishop Percy's little daughter and asked her how she liked "The Pilgrim's Progress."

She answered that she had not read it.

"No?" said the Doctor, "then I would not give one farthing for you!"

What, according to Dr. Johnson's standards, is the money value of the two million or so of us who form to-night's audience? Do we or do we not amount to two million farthings?

## A "MUSICAL MIRACLE PLAY."

To-night's performance is of what (recalling the religious drama of the Middle Ages) is entitled "A Musical Miracle Play." The text, by Elizabeth Hodgkinson, is based upon Bunyan's work. Sometimes it uses his very words, but more often it seeks to bring his general scheme and his thought (his "scenario," as we may say) within the limits of an evening's musical treatment by means of concise paraphrases, and, of course, by rigid exclusion of the unessential. With what success this difficult task has been accomplished the listeners must judge.

The Composer, DR. EDGAR STILLMAN KELLEY, was born in Wisconsin sixty-eight years ago. He has had a busy general career as an organist, University Professor of Music, Teacher of Piano, head of the Composition Department in the Cincinnati Conservatory, Comic Opera Composer and Conductor, Music Critic and Author. He tells us in the Preface of this work that he had for many years "entertained the project of writing music to illustrate scenes from Bunyan's 'Pilgrim's Progress,'" and that it was by a "happy coincidence" that this "poetic treatment of the allegory" was at last offered to him.

The work was first performed at the Cincinnati "May Festival," in 1918.

## CHARACTERS REPRESENTED.

Christian	Baritone
Faithful	Baritone
The Dreamer	Baritone
Mr. Worldly Wiseman	Baritone
Evangelist	Tenor
Hopeful	Tenor
Apollyon	Bass
Mr. Money-Love	Bass
Shepherd Boy	Soprano
First Shepherd	Soprano
Angel	Soprano
Madam Bubble	Soprano
Celestial Voices	Chorus
Voices of the Spirit	Chorus of Altos
Voices of Doom, Neighbours, Vendors, and Visitors at the Fair, Fiends, Heavenly Host, etc.	Chorus of Mixed Voices

## PROLOGUE.

This opens with a slow Orchestral Introduction. The two *motifs* which are heard in the first bars (a two-note dropping *motif* and a four-note rising *motif*) are much used throughout the early part of the work. We may call these the DOOM *motifs*.

### THE DREAMER (Baritone)—

As I walked through this world's vast wilderness,

He goes on, very much in Bunyan's words, to describe how he "dreamed a dream," in which he saw the City of Destruction, with Christian weeping and trembling as he read in the book which foretold the coming doom.

## THE CITY OF DESTRUCTION.

The two "DOOM" *motifs* just mentioned appear here in both Orchestral and Choral parts.

The Chorus, "VOICES OF DOOM," are heard telling of the coming disasters, whilst CHRISTIAN laments and asks "What shall I do to be saved?"

THE WIFE tries to calm him by expressions of love and joy, and NEIGHBOURS plead with him to throw off his heaviness.

Then the EVANGELIST is heard urging Christian to "flee from the Wrath to come," and at intervals Christian's voice is heard lamenting.

CELESTIAL VOICES (note their characteristic *motif*, an undulating passage, often used later when they sing) urge Christian *Commit Thy Ways Unto the Lord*.

## CHRISTIAN'S DEPARTURE.

As he begins to sing, a hint of the CELESTIAL VOICE *motif* is heard from the Orchestra. He sings of the "something" that whispers to him of "light where all was dark," of comfort, "where all was comfortless."

## THE WICKET GATE.

This section opens with a brief ORCHESTRAL INTRODUCTION, largely developed out of the dropping DOOM *motif*.

THE DREAMER is heard—*Behold, where Christian comes, a Pilgrim now.*

CHRISTIAN enters singing—*Behold, how good the Lord is!*

CELESTIAL VOICES (the voice of Christian being heard with them) sing—*Knock, and it shall be opened unto you.*

CHRISTIAN and the CELESTIAL VOICES are then much heard, in alternation.

## PART I.

### THE ARMING OF CHRISTIAN.

CHOIRS OF SHINING ONES (The voice of Christian joining in) *Arise, be of good courage.*

The musical material of Christian's arming is of great subsequent importance.

## THE VALLEY OF HUMILIATION.

This section opens with an Orchestra PASTORAL, in which the Oboe (representing a Shepherd's pipe) is prominent.

THE DREAMER says: *I dreamed again, and to a valley spread.*

A beautiful valley is seen, with, on a little hill, a SHEPHERD BOY watching his flock. The sun shines, but a few clouds threaten storm.

The Shepherd Boy's beautiful song is by John Bunyan himself:—

He that is down need fear no fall,  
He that is low, no pride;  
He that is humble ever shall  
Have God to be his guide.  
I am content with what I have,  
Little it be or much;  
And, Lord, contentment still I crave,  
Because Thou savest such.  
Fulness to such a burden is  
That go on pilgrimage,  
Here little, and hereafter bliss,  
Is best from age to age.

The Shepherd Boy plays his pipe.

CHRISTIAN (The Orchestral accompaniment here is developed out of the SHEPHERD BOY'S PIPE *motif*, and both the Boy's pipe and his voice are heard in interpolation. As Christian sings the sky gradually darkens): *This is the Valley of Humiliation.*

CHORUS OF FIENDS (The sky has become black): *With storm and with tempest.*

CELESTIAL VOICES: *Fear thou not, Christian!*

The CHORUS OF FIENDS is again heard, and, at last, APOLLYON himself (as he enters, Christian draws aside): *I come like a storm, a destroying wind.*

A dialogue between APOLLYON and CHRISTIAN follows, and, at last, Apollyon attacks and wounds Christian.

Then Christian suddenly seizes his sword and attacks Apollyon, giving him a deadly thrust. Apollyon and his Fiends take flight, and CELESTIAL VOICES are heard: *They are fled like a dream.*

The CELESTIAL VOICES are again heard, the Voice of CHRISTIAN interpolating expressions of triumph.

## PART II.

### VANITY FAIR.

There is a short Orchestral Introduction.

THE DREAMER: *And now, behold the town of Vanity.*

At this point, in a stage performance, the Curtain would rise, disclosing in the foreground booths or houses, suggestive of mediæval Europe, in the background buildings and monuments of ancient Rome, Greece, Egypt and Babylon. The booths are separated by little alley-ways into groups, with signs indicating nationalities, as "Italian Row," "British Row," "French Row," "Spanish Row," "German Row."

CHORUS OF VENDORS AND PEOPLE OF THE FAIR—*Vanity! Vanity! all is Vanity. Buy of our vanities, buy of our pleasures.*

CHRISTIAN, FAITHFUL and HOPEFUL enter, clad as pilgrims.

MR. WORLDLY WISEMAN, MR. MONEY-LOVE, ATHEIST, CHRISTIAN and HOPEFUL engage in debate. The VOICES OF THE SPIRIT and the CHORUS OF VENDORS are also heard. Then the VOICES OF THE SPIRIT (Hopeful's voice being meanwhile heard) sing, *Love not the world.*

MR. WORLDLY WISEMAN scoffs at Hopeful. MR. MONEY-LOVE beckons to the DANCERS of the German Row, who enter, accompanied by the God of Mammon, together with his

(Continued on the facing page.)



# THE PROGRAMME—THURSDAY.

(Continued from the previous page.)



Mr. JOSEPH FARRINGTON.

priests, priestesses and attendants. At length he approaches Christian, jingling the money in his pocket. He, CHRISTIAN and HOPEFUL contend in argument.

VOICES OF THE SPIRIT (The Voice of Faithful being also heard)—*Love not the world.*

MR. MONEY-LOVE sings again—*Pestilent fellows*; he then goes hastily away. The Spanish Dancers enter. Later there enter the CHORUS

OF DANCERS with MADAM BUBBLE, who tries to tempt the Pilgrims—*Come hither, Pilgrims—and I will soothe you as a tired child.* MADAM BUBBLE attempts sorcery. She sings—*Short is our life! Why should we weep?* CHRISTIAN repels her.

MR. MONEY-LOVE re-enters, with Bailiffs and Executioners.

VENDORS AND PEOPLE (Mr. Money-Love, Atheist, Christian, Hopeful and others meantime singing)—*Away with them.* The Bailiffs seize the Pilgrims and conduct them from the Fair. From time to time the mob attempt to tear the Pilgrims from the Officers and the utmost disorder prevails.\*

### PART III.

#### THE DELECTABLE MOUNTAINS.

This peaceful section, a great contrast to what has just been heard, opens with another

\* This work, though called "A Musical Miracle Play," is in reality of the character of scenes from such a play. Thoughtful readers and listeners may have noticed that Hopeful and Faithful have above been joined to Christian, without any explanation. At the present point Faithful disappears, equally without explanation. It seems necessary to call attention to this, lest bewilderment should be caused.

### ALL STATIONS PROGRAMME. Relayed from the Royal Opera House, Covent Garden, London.

8.0-9.30 and 9.45-10.15.

The Musical Miracle Play,  
"The Pilgrim's Progress."  
(Edgar Stilman Kelley.)  
(First Performance in England.)

URSULA GREVILLE.  
JOSEPH FARRINGTON.  
JOHN COATES.  
DENNIS NOBLE.  
HAROLD WILLIAMS.

The Augmented  
BIRMINGHAM SYMPHONY  
ORCHESTRA.  
Conducted by JOSEPH LEWIS.

Festival Chorus of  
THE WOLVERHAMPTON MUSICAL  
SOCIETY,  
and  
THE "5IT" STATION CHORUS.

orchestral Pastoral, in which a short snatch of melody is prominent, given first to Cor Anglais, then to Clarinet, and, finally, to Flute.

THE DREAMER sings: *Christian and Hopeful now, behold, ascend Mountains Delectable.*

At this point, in the stage representation, the Curtain rises, and we see "verdant mountains with a limitless vista; shepherds in the foreground."

HOPEFUL sings: *The Lord is my shepherd,* and CHORUS OF SHEPHERDS joins in. CHRISTIAN and HOPEFUL ask questions about the land where they find themselves, and the

### SHEPHERDS answer. THE CROSSING OF THE RIVER.

After a short Orchestral Introduction—

THE DREAMER: *The Pilgrims now are come to that dark stream that lies between them and the City of God.*

CHRISTIAN and HOPEFUL sing of the faith that is in them.

During the Orchestral Intermezzo that follows darkness gradually creeps on until total gloom covers everything; the light gradually returns. The forms of CHRISTIAN and HOPEFUL are seen, as they ascend Mount Zion.

The orchestral passage becomes more and more exhilarating. At the end the clouds finally disperse and the Gates of the Celestial City are seen.

### THE CELESTIAL CITY.

A group of the King's Trumpeters clad in white raiment come forth from the Celestial City to meet the Pilgrims.

FANFARE.  
From the midst of the Trumpeters an ANGEL advances and beckons to the Pilgrims. ANGEL (the HEAVENLY HOST joining in, as below):—

This is the Gate of Heaven  
Through which the righteous enter.  
Lo, where stands without  
A heavenly company in bright  
Array to greet you!

AN ANGEL, CHRISTIAN and HOPEFUL, and the CELESTIAL CHORUS (within the Gates), and the HEAVENLY HOST, are heard in alternations.

The whole ends as all join in singing: *Blessing and Honour and Glory and Power. . . . Hosanna! Amen.*



Whitlock & Sons.  
Mr. JOSEPH LEWIS.

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: "The Children in Dickens: Joe." Lecture Recital by J. C. STOBART and R. E. JEFFREY.

4.0-5.0.—Time Signal from Greenwich. "More Letters of O Tovo," by C. Romanne Jantes. Music performed during Afternoon Tea at the Trocadero. "Turtle Hunting," by Arnot Robertson.

5.30-6.15.—CHILDREN'S CORNER: "The Magic Moonstone," from "Cassell's Children's Annual." L.G.M. of "The Daily Mail"—"Zoo Story."

6.35-6.40.—Market Prices for Farmers.

6.40-6.55.—Mr. C. WHITAKER-WILSON: "The Origin of Some of Our Ball Games."

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

FRENCH TALK, under the auspices of L'Institut Français. S.B. to all Stations. Talk by the Radio Society of Great Britain. S.B. to all Stations.

Capt. P. P. ECKERSLEY: "Technical Topics." S.B. to all Stations. Local News.

7.50-8.0.—Interval.

8.0.—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. Local News.

9.45.—All Stations Programme (Continued).

10.15.—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: Jessie Bayliss Elliott, D.Sc. (of the Birmingham Natural History and Philosophical Society): "The Perfume of Flowers." Edith Paddock (Soprano).

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Teens' Corner: Frank Jones: "Grammar and Smiles."

7.0-11.0.—Programme S.B. from London.

### 6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk to Women: "London Papers." The "6BM" Trio: Austin Dewdney (Solo Pianoforte).

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: "Gravitation," by R. M. Clark, B.Sc.

6.30-6.45.—Farmers' Talk: "The Value of Sugar Beet in Agriculture," by Capt. Seaward.

7.0-11.0.—Programme S.B. from London.

### 5WA CARDIFF. 351 M.

3.0-4.0.—New Gramophone Records.

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Mr. J. Kyrie Fletcher: "The Romance of Welsh Porcelain: The Old Swansea Pottery."

7.0-11.0.—Programme S.B. from London.

### 2ZY MANCHESTER. 375 M.

4.30-5.0.—WOMEN'S HALF-HOUR.

5.0-6.0.—CHILDREN'S CORNER.

6.30-6.35.—Boy Scouts' Local News Bulletin.

6.35-6.55.—Mr. G. H. Bowker: "Sense, Sentiment, and the Dog."

7.0-11.0.—Programme S.B. from London.

### 5NO NEWCASTLE. 400 M.

11.30-12.30.—Katherine Green (Soprano). Tilley's Restaurant Orchestra, relayed from Blackett Street.

3.45-5.15.—Sam Rowes (Concertina). Mabel Mayng (Soprano). Jack Todd (Tenor). Dorothea Barcroft: "Experiences in British-East Africa."

5.15-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Mr. R. E. Richardson on "Gardening."

7.0-11.0.—Programme S.B. from London.

### 2BD ABERDEEN. 495 M.

3.30-5.0.—Concert: The Wireless Trio. Winifred G. Smith (Soprano). Feminine Topics.

5.30-6.0.—CHILDREN'S CORNER.

6.5-6.35.—Girls' Guildry News Bulletin: Mrs. Glegg: Talk. Boys' Brigade News Bulletin: J. Downie Campbell, Battalion Adjutant: "Suggestions on Running a Company (3): Drill Parade."

6.40-6.55.—Programme S.B. from Dundee.

7.0-11.0.—Programme S.B. from London.

### 5SC GLASGOW. 420 M.

3.30-4.30.—The Wireless Quartet: Nina Blair (Soprano).

4.45-5.15.—WOMEN'S HALF-HOUR: Arthur Strachan: "Fishing as a Pastime for Ladies."

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.5.—Weather Forecast for Farmers.

6.5-6.20.—Girl Guides', Boy Scouts', and Girls' Guildry Bulletins.

6.40-6.55.—Programme S.B. from Dundee.

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 486.

# WIRELESS PROGRAMME—FRIDAY (March 13th.)

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. Concert: The "2LO" Trio and Mona Price (Contralto).  
 3.15-3.45.—"The West Indies," by Miss E. M. Hewitt.  
 4.0-4.30.—London Scholars' Half-Hour.  
 4.30-5.0.—Organ Music, relayed from Shepherd's Bush Pavilion.  
 5.30-6.15.—CHILDREN'S CORNER: "How the Giraffe Got His Long Neck," by H. F. Smart from "The Merry-go-Round." A Story told by Pellard Crowther. Songs by Michael Head.  
 6.40-6.55.—Miss ELLA MACMAHON, "Mrs. Poyser."  
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 G. A. ATKINSON, "Seen on the Screen." *S.B. to all Stations.* Local News.

### Request Programme

by  
 THE BAND OF H.M. ROYAL AIR FORCE.  
 (By permission of the Air Ministry.)  
 Director of Music, Flight-Lieut. J. AMERS.  
 ALEXANDER McCREDIE (Tenor).  
 GRACE IVELL and VIVIAN WORTH (Comedy Duets).  
 GEORGE ROTH (Solo Violoncello).  
 PHILIP MIDDLEMISS and WINIFRED WYNTON (Entertainers).

- 7.30. The Band.  
 March, "National Emblem" ..... Bagley  
 Grace Ivell and Vivian Worth.  
 "All Alone" ..... Irving Berlin (7)  
 "Mary Had a Little Lamb" ... P. Wray  
 "Follow the Swallow" ... Ray Henderson (7)  
 George Roth.  
 "Hungarian Rhapsody" ..... Popper  
 "Close of Summer Melody" ..... Kovacs  
 Alexander McCredie.  
 "Spirito Gentil" ("Spirit So Fair") ("La Favorita") ..... Donizetti  
 "Sigh No More, Ladies" ..... Aiken (14)  
 The Band.  
 Overture, "Morning, Noon and Night"  
 Suppe  
 Philip Middlemiss and Winifred Wynton  
 in  
 "Snatches of Conversation."  
 The Band.  
 "Ballet Egyptien" ..... Luigini  
 Grace Ivell and Vivian Worth.  
 "Cousin Clara and Her Cross-Word Craze"  
 Reg. Lov  
 "Rock-a-Bye, My Baby" ... Billy Hill (31)  
 "The Hoodoo Man" ..... Brown (31)  
 George Roth.  
 "Wie einst in schoner'n Tagen" ... Popper  
 "Spanish Serenade" ..... Glazounov  
 "Nocturne" ..... Chopin-Servais  
 Alexander McCredie.  
 "The Wayfarer's Night Song" } Easthope  
 "The Crown of the Year" ..... } Martin (5)  
 The Band.  
 Selection, "The Dollar Princess" Leo Fall  
 9.30.—TIME SIGNAL FROM GREENWICH.  
 WEATHER FORECAST and 2ND  
 GENERAL NEWS BULLETIN. *S.B.*  
*to all Stations.*  
 Talk on Foreign Affairs—"Poland." Introduced by His Excellency the POLISH MINISTER. *S.B. to all Stations.*  
 Local News.  
 10.0. The Band.  
 "Solveig's Song" ... } Grieg  
 "Anitra's Dance" ... }  
 "Serenade" }  
 "Pierrette" } ..... Chamade (5)  
 "In a Monastery Garden" ... Kotelbey (8)  
 "Rustle of Spring" ..... Sinding  
 "Humoresque" ..... Dvorak  
 "In Santa Claus' Workshop" ..... Anon.  
 The R.A.F. March.  
 10.30.—Close down.

## 5IT BIRMINGHAM. 475 M.

- 3.30-4.30.—Lozells Picture House Orchestra. W. Hurlstone (Concertina Solos).  
 5.0-5.30.—WOMEN'S CORNER: Estelle Steel-Harper, "Arts and Crafts Talk—Brasses." Elsie Wilson (Soprano).  
 5.30-6.30.—CHILDREN'S CORNER.  
 6.30-6.45.—Teens' Corner: Monsieur R. Thibault, French Talk.  
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 G. A. ATKINSON. *S.B. from London.*  
 Local News.  
 7.30.—FRENCH LECTURE, relayed from the Cosmopolitan Club. M. GEORGES D. SANDOZ, "Les Poetes Modernes de la Suisse Romande."  
 8.0. A Night of Dance Music.  
 "THE BUFFALOES" and  
 "DECAMERON" BANDS.  
 Relayed from The Palais de Danse.  
 Interludes from the Studio by  
 JACK VENABLES (Songs at the Piano).  
 "I'm Being Vamped" ... Sterndale-Bennett  
 A Few First Aid Hints ..... Grey (13)  
 "I Do Like to Sing in My Bath"  
 Sterndale-Bennett  
 "She's Got to Come from Devon"  
 Kirby and Hudson (7)  
 "She Seems to Know" Sterndale-Bennett (7)  
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Talk on Foreign Affairs—"Poland." *S.B. from London.*  
 Local News.  
 10.0.—Dance Programme (Continued).  
 10.30.—Close down.

## 6BM BOURNEMOUTH. 385 M.

- 3.0-3.30.—Educational Talk: "Birds" (2), by A. M. C. Nicholl, M.B.O.U.  
 3.45-5.0.—Cookery Talk to Women by Ada Featherstone. The Wireless Orchestra. Dennis Noble (Baritone).  
 5.0-6.0.—CHILDREN'S CORNER.  
 6.0-6.30.—Scholars' Half-Hour: "Spenser's Faerie Queene," by Miss K. E. Brooks.  
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 G. A. ATKINSON. *S.B. from London.*  
 Local News.

### A Light Programme.

- THE MOONSTONES CONCERT PARTY.  
 VICTOR HUGHES HALLETT (Sketches).  
 THE ROYAL BATH HOTEL DANCE ORCHESTRA:  
 Relayed from King's Hall Rooms.  
 Musical Director—DAVID S. LIFF.  
 7.30. The Moonstones  
 Describe Themselves.  
 8.0. Victor Hughes Hallett.  
 Sketch, "The Portrait" ..... Lord Lytton  
 Orchestra.  
 8.10. "Where is My Sweetie Hiding?" } Little  
 "Because They All Love You" }  
 "Not Here, Not There" ..... Breur (6)  
 "Oh, Peter" ..... Stafford (9)  
 8.20. Victor Hughes Hallett.  
 Skit, "Nothing to Wear."  
 8.30. JACK RICKARDS in a "Sporting Outburst."  
 Orchestra.  
 9.0. "Waltzer" ..... Brahms  
 "Rosebud" ..... Drummond (8)  
 "I Love the Moon" ..... Rubens  
 "All Alone" ..... Berlin (7)  
 9.15. The Moonstones  
 Hold a Meeting.  
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Talk on Foreign Affairs—"Poland." *S.B. from London.* Local News.  
 Orchestra.  
 10.0. "There's 'Yes, Yes' in Your Eyes" Santly (7)  
 "I'm Wonderful" ..... Darewski (7)  
 "Slipova" ..... Bargy (31)  
 10.10. VIOLET STEVENS insists on  
 Singing, "Country Life."  
 10.30.—Close down.

## 5WA CARDIFF. 351 M.

- 3.0-3.30.—Transmission to Schools. "The Story of the Sea in Poetry and Music."  
 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"; Miss Eleanor Vachell, F.L.S., Member of The Botanical Exchange Club of the British Isles, on "Wild Flowers."  
 5.15-6.0.—CHILDREN'S CORNER.  
 6.40-6.55.—Mr. Richard Treseder, F.R.H.S., on "Gardening."  
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 G. A. ATKINSON. *S.B. from London.*  
 Local News.  
 7.30. "The Fair Maid of the Mill."  
 Song Cycle by Schubert.  
 Arranged Dramatically for the First Time  
 by  
 IVOR HERBERT McCLURE.  
 Vocalists:  
 INA JANSSSEN (Mezzo-Soprano).  
 JOHN COLLINSON (Tenor).  
 Interludes by  
 THE STATION ORCHESTRA:  
 Conducted by  
 WARWICK BRAITHWAITE.  
 Ina Janssen, "Hark, Hark the Lark."  
 John Collinson, "The Miller's Song."  
 "The Brook."  
 Ina Janssen, "In Springtime."  
 John Collinson, "The Call."  
 Ina Janssen, "The Inner Light."  
 "Recognition."  
 John Collinson, "A Holiday Evening."  
 "The Question."  
 Ina Janssen, "Love's Answer."  
 "The Name."  
 John Collinson, "Aubade."  
 "Forget Me Not."  
 Ina Janssen, "The Moon."  
 John Collinson, "Doubt."  
 "Certainty."  
 Interval.  
 John Collinson, "Suspense."  
 "Content."  
 "The Rival."  
 Ina Janssen, "The Trout."  
 "Jealousy."  
 John Collinson, "The Favourite Colour."  
 "The Hated Colour."  
 Ina Janssen, "Gilly Flowers."  
 John Collinson, "Adieu."  
 "Withered Flowers."  
 Ina Janssen, "The Traveller's Song."  
 "The Miller and the Brook."  
 "The Brook's Lullaby."  
 Ina Janssen, "Litany."  
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Talk on Foreign Affairs—"Poland." *S.B. from London.*  
 Local News.  
 10.0.—"The Fair Maid of the Mill" (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. }  
 3.30-4.0.—Broadcast to Secondary Schools (Seniors): Mr. B. E. Nicolls, B.A., Reading of Literature.  
 4.30-5.0.—WOMEN'S HALF-HOUR: Madame Fanny Brown, "Knoche—A Belgian Holiday Resort."  
 5.0-6.0.—CHILDREN'S CORNER.  
 6.30-6.55.—Farmers' Corner: "Artificial Manure," by Mr. W. A. C. Carr, Lecturer in Agriculture to the Cheshire County Council.

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# WIRELESS PROGRAMME—FRIDAY (March 13th.)

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

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

**Musical Comedy and Humour.**

HARRY HOPEWELL (Baritone).  
RONALD GOURLEY (Entertainer).  
THE "ZZY" ORCHESTRA.

7.30. Orchestra.  
Selections { "Veronique" ..... *Message*  
"The Quaker Girl" ..... *Monckton*  
Harry Hopewell.  
"Love Has Come From Lotus Land"  
("San Toy") ..... *S. Jones (31)*  
"Unavailing Little Lady" ("The Rebel  
Maid") ..... *Phillips*  
"The Chinaman's Song" ("Cairo")  
*Fletcher*

Orchestra.  
Selections { "Miss Hook of Holland"  
*Rubens*  
"The Merry Widow" ..... *Lehar*  
Ronald Gourley  
Will Entertain.

Orchestra.  
Selection, "Mr. Manhattan" ..... *H. Talbot*  
Harry Hopewell.  
"A Peaceful England" ("Merrie England")  
*German*

"The Fishermen of England" ("The Rebel  
Maid") ..... *Phillips*  
"The Shade of the Palm" ("Florodora")  
*Stuart (7)*

Orchestra.  
Selection, "The Arcadians"  
*Monckton and Talbot*  
(By Request.)  
Ronald Gourley  
Again.

8.30.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Talk on Foreign Affairs—"Poland." *S.B.*  
*from London.*  
Station Director's Talk. Local News.

10.15. Orchestra.  
Selection, "A Country Girl" ..... *Monckton*

10.30.—Close down.

**5NO NEWCASTLE. 400 M.**

3.40-4.0.—Transmission to Schools.  
4.0-4.30.—Fenwick's Restaurant Orchestra, re-  
layed from Northumberland Street.  
4.30-5.15.—Tom Heenan (Tenor). Miss Jowitt  
on "The Educational Settlement Move-  
ment."

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour.  
7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
G. A. ATKINSON. *S.B. from London.*  
Local News.

7.30. AUGUSTUS BEDDIE.  
Song Recital of  
"DOMSIE" (*Ian MacLaren*).  
THE CATTERALL QUARTET.  
JOHN OLIVERE (Baritone).  
WALLACE CUNNINGHAM (Entertainer).

8.30. The Catterall Quartet.  
Quartet in E Flat (The Harp) ..... *Beethoven*

9.0. John Olivere.  
"Thinking of You" ..... *Wilfred Shaw*  
"Mother and Me" ..... *Kathleen Caranagh*

9.10. Quartet.  
Berceuse ..... *D'Ostca Saeken*  
Londonderry Air ..... *arr. Frank Bridge*  
Canzonetta ..... *Mendelssohn*  
Polka ..... *Glazounov-Sokolow*

9.30.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Talk on Foreign Affairs—"Poland." *S.B.*  
*from London.*  
Local News.

10.5. Wallace Cunningham.  
Selections from his Repertoire.

10.10. John Olivere.  
"Harlequin" ..... *Wilfred Sanderson (1)*  
"Mephistopheles' Serenade" ("Faust")  
*Gounod*  
10.20. Wallace Cunningham.  
In further Selections from his Repertoire.  
10.30.—Close down.

**2BD ABERDEEN. 495 M.**

3.30-4.15.—School Transmission: Dr. W.  
DOUGLAS SIMPSON, F.S.A. (Scot.),  
"The Church and the Castle." The  
Wireless Sextet.

4.15-5.0.—Concert: The Wireless Trio. Femi-  
nine Topics.

5.15-6.0.—CHILDREN'S CORNER: Mr. J.  
Neill, M.A., on "The Little Folk's  
Aquarium."

6.0.—Football Corner: Conducted by Peter  
Craigmyle.  
Farmers' Advice Corner, under the aus-  
pices of the North of Scotland Agricul-  
tural College, conducted by Don G.  
Munro, B.Sc. Agricultural Notes.  
The Rev. J. G. Drummond, M.A., "The  
Character of a Diminishing World."

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

**Half an Hour of Scottish Music.**

MAY McLEAN (Contralto).  
THE WIRELESS SEXTET.

7.30. Sextet.  
Overture, "The Fair Maid of Perth"  
*Volti (36)*

"Scottish Symphonic Dances" ..... *Wright (1)*  
7.45. May McLean.  
"Callin' Herrin'" .....  
"Lochnagar" .....  
"Sound the Pibroch" .....  
*Traditional (25)*

**8.0. An Hour with Elgar.**

Scenes from

"THE BAVARIAN HIGHLANDS"  
*Elgar (15).*

For Chorus and Orchestra.

THE ABERDEEN MADRIGAL  
CHOIR:

Conductor, ARTHUR COLLINGWOOD.  
THE WIRELESS ORCHESTRA.

"The Dance."  
"False Love."  
"Lullaby."  
"Aspiration."  
"On the Alm."  
"The Marksman."

"SEA PICTURES"

*Elgar (1).*

For Contralto Voice and Orchestra.

Soloist, LENA DUNN (Contralto).  
"Sea Slumber Song"; "In Haven";  
"Sabbath Morning at Sea"; "Where  
Corals Lie"; "The Swimmer."

SCOTTISH MUSIC.

9.0. Sextet.  
Overture, "Rhoderick Dhu" ..... *Volti (36)*

9.10. May McLean.  
"Ca' the Yowes to the  
Knowes" .....  
"Gala Water" .....  
"There Grows a Bonnie  
Briar Bush" .....  
*Traditional (36)*

9.30.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Talk on Foreign Affairs—"Poland." *S.B.*  
*from London.*  
Local News.

**10.0. THE WIRELESS DANCE  
ORCHESTRA.**

Waltz, "Queen of the North"; Fox-trot,  
"Since Felix Has Been Shingled" (28);  
One-step, "Savoy Welsh Medley" (9);  
Waltz, "A Kiss in the Dark"; Eight-  
some\*Reel (30).

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.—Wireless Quartet. Dorothy Crawford  
(Solo Pianoforte).

4.45-5.15.—WOMEN'S HALF-HOUR.

5.15-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Prof. Patterson, Principal of the  
West of Scotland Agricultural College,  
Agricultural Talk.

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

**Scots Night.**

OIDHCHE CIUIL GHAIIDLIG.

Song Lecture arranged by

CATHERINE M. CLARK.

Assisted by

JEAN LAMBIE (Soprano).

RACHEL LINDSAY (Contralto).

J. McLELLAN McINTYRE (Piper).

THE STATION ORCHESTRA:

Conducted by

HERBERT A. CARRUTHERS.

HERBERT HEYNER (Baritone).

FODEN WILLIAMS (Entertainer).

7.30. Orchestra.  
Overture, "Prince Charlie" ..... *Volti (36)*

7.45. GAELIC SONG RECITAL.  
Piper McIntyre.  
March, "Dugald McColl's March."  
Strathspey, "The Shepherd's Crook."  
Reel, "The Smith of Khillichassie."  
Catherine M. Clark.

Three Songs.  
Jean Lambie.  
Two Milking Croons ..... *Kennedy-Fraser (1)*  
HUGH McDOUGALL (Humorous  
Readings).

"Golfing at Shona" ..... *Campbell*  
"A Highland Sermon" ..... *Anon.*  
Rachel Lindsay.  
"Weaving Lilt" .....  
"Uist Cattle Croon" .....  
*Kennedy-Fraser*

Catherine M. Clark.  
Love and Labour Lilts.  
Piper McIntyre.

March, "Stirlingshire Militia."  
Strathspey, "Piper's Bonnet."  
Reel, "Duntroon Castle."  
Pianoforte Arrangements by  
ROBERT K. McCALLUM.

8.35. Herbert Heyner.  
Three Sea Chanties, *arr. Geoffrey Toye (1)*  
"Amsterdam"; "Missouri"; "The  
Liverpool Girls."  
(With Orchestral Accompaniment and  
Chorus of Four Male Voices.)

8.50. Orchestra.  
Entr'acte, "Sunset" ..... *Mall.*

8.55. Foden Williams.  
In Selections from his Repertoire.

9.10. Orchestra.  
Concert Waltz, "Autumn Song" ..... *Joyce*

9.15. Herbert Heyner.  
Three Shakespeare Songs, *Roger Quilter (1)*  
"Come Away, Death"; "O, Mistress  
Mine"; "Blow, Blow, Thou Winter  
Wind."  
(With Orchestral Accompaniment.)

9.30.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Talk on Foreign Affairs—"Poland." *S.B.*  
*from London.*  
Local News.

10.0. Orchestra.  
"Serenade" and "Bees' Wedding"  
*Mendelssohn*

10.10. Foden Williams.  
In Selections from his Repertoire.

10.25. Orchestra.  
March, "Tartare" ..... *Ganne*

10.30-11.0.—Interval.

11.0.—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 page 496.

# WIRELESS PROGRAMME—SATURDAY (March 14th.)

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. The Wireless Octet and The Sloane Singers. Frederick Nicholls (Pianist). "Modern French Poets," by Mde. de Walmont. "Bills in Parliament Affecting Women and Children," by a Non-Party Woman.  
 5.30-6.15.—CHILDREN'S CORNER: Irish Songs and Stories, by Jerome Murphy. Children's News. Music by the Octet.  
 6.40-6.55.—Mr. STANLEY HUGHES, "The Land of the Morning Calm."  
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 Capt. L. C. R. CAMERON, "Old English Sports." *S.B. to Aberdeen.*  
 Local News.

### Musical Comedy Night.

GRACE GORDON (Soprano).  
 FRANK COCHRANE (Baritone).  
 CYRIL RAMON NEWTON and BILLY MAYERL (Syncopated Duets).  
 THE WIRELESS ORCHESTRA:  
 Conducted by DAN GODFREY, Junr.

7.30. The Orchestra.  
 Selection, "Poppy" ..... James Grace Gordon.  
 "My Way of Love" ("A Southern Maid") ..... Cluteam  
 "The Waltz Song" ("A Southern Maid") ..... Fraser-Simson  
 Cyril Ramon Newton and Billy Mayerl.  
 "Why Did You Call Me Wonderful One?" ..... Ray Vincent and Leo Herbert (32)  
 "I Loved, I Lost" ..... Gee Paul and Billy Mayerl (23)  
 "Twilight Love" ..... Ramon Newton (51)  
 Grace Gordon and Frank Cochrane.  
 "Kissing Time" ("Cha Chin Chow") ..... Norton (31)  
 "What Could Be Fairer Than That?" ("The Whirl of the World") ..... Bernard and Thurston  
 8.0. The Orchestra.  
 Waltz, "The Merry Widow" ..... Lehar Frank Cochrane.  
 "Deeper" ("Mary") ..... Louis A. Hirsch  
 "A Gentleman of France" ("The Duchess of Dantzig") ..... Ivan Caryll  
 Cyril Ramon Newton and Billy Mayerl.  
 "No Wonder" ..... Gee Paul and Billy Mayerl  
 "Must You Break My Heart?" ..... Ramon Newton (10)  
 "Just a Little Love" ..... Gee Paul and Billy Mayerl (32)  
 The Orchestra.  
 Three Dances, "The Rebel Maid" ..... Phillips  
 8.30. "A NEW FEATURE BY OLD FRIENDS."  
 Can you suggest a title after hearing this? The sender of the best title, received not later than the first post on Tuesday next, will be invited to attend the next feature performance in the studio.  
 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 Mr. HARRY E. HASLAM, Hockey Talk: "Common Faults." *S.B. to all Stations.*  
 Local News.  
 10.0. The Orchestra.  
 Waltz, "The Gipsy Princess" ..... Kalman Grace Gordon.  
 "I Love You So" ("The Merry Widow") ..... Lehar  
 "Dream o' Day Jill" ("Tom Jones") ..... German  
 The Orchestra.  
 Selection, "The Dollar Princess" ..... Fall

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: Herbert Stanley, "Keeping a Journal." Ethel Whitworth (Contralto).  
 5.30-6.30.—CHILDREN'S CORNER: Austin Phil and another Snooky Story.  
 6.30-6.45.—Teens' Corner: Harold Margetts, B.A., "Across the Sinai Desert."  
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Councillor W. E. WILFORD, J.P., An Appeal for the Establishment of a Seaside Sanatorium for Consumptives.  
 Local News.

### Popular Programme.

#### THE PACK OF CARDS CONCERT PARTY.

Directed by J. HORACE POTTER.  
 At the Piano, F. R. JUKES.  
 FODEN WILLIAMS (Entertainer).  
 7.30. Concert Party.  
 "We Decide to Commence" ..... Potter and Jukes  
 "No One Has Ever Noticed It" ..... Potter and Jukes  
 The Queen Sings, "L'Eté" ..... Chaminade  
 "A Glimpse of Country Life" ..... Potter and Jukes  
 The King is "Passing By" ..... Purcell  
 We Can Sing "All Day Long" ..... Weston and Lee (7)  
 Come to "Our Bungalow" ..... McGill (13)  
 The Ace of Diamonds will Play.  
 An Altercation about a "Wizzletiff" ..... Potter and Jukes  
 "Joan," a Song of the Pacific ..... Potter and Jukes  
 "Come to Arcadie," sung by the King and Queen ..... German  
 "A Catty Ditty" ..... Potter and Jukes  
 8.30. Foden Williams.  
 Impressions and Sketches.  
 8.45. Concert Party.  
 Colour Impressions.  
 Introductory ..... Potter and Jukes  
 "The Scent of the Roses" ..... Coleman  
 Red { "To-Morrow" ..... Keel  
 "Red Indians" ..... Low (7)  
 "Down on the Hoko-Poko" ..... Potter and Jukes  
 Green { "Spring As It Should Be" ..... Henry  
 "Spring As It Is" ..... (13)  
 Purple—A Persian Passion Poem ..... Sterndale-Bennett  
 Vari-coloured—"How Pansies Grow" ..... Torrens (31)  
 Black—"Epitaphs" ..... Weston and Lee (7)  
 Yellow { "The Chinese Magician" ..... Potter  
 "The Maid of Yokohama" ..... Jukes  
 Crimson—"Now Sleeps the Crimson Petal" ..... Quilter  
 Blue { "Rock-a-bye, My Baby Blues" ..... Hill (31)  
 "The Policemen" ..... Low (7)  
 White—????? ..... Potter and Jukes  
 Foden Williams.  
 \*Sketches and Impressions.  
 9.30-12.0.—Programme *S.B. from London.*

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## 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. Arthur Vale (Baritone).  
 5.0-6.0.—CHILDREN'S CORNER.  
 6.0-6.30.—Scholars' Half-Hour: "Great Mountains of the World," by A. Barraclough, M.A., F.R.G.S.  
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Mr. WILLIAM HOGARTH, "Night Prowlers."  
 Local News.

### Half-an-Hour in Canton. *S.B. to "5XX."*

#### THE WIRELESS ORCHESTRA:

Conducted by Capt. W. A. FEATHERSTONE.  
 "In a Chinese Temple Garden" Ketelbey  
 Major C. L. COOPER-HUNT will conduct a tour of the Chinese City of Canton, with illustrations of Native Music, Street and Temple Sounds.

### 8.0. "Pictures." *S.B. to "5XX."*

Dialogue written by GEORGE STONE.  
 Arranged and Produced by WILLIAM R. KEENE and GEORGE STONE.

This evening we shall endeavour to bring to life various well-known paintings, and to add to the interest, it would be well for listeners previously to make themselves acquainted with the paintings, and on the evening to lower their lights.

### "CLAUDE DUVAL,"

By W. P. Frith, R.A.

This painting is of a hold-up by the famous highwayman, and his invitation to the young and beautiful girl to descend from the coach and dance with him to the tune played by one of his masked gang on a flute. This "Picture" begins earlier, and gives the departure from the Inn.

### "A HOPELESS DAWN,"

By Frank Bramley, R.A.

This painting depicts the close of two fisher folks' lonely all-night vigil for a dearly-loved one who will never return. We begin our "Picture" at the closing stage, and the driving rain and wind and muffled tumult of the sea form the background to this sad little tragedy.

### "ON A FARM IN KENT,"

By T. Sidney Cooper, R.A.

This painting depicts a typical farm-yard scene. Our "Picture" enlarges somewhat on the painting, but the main impressions are peace and happiness.

### "ANNO DOMINI—THE FLIGHT INTO EGYPT,"

By Edwin Long, R.A.

This painting depicts the Holy Mother seated on a donkey with the infant Jesus in her arms and Joseph walking by their side. They are passing a great procession which is taking place in honour of the Egyptian Goddess Isis, and her son Horus, whose images are being borne aloft through crowds of worshippers. In the foreground are the sellers of idols, charms and necklets—the whole forming a strikingly dramatic contrast. We begin our "Picture" before the arrival of the Holy Family, and with the procession in the distance.

The Orchestra will provide Musical Interludes.

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 486.

# WIRELESS PROGRAMME—SATURDAY (March 14th.)

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

**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. F. J. Harries, "Wordsworth's Welsh Excursions."  
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Local Sports Corner, conducted by L. E. Williams.  
 Local News.

**Request Programme—IV.**

SOPHIE ROWLANDS (Soprano).  
 TOM KINNIBURGH (Baritone).  
 THE STATION ORCHESTRA:  
 Conductor, WARWICK BRAITHWAITE.  
 7.30. Orchestra.  
 March, "The Captain" ..... *Sousa*  
 Overture, "Light Cavalry" ..... *Sappi*  
 7.45. Sophie Rowlands.  
 "I Know a Lovely Garden" *Guy d'Hardelot*  
 "God Send You Back To Me" ..... *Adam*  
 7.55. Violin Solos.  
 "Liebesfreud" ..... *Kreisler*  
 "Caprice de Viennois" ..... *Kreisler*  
 8.5. Tom Kinniburgh.  
 "Toreador Song" ("Carmen") ..... *Bizet*  
 "Thora" ..... *Stephen Adams (1)*  
 8.15. Orchestra.  
 Selection, "The Maid of the Mountains" ..... *Fraser-Simson*  
 "In a Chinese Temple Garden" *Ketelbey*  
 8.35. HILARY SWANN (Solo Flute).  
 "Silver Birds" ("Le Thiere") ..... *Lafleur*  
 (With Orchestral Accompaniment.)  
 8.40. Sophie Rowlands.  
 "In the Shade of the Palm" ..... *Stuart*  
 "Tony From America" ..... *Monckton*  
 8.50. Orchestra.  
 Largo in G ..... *Handel*  
 "Spring Song" ..... *Mendelssohn*  
 9.0. Sophie Rowlands.  
 "Good-bye" ..... *Tosti*  
 "On the Banks of Allan Water" ..... *National Song Book*  
 9.10. Tom Kinniburgh.  
 "Shipmates o' Mine" ..... *Sanderson (1)*  
 "Bay of Biscay" ..... *Traditional*  
 9.20. Orchestra.  
 Overture, "Zampa" ..... *Herold*  
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Mr. HARRY E. HASLAM. *S.B. from London.*  
 Local News.  
 10.0. Tom Kinniburgh.  
 "Mother Mairie" ..... *Bull (6)*  
 "Widdicombe Fair" ..... *Dadorzowska*  
 Piano-forte Solos.  
 "Melody in F" ..... *Eubinstein*  
 "The Maiden's Prayer" ..... *Dadorzowska*  
 Orchestra.  
 Suite, "Casse Noisette" ..... *Tchaikovsky*  
 "The Dance of the Sugar Plum Fairy" ..... *Tchaikovsky*  
 "Flower Waltz."  
 March, "Entry of the Gladiators" *Fucik*  
 10.30.—SAVOY BANDS. *S.B. from London.*  
 12.0.—Close down.

**2ZY MANCHESTER. 375 M.**  
 3.30-4.30.—Music relayed from the Oxford Picture Theatre. Conductor, S. Spurgin.  
 4.30-5.0.—WOMEN'S HALF-HOUR: Frank Kenworthy (Bass).  
 5.0-6.0.—CHILDREN'S CORNER.  
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Mr. F. STACEY LINTOTT: "Sport."  
 Local News.

**Concertina Band Night.**

THE ASHTON-UNDER-LYNE ENGLISH CONCERTINA PRIZE BAND.  
 ARNOLD TAYLOR (Baritone).  
 WILL HORABIN (Humorist).

7.30. Band.  
 March, "With Sword and Lance" *Starke*  
 Overture, "The Magic Flute" ..... *Mozart*  
 Grand Selection, "Vardi" ..... *Round*  
 Will Horabin will entertain.  
 Band.  
 Waltz, "Estudiantina" ..... *Waldteufel*  
 (By Request.)  
 Selection, "William Tell" ..... *Rossini*  
 Arnold Taylor.  
 "King Charles" ..... *M. F. White (1)*  
 "Young Dietrich" ..... *G. Henschel*  
 Band.  
 Entr'acte, "Humoreske" ..... *Dvorak*  
 Selection, "Old Memories" ..... *arr. Rimmer*  
 Will Horabin Again.  
 Arnold Taylor.  
 "Harpender Common" ..... *G. Buchanan (5)*  
 "Song of the Flea" ..... *Moussorgsky*  
 Band.  
 Selection, "The Bohemian Girl" ..... *arr. C. Godfrey*  
 9.30-12.0.—Programme *S.B. from London.*

**5NO NEWCASTLE. 400 M.**  
 3.45-5.15.—May Jobson (Contralto). The Station Septet. Nora Ball, "Women in Greek Drama."  
 5.15-6.0.—CHILDREN'S CORNER.  
 6.50-6.55.—Poultry Notes.  
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 JOHN KENMIR: Football Talk.  
 Local News.  
 THE BOLDON COLLIERY WORKMEN'S PRIZE BAND:  
 Bandmaster: Mr. T. PICK.  
 KEMP JORDAN (Baritone).  
 THE THREE TYKES.

7.30. Band.  
 March, "Mephistopheles" ..... *Douglas*  
 Overture, "La Clemenza di Tito" *Mozart*  
 7.50. The Three Tykes.  
 In Selections from their Repertoire.  
 8.5. Kemp Jordan.  
 "Don Juan's Serenade" ..... *Tchaikovsky*  
 "Song of Triumph" ..... *Anderson (12)*  
 8.15. Band.  
 Trombone Solo, "The Joy Wheel" *Sutton*  
 Entr'acte, "Narcissus" ..... *Neria*  
 8.25. The Three Tykes.  
 In Further Selections from their Repertoire.  
 8.40. Band.  
 Patrol, "With Kilt and Sporan" *Sutton*  
 8.50. The Three Tykes.  
 Further Selections.  
 9.0. Kemp Jordan.  
 "A-Request" ..... *Woodforde-Finden*  
 "The Second Minuet" ..... *Bestly (1)*  
 "Stonecracker John" ..... *Coates (1)*  
 9.15. Band.  
 Selection, "A Life for the Czar" *Glinka*  
 SAM BARREACLOUGH (Cornet).  
 IGNATIUS FORD (Flugal Horn).  
 Duet, "Ida and Dot" ..... *Lozey*  
 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.—SAVOY BANDS. *S.B. from London.*

**2BD ABERDEEN. 495 M.**  
 3.30-5.0.—The McLeod Bros. Instrumental Trio. Toxie Reynard (Soprano). Feminine Topics.  
 5.30-6.0.—CHILDREN'S CORNER: Auntie Addie will sing.  
 6.15-6.30.—This Week's Interesting Anniversary (prepared by John Sparke Kirkland): "Carl Marx died March 14th, 1832."  
 6.40-6.55.—Mr. J. W. CAMERON, M.A., on "Hockey."  
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Capt. L. C. CAMERON. *S.B. from London.*  
 Local News.

**Instrumental and Vocal Evening.**  
 THELMA PLAYFAIR (Solo Pianoforte).  
 ROBERT LANGMUIR (Bass Baritone).  
 THE CATTERALL QUARTET:  
 ARTHUR CATTERALL (Violin);  
 JOHN S. BRIDGE (Violin);  
 FRANK S. PARK (Viola);  
 JOHAN C. HOOK (Cello).

7.30. Quartet.  
 Quartet No. 1 in G (K.V. No. 387) *Mozart*  
 7.55. Robert Langmuir.  
 "Hats Off to the Stoker" ..... *Arundale*  
 "The Stock-Rider's Song" ..... *James*  
 "You Along o' Me" ..... *Sanderson (1)*  
 8.10. Thelma Playfair.  
 "Carnival Jest from Vienna" ..... *Schumann*  
 "Rhapsodie in G Minor" ..... *Brahms*  
 "Coronach" ..... *Barratt (4)*  
 "An English Waltz" ..... *Scott (4)*  
 "Souvenir de Vienne" ..... *Scott (4)*  
 "Seguidillas" ..... *Albeniz*  
 8.40. Quartet.  
 Adagio and Scherzo (Quartet in F) *Tchaikovsky*  
 8.55. Robert Langmuir.  
 "Three Men and a Maid" ..... *Hunt (21)*  
 "Sea Fever" ..... *Ireland*  
 "The Company Sergeant-Major" ..... *Sanderson (1)*  
 9.10. Quartet.  
 "The Lonely Shepherd" ..... *Spanght*  
 "Canzonetta" ..... *Mendelssohn*  
 "Polka" ..... *Sokolov-Glazounov*  
 9.30-12.0.—Programme *S.B. from London.*

**5SC GLASGOW. 420 M.**  
 3.30-4.30.—An Hour of Melody with the Wireless Quartet and Robert Boyington (Baritone).  
 4.45-5.15.—WOMEN'S HALF-HOUR: Mr. J. S. Elder on "The Channel Islands."  
 5.15-6.0.—CHILDREN'S CORNER: At Home Day for Children of All Ages.  
 6.0-6.5.—Weather Forecast for Farmers.  
 6.40-6.55.—Glasgow Radio Society Talk.  
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Talk (Local).  
 Local News.

**Request and Dance.**

*S.B. to Dundee.*

THE STATION ORCHESTRA:  
 Conducted by ISAAC LOSOWSKY.  
 GEORGE HUTCHISON (Humorous Reader).  
 7.30. Orchestra.  
 Ballet Suite, "Le Roi s'amuse" ..... *Delibes*  
 Gaiharde; Parana; Scene du Banquet; Lesquerade; Madrigal; Passeped; Final.  
 7.50. George Hutchison.  
 "The Singing Lesson" ..... *W. G. Stevenson*  
 Requested by the Ladies, "Mrs. Duff on Paris Gowns" ..... *W. P. Hamilton*  
 8.0. Orchestra.  
 Concert Valse, "Blue Danube" ..... *Strauss*  
 Entr'acte, "The Parade of the Tin Soldiers" ..... *Jessel*  
 Entr'acte, "In a Monastery Garden" ..... *Ketelbey (8)*  
 8.20. George Hutchison.  
 Requested by Football Fans, "The Football Enthusiast" ..... *J. T. Stoddart*  
 "Mrs. Duff on '5SC'" ..... *W. P. Hamilton*  
 8.30. Orchestra.  
 Concert Valse, "Charming" ..... *Waldteufel*  
 March, "The Middy" ..... *Attford*  
 8.45.—DANCE MUSIC, relayed from "The Plaza" Palais de Danse.  
 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 486.

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# WIRELESS PROGRAMME—BELFAST (March 8th to March 14th.)

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

## 2BE 435 M. SUNDAY.

3.0-4.45—Programme S.B. from Glasgow.  
 4.45-5.0.—Sir HAROLD MACKINTOSH. S.B. from London.  
 5.0-5.30.—CHILDREN'S CORNER. S.B. from Glasgow.  
 THE "2BE" TRIO:  
 ALBERT FITZGERALD (Violin);  
 REGINALD DOBSON (Cello);  
 T. O. CORRIN (Pianoforte).  
 8.45. Trio.  
 Trio No. 1 in D, Op. 70 (I. Allegro Vivace) *Beethoven*  
 9.0.—The Choir of St. John's Church, Laganbank:  
 Under the Direction of Mr. GEORGE BEATTIE.  
 Hymn, "Jesu, the Very Thought of Thee."  
 Anthem, "God So Loved the World" ("Via Crucis") ..... *Hiffe*  
 The Rev. Canon A. W. BARTON, B.D., of St. Mark's Church, Strandtown: Address.  
 Hymn, "Abide With Me."  
 9.30. Trio.  
 Trio No. 1 in D, Op. 70 (II. Largo Assai; III. Presto) ..... *Beethoven*  
 10.0.—WEATHER FORECAST and NEWS. S.B. from London. Local News.  
 10.15. Trio.  
 "Melodies Mignonnes" ..... *Sinding*  
 "Abenlied" ..... *Schumann*  
 10.30.—Close down.

## MONDAY.

4.0-5.0.—The "2BE" Quartet.  
 5.30-6.15.—CHILDREN'S CORNER.  
 6.40-6.55.—Mr. Arthur Deane, M.R.I.A., F.R.S.E., "Ulster Antiquities."  
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.  
 Mr. R. KIRKPATRICK. S.B. from London. Local News.  
**Popular Operatic Programme.**  
 THE STATION ORCHESTRA:  
 DOROTHY RODGERS (Mezzo-Soprano)  
 ARTHUR CRANMER (Tenor).  
 7.30. Orchestra.  
 Overture, "Zampa" ..... *Herold*  
 Dorothy Rodgers, with Orchestra.  
 Arias { "Flower Song" }  
 { "When All Was Young" } "Faust" { *Gounod*  
 Orchestra.  
 Gavotte ("Mignon") ..... *Thomas*  
 Arthur Cranmer.  
 "Old Bards Song" ("Immortal Hour")  
*Boughton*  
 "Ladies Have Such Variations" ..... *Mozart*  
 "O Star of Eve" ..... *Wagner*  
 Orchestra.  
 Intermezzo, "Cavalleria Rusticana" ..... *Mascagni*  
 Dorothy Rodgers.  
 "Habenera" .....  
 "By the Ramparts of" "Carmen" *Bizet*  
 Seville" .....  
 "Knowest Thou That  
 Dear Land?" .....  
 "Here Am I in" "Mignon" *Thomas*  
 Beauty's Room" .....  
 Orchestra.  
 Ballet No. 2, "Rosamunde" ..... *Schubert*  
 Arthur Cranmer.  
 "Toreador Song" ("Carmen") ..... *Bizet*  
 "The English Rose" ..... *German*  
 Orchestra.  
 Selection, "Faust" ..... *Gounod-Bizet*  
 "Pas de Fleur" ("Naila") ..... *Delibes*  
 Overture, "Idomeneo" ..... *Mozart*  
 9.30.—WEATHER FORECAST and NEWS. S.B. from London.  
 Dr. R. W. LIVINGSTONE, Vice-Chancellor of Queen's University, "Some Views of Life in the Ancient World." S.B. to Scottish Stations. Local News.

10.0. Orchestra.  
 Selection, "Philemon and Baucis" *Gounod*  
 Entr'acte and Valse from "Coppelia" *Delibes*  
 Overture, "The Merry Wives of Windsor" *Nicolai*

10.30.—Close down.  
**TUESDAY.**  
 11.30-12.30.—Gramophone Records.  
 4.0-5.30.—The Station Orchestra. Jessie Sherrard (Soprano).  
 5.30-6.15.—CHILDREN'S CORNER.  
 7.0-11.0.—Programme S.B. from London.

## WEDNESDAY.

4.0-5.0.—The "2BE" Trio.  
 5.30-6.15.—CHILDREN'S CORNER.  
 6.40-6.55.—Alec Riddell: "Ulster Memories."  
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.  
 Prof. T. H. PEAR. S.B. from Manchester. Local News.  
**Symphony Concert.**  
 DALE SMITH (Baritone).  
 THE AUGMENTED STATION ORCHESTRA:  
 Conducted by E. GODFREY BROWN.  
 7.30. Orchestra.  
 "Imperial March" ..... *Sullivan*  
 Overture, "La Patrie" ..... *Bizet*  
 Dale Smith.  
 Elizabethan Songs.  
 "Since First I Saw Your Face"  
*Ford—1590, arr. Keel (1)*  
 "If She Forsake Me"  
*Bossater—1601, arr. Keel (1)*  
 "Sleeps, Sleeps" *Giles Earle's Song Bookes—1615, arr. Keel (1)*  
 "It Was a Lover"  
*Morley—1593, arr. Keel (1)*  
 Irish Folk Songs.  
 "The Wild Hills of Clare" *arr. Somercell*  
 "Hey Ho! The Morning Dew" ... *Wood*  
 Orchestra.  
 Rhapsody, "A Shropshire Lad" *Butterworth (11)*  
 Irish Reel for Strings, "Molly on the Shore" *Granger*  
 Dale Smith.  
 Modern Songs.  
 "In Summertime on Bredon" *Graham Peal*  
 "If There Were Dreams to Sell" *John Ireland*  
 "Piggessie" ..... *Peter Warlock*  
 "Peace" ..... *Eric Fogg (4)*  
 "The Bold Unbiddable Child" *Stanford (14)*  
 Orchestra.  
 Symphony in D Minor ..... *Cesar Franck*  
 9.30-10.0.—Programme S.B. from London.

10.5. Orchestra.  
 "Water Music" ..... *Handel, arr. Hart*  
 "Capriccio Espagnol" ..... *Rimsky-Korsakov*  
 10.30-11.0.—HENRY AINLEY and CATHLEEN NESBITT. S.B. from London.

## THURSDAY.

4.0-5.30.—The Station Orchestra. JEAN BENNETT (Soprano).  
 5.30-6.15.—CHILDREN'S CORNER.  
 6.40-6.55.—Programme S.B. from Dundee.  
 7.0-11.0.—Programme S.B. from London.  
**FRIDAY.**  
 11.30-12.30.—Gramophone Records.  
 2.50-3.20.—School Transmission: "Appreciation of Music."  
 4.0-5.0.—Freds Cahill (Pianoforte Recital).  
 5.30-6.15.—CHILDREN'S CORNER.  
 6.40-6.55.—Ministry of Agriculture (N. Ireland) Bulletin.  
 Radio Association (N. Ireland) Talk.  
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.  
 G. A. ATKINSON. S.B. from London. Local News.

**Light Orchestral Music and Ulster Folk Plays.**  
 THE STATION ORCHESTRA.  
 ERNEST A. A. STONELEY (Solo Violin).  
 W. S. BATES (Solo Bassoon).  
 J. MACKAY (Solo Xylophone).  
 ANNA WARNOCK (Monologue)  
 BELFAST RADIO PLAYERS.  
 7.30. Orchestra.  
 March, "Great Big David" ..... *Lotter*  
 Overture (selected from Gilbert and Sullivan Series) ..... *Sullivan*  
 Selection, "Round the Map" ..... *Finck*  
 Anna Warnock.  
 Monologue "The Wee Stones" *A. M. Warnock*  
 Ernest A. A. Stoneley.  
 Introduction and Rondo Capriccioso *Saint-Saens*  
 W. S. Bates.  
 "In Cellar Cool" ..... *arr. Kroepsch*  
 J. Mackay.  
 "Rain" ("La Pluie") ..... *Cox (1)*  
 Radio Players.  
 "The Wisdom of Fools" *A. M. Warnock*  
 (1st Performance in Ireland.)  
 Cast.  
 James Doyle .. CHARLES K. AYRE  
 Mary Walsh .... JEANNIE ERSKINE  
 (Scene—The Kitchen in James Doyle's House.)  
 Orchestra.  
 Selection on English Airs, "Merry England" *Birding*  
 Valse, "Amoretten Tanze" ..... *Gungl*  
 9.30.—WEATHER FORECAST and NEWS. S.B. from London.  
 Talk on Foreign Affairs—"Poland." S.B. from London.  
 Local News.  
 10.0. Orchestra.  
 "Three Arabian Donces" *Montague Ring*  
 Selection, "Sally" ..... *Kern*  
 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.  
**Pot-Pourri Night.**  
 THE STATION ORCHESTRA.  
 ST. ANNE'S MIXED VOICE QUARTET.  
 WILLIAM KNOX (Ulster Poetry).  
 CATHAL MCGARVEY (Irish Humorist).  
 7.30. Orchestra.  
 March, "The Champion" ..... *Graham*  
 Overture, "Libella" ..... *Reissiger (1)*  
 William Knox.  
 Dialect Recitations from "Songs of the Glens of Antrim" ..... *Moira O'Neill*  
 Quartet.  
 "My Love's an Arbutus" *arr. Stanford (1)*  
 "The Minstrel Boy" ..... *Balfe (11)*  
 "The Foggy Dew" ..... *Stanford (1)*  
 Orchestra.  
 Intermezzo, "Arsinoe" *E. Dorothea Barcroft*  
 Cathal McGarvey will Entertain.  
 Orchestra.  
 Overture in B Flat ..... *Schubert (1)*  
 William Knox.  
 Recitations from "Farm Ballads" *Will Carleton*  
 "Betsy and I are out."  
 "How Betsy and I made it up."  
 Quartet.  
 "O, Hush Thee, My Baby" *Sullivan (11)*  
 "Who Shall Win My Lady Fair?" *De Pearsall (11)*  
 "Annie Laurie" .. *H. Elliot Button (11)*  
 Cathal McGarvey will Entertain.  
 Orchestra.  
 "Sneezing Polka" ..... *Arban*  
 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 495.

## Gardens of Scent and Song.

What Man Has Lost Through Progress. By E. Kay Robinson.\*

IN the gardens more than anywhere else one realizes that human progress has not been all gain. Our stereoscopic powers of sight, which no other animals possess, and the delicate sense of touch in our finger tips, which is also wanting in other animals, tell us so much about any object in which we are interested that we seldom think of smelling it. So we have neglected our noses, forgetting that in past ages the ancestors of man were just as dependent upon their sense of smell in ascertaining the nature of things around them as other animals still are.

### Where Monkeys Score.

Even the monkey, so like us in most ways, invariably smells a thing before deciding, to the best of his ability, what it is. And, as this discriminating sense of smell operates as well in the dark as in the daylight, its loss through disuse is one of the two serious penalties which we pay for progress. The other is the loss of grasping power in our feet.

Imagine yourself a primeval man, sleeping in your cave at night when a burglar of the period enters. You would smell his hateful presence at once and, if he attacked you, you could promptly grip him by the throat with one of your hind feet.

There are other times when these lost powers would be invaluable; but, unfortunately, we seem to be losing what is left of them more quickly now than ever before.

One need scarcely be middle-aged to remember the time when pots of deliciously sweet-scented musk used to stand in cottage windows everywhere. Now I do not think that you can get a plant of sweet-scented musk anywhere.

### Beautiful, but Scentless.

So, less than half a century ago, it seems, the delightful scent of clove carnations and damask roses were the chief joys of the old-fashioned garden; but now, both carnations and roses are valued almost entirely for their appearance, and many of the most beautiful are practically scentless. Whether they have scent or not matters little to most of us. I can just recollect, too, as a small child, the appearance of a bunch of the much-talked-about sweet peas of the period, mean-looking blooms of dull pink and purple, but filling the house with fragrance. Now we value sweet peas solely for the size and exceeding beauty of the blooms; but their slight scent is almost immaterial, and will soon disappear altogether.

### The Poetic Herb.

Perhaps the best evidence of our modern neglect of sweet scents is change in our use of herbs. Once it would almost have been a breach of hospitality to expect a guest to sleep between sheets not scented with lavender; but now our herbs are only a few things used by the cook, such as sage for the goose, mint for the lamb, and parsley for decorating cold dishes; but from old association the word herb seems to me as poetic as the word flower, meaning something old-fashioned and sweet-scented and charming, quite as much as something useful.

Who now thinks of making a green path in his garden of thyme or mint out close, so that the air may be filled with fragrance as one walks; and how many of us make hedges of sweet-briar or lavender? Who now gives places of honour in the garden to marjoram and rosemary, sweet woodruff, balm and basil? Yet, because our sense of smell was once our most important faculty, there is nothing which still appeals to us so strongly as a long-remembered scent, bringing back in a flash the very spirit of the past.

I think too, that when one bends over a

beautiful, strange flower to smell it and discovers it to be sweet-scented, one's pleasure in its fragrance is greater than in its beauty. So one change I should like to see in popular gardening would be a reversion in the direction of the old idea of a garden as a pleasure where you absorb sweetness of mind from the fragrance around you, where the beautiful things that come out of the ground seem to talk to you in the oldest language in the world.

But my view of a garden is one which I have never known any professional gardener to hold. It is that of a secluded place with irregular paths, where one can wander after breakfast with contentment, noticing what has happened there since yesterday—the sort of place where you can almost get out of your own sight round the corners, and enjoy some new glimpse of natural beauty in every few yards. And the very soul of such a garden is expressed in the scent of flowers and the song of birds.

### Coaxing the Birds.

So I shall probably shock all gardeners by saying that one thing necessary for an ideal garden is an active dog who has a free run of the place. If there is no dog, the neighbours' cats will continually be prowling about and the birds will not attempt to nest there; so you will get little song, and insect pests will multiply.

Still, you can easily persuade your own garden birds to forget some of their mistrust; and, as in all kinds of gardening, you should look ahead and decide early what kinds of birds you would like to have next year, according to the season. The autumn, when most young birds of the year are wandering about, looking for homes, is the best time to put up nest-boxes and bird-tables and bird-baths for the different kinds of tits, robins, starlings, and so on. Although they will not use the boxes for months, the sooner they learn to regard them as natural excrescences on the trunks of your trees, the better.

### More than Window-Dressing.

You will find, too, that giving the dog a playground, where he can hide his bones and find them again, does not mean spoiling your garden. It is easy to spoil a garden—indeed, most gardens are spoiled—by the flower beds, where everything is on show at once like the goods in a shop window. You get tired of such a display in five minutes, and there is nothing else to see; but gardening is something more than window-dressing, and even the dog's playground, adroitly used, may be made into a delightful background to your flower-beds. Many tall plants of rugged beauty will make themselves at home in the rough grass, which can also be filled from end to end with bulbs for flowering in spring; while golden gorse and yellow broom, wild rose, honeysuckle, and crab apple, the loveliest of flowering trees, guelder rose and sweet-briar, will show how well our own British wildings bear comparison with any garden favourites.

### The First Swallow.

As time passes, too, you will find that the joy of inducing wild flowers to make their homes in the rough ground grows with each success, until you find more daily pleasure almost than the dog does in his playground.

On a balmy morning, when a warm south wind blows and one almost expects to see the glancing flight of the first swallow or hear in the distance the two old notes of the first cuckoo, and when the air is sweet with the scent of flowers one really feels that:

With the kiss of the sun for pardon  
And the song of the birds for mirth,  
One is nearer God's heart in a garden  
Than anywhere else on earth.

\* In a talk from London.

## Radio and Romance.

By Robert Magill.

THERE is no doubt that the two most absorbing passions in our lives—wireless and love—cannot be kept separate for ever. I can imagine, for instance, that a wireless enthusiast would not be content to send his girl an ordinary valentine with the usual references to moon and spoon in it. He would probably address her thus:—

"My own dear Accumulator,

"When I think of you, my eyes brighten up like the valves of a set that has just been switched on. Life is amplified, and I am transformed. Let there be no resistance in our circuit, and no atmospheres to mar the tone of our love. Let me insulate you from all harm, and our weather forecast will always be set fair. I am enclosing a box of chocolates towards your current consumption, and I urge you to name the day, so that I can procure an experimental licence, and listen to you for ever. I will be your dull emitter, and you shall be my loud speaker.

"Your own GEORGE."

### When Listening Falls.

Of course, I am aware that when a young man has got a cheery fire, a comfortable chair, a pipe, his slippers, and a pair of headphones, love is of his life a thing so far apart that he would set the dog on Mary Pickford herself. He is no longer lonely, and even furnished lodgings can be a palace with the aid of a crystal set. But he can't listen alone for ever. Sooner or later, he wants somebody to help him be proud of the way he's fixed things.

On the other hand, look how easy it is for a girl, when he is hesitating on the brink, to get him to come round to tea on Sunday. She mentions that the wireless won't work. He knows all about wireless. I never met a young man who didn't. And it is easy for even a girl with no mechanical knowledge to jigger up a set with the aid of a hairpin so that it will take a couple of hours to put right.

### A Lovers' Corner.

And when the thing is mended, think of the opportunities they will have of sitting silently in the parlour together, listening to a programme S.B. to both their beating hearts, using one pair of headphones between them, in spite of the fact that the studio closed down an hour ago.

I have often been tempted to ask the B.B.C. to include a special Lovers' Corner at ten o'clock every evening, just as he is about to tear himself away and say good-night. It would be something like the Children's Corner, for all lovers are children at heart. We could have serenades, and duets, and the educational side would not be overlooked, for we could have descriptions of famous lovers, like Paolo and Francesca, or Romeo and Juliet. There would be Improving Talks on Love, by Uncle Cupid, settling lovers' difficulties, and Hints on How to be Happy Though Engaged.

### Messages for the Engaged.

Also we should have congratulatory messages to those who had just become engaged—"Trixie Jones, of Battersea, and Augustus Brown, of Earlsfield. Best wishes, Trixie and Gussie. Trixie, look in Gussie's left-hand waistcoat pocket. You'll find something there with diamonds and rubies on it."

You can imagine how proud Trixie would be next morning, secure in the knowledge that all her friends listened the night before—and how Gussie's ears would burn when he met his. The only trouble would be to stop the furniture people also listening for the addresses, so that they could send along the catalogues.

SOME American miners recently heard a broadcast concert while working 225 feet below the ground.



# Controlling Wireless Waves.

The Transmitter's Part in Radio. By P. P. ECKERSLEY, M.I.E.E.

FROM the "control room" described in my last article, the logical step is to the transmitter itself.

Briefly, wireless communication takes place through the medium of waves created in the ether. Sir Oliver Lodge is giving us a series on the meaning of the word ether; it would be redundant for me to do more than to write the word. A transmitter is, firstly, a means of creating steady ether waves. It does this by pumping electrons or minute particles carrying electricity up and down the associated aerial.

If the natural time period of electrical oscillation (or more simply, what we call "the tune") of neighbouring aeriols is correct, then the electron oscillations in the transmitting aerial cause sympathetic, though more feeble, electron oscillations in other receiving aeriols, the necessary connecting medium being the so-called ether.

## "Being Broad."

A cork pushed up and down by the hand on the surface of a smooth lake might cause, by its broadcast ripples, a sympathetic bobbing in neighbouring corks, the connecting medium being the water.

The function of a wireless telephone transmitter (or a broadcast transmitter) is to modulate the intensity of the otherwise constant amplitude, constant frequency, waves in sympathy with sound frequencies made in the air surrounding the microphone or pick-up device. The frequency of the ether waves may be of the order of millions; the modulating frequencies hardly ever exceed 10,000. It is a fact that the superimposition of a frequency of, say, 5,000 upon one of a million results in the production of new frequencies of one million plus 5,000 and one million minus 5,000.

If we do not modulate our continuous waves (or carrier wave, as it is called) by a frequency greater than 10,000, the limits of ether frequencies cannot exceed 20,000 around the carrier wave.

Wireless telephones are always accused, and, in comparison with continuous wave telegraphy stations, rightly and necessarily so, of "taking up a lot of ether"; jamming other stations, that is. But to speak of one telephone station as "very broad" (unless they are referring to

the programmes, perhaps) is to expose an ignorance of fundamentals. Emissions are just as broad as the modulation at high frequencies, and it might be a compliment to accuse a station of "being broad."

A broadcast telephone station has to fulfil special requirements. Its control system must be designed to favour no particular frequency; it must, in fact, conform to a specification as rigorous as that of the microphone. This is difficult in achievement; but if it has a continuous error—that is to say, if its output



Captain Eckersley conducting an experiment.

bears over the frequency range a definite relation to the input—then suitable corrections may be applied. This is in fact done because practical limitations prevent equal input being reproduced by equal output without correction.

It will be realised that to control our electron dance in the aerial to its fullest extent, power must be expended in the control system. We rate our main stations, for instance, as 1½ kilowatts, but few realize that this merely refers to the power input into that part of the system which is responsible for pumping the electrons up and down the aerial. Another 1½ kilowatts must be expended in controlling (at a lower frequency) the intensity of the aerial oscillations.

More power is required to light the filaments of the valves (this absorbs more than a kilowatt in all), and further power is necessary for a device to keep the wave-length of the stations absolutely constant. A so-called 1½ kilowatt station absorbs as much as 6 kilowatts from the mains; our High-Power station requires more than one hundred horse-power to work it.

It takes quite a few licences to pay our power bill alone.

The policy in broadcast transmission has so far been to arrange our stations in the heart of big cities and to send from "within to without," and so symmetrically serve suburbia with maximum signal strength. Our great embarrassment has been to ensure, before erection, that the aerial will be an adequate radiator of electric waves.

## Risks that Pay.

With an open field on which to erect a station, it is fair to assume that a good wireless engineer could predict his aerial amperes, his radiated energy, his signal strength in volts per metre at a definite distance with fair accuracy. Given a half-steel-framed building, a chimney of doubtful electrical qualities, a different state of affairs obtains. Given even a reasonably flat room, and a steel mast of however adequate a mechanical form, and the designer can do little but hope and pray to the demon that lives inside those little electrons. It is one of those things that has to be with the small powers allowed. It serves the public best in the end to take these risks, and the public will agree that no great blunders have been made.

As an example of a really fine aerial where no compromise has been necessary, I would refer the reader to our projected High-Power station at Daventry. Here two 500-foot towers will support a T aerial, 600 feet across its horizontal part. The earth is a ring of plates 200 feet in diameter, joined by wires to the earth point of the set.

If the electrons don't pump up and down such a system fairly freely, it will be a strange thing, and I feel far more confident about Daventry radiation than that of the new London Station—with steel-framed buildings and steel towers in the heart of a city of steel, one never quite knows; but one is forced to take a risk.

## SCHOOLS' RADIO SOCIETY EXHIBITION.

THE Schools' Radio Society, founded for the benefit of schools and teachers interested in wireless, has been successful in its efforts to develop the making of wireless apparatus in schools, as part of the practical training in science. In order to give an opportunity of seeing what has been accomplished in this respect, the Society has organized a Schools' Radio Exhibition. It will be held at the L.C.C. Beaufoy Technical Institute, Princes Road, Vauxhall, S.E.11, and will be opened on Saturday, March 14th, at 3 p.m., by Mr. J. C. Stobart, Director of Education to the B.B.C.

The Exhibition, which will continue until the following Wednesday, March 18th, inclusive, consists mainly of exhibits of wireless sets and other apparatus made by the children in the various schools represented. A stand has been placed at the disposal of the B.B.C., on which will be shown examples of three sets most suitable for use in schools—at short, medium, and long distances from a broadcasting station.

## A TALE OF ALSATIA.

FROM the Aberdeen Station a London Picaresque of the time of James I., entitled "A Tale of Alsatia," will be broadcast on Saturday, March 21st. The lyrics are by Norman Ingram and E. M. Cornforth, with music by Vincent Thomas. This is the first time that a Picaresque of this description has been broadcast from any station. Alsatia existed from the thirteenth to the seventeenth century, and is now known as Whitefriars. During this period there stood a Carmelite monastery, and the whitehooded monks gave to the district its name.

The privilege of a general sanctuary which was attached to the monastery was curtailed after the Reformation, and the immunities extended to cases of debt only. So crowded, however, did this asylum become with murderers, cheats, thieves, etc., anxious to escape the law, that the civil powers were unable to keep order. Living crowded together in a narrow area, the Alsatians were formed into bands under the leadership of a hardened ruffian.

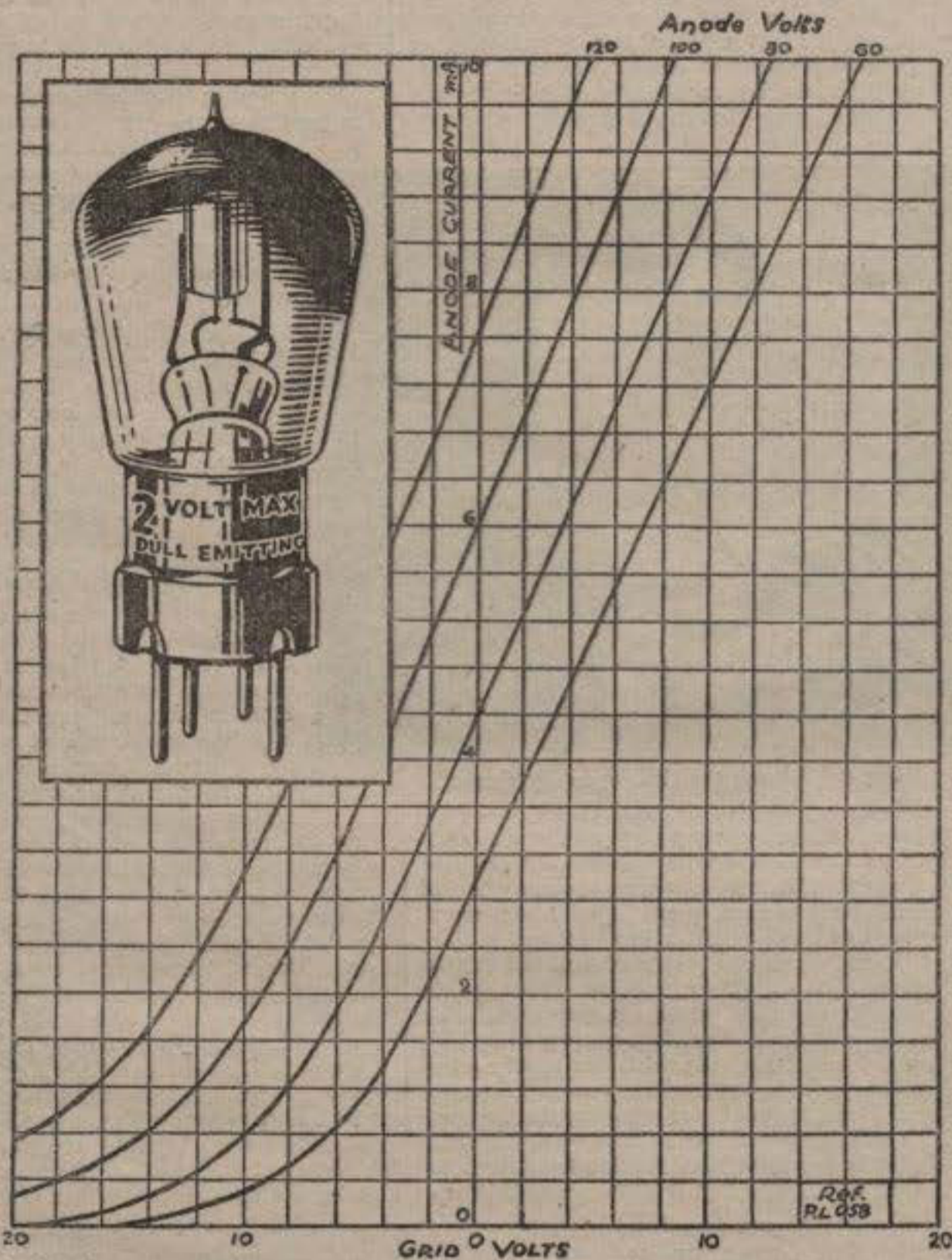
## CHARM OF VARIETY.

AT the Cardiff Station a feature which has won favour with listeners is the "Charm of Variety" series, which may include anything from symphonies and Shakespearean recitals to nigger minstrels and ragtime. The mixture appears somewhat unusual, but Cardiff listeners have shown their appreciation of the novelty. A programme of this nature will be given on Monday, March 16th.

Miss Bella Redford and Mr. Victor Carne will sing songs both grave and gay, Miss Grace Daniels will render popular songs of pre-war days, whilst Dickens recitals will be given by Mr. Arthur W. Hayes. A performance of Rimsky-Korsakov's "Quintet" by the newly formed "5WA" Woodwind Quintet, and miscellaneous items by the Station Orchestra will also be included in this programme.

Listeners who complain of occasional monotonous should make a point of hearing this feature. It is a mixture that will appeal to all tastes.

# The handwriting of a valve



## EDISWAN'S LATEST VALVE

These four curves illustrate the amplification given by the latest Edison Valve, the P.V.6D.E. for four different anode voltages. The abrupt climb to the point of saturation indicates in each case the high amplifying power obtained.

### P. V. 6 D. E. THE TWO-VOLT POWER VALVE.

The characteristic curves shown are those of the Valve illustrated—Edison type P.V.6D.E., which has been especially designed for use with standard dull emitter valves and batteries.

Filament Volts 1.8—2.0  
Filament Amps. 0.4  
Amplification factor 6.0  
Anode Volts 60—120  
Price - - 22s. 6d.

**A CHARACTERISTIC CURVE** is the handwriting which shows the "character" of a valve. It tells more than many pages of print.

Every amateur knows that the addition of each volt to the grid potential increases the flow of current from the anode. After a point the increase of anode current becomes relatively large and remains steady until the second or saturation point is reached.

The amplifying capacity of the valve lies between these two points. The degree of amplification produced is indicated by the steepness of the curve lying between them.

# EDISWAN VALVES

THE EDISON-SWAN ELECTRIC CO., LTD., Queen Victoria Street, London, E.C.4.

### Dundee Programme.

2DE 331 M.

Week Beginning Sunday, March 8th.

#### SUNDAY, March 8th.

3.0-5.30.—Programme S.B. from Glasgow.  
8.30-9.0.—Service conducted by the Rev. Dr. J. D. JONES, M.A., D.D. S.B. from Bournemouth.  
9.0-10.15.—Programme S.B. from Birmingham.

#### MONDAY, March 9th.

3.0-4.30.—Concert. Women's Topics.  
5.15-6.0.—CHILDREN'S CORNER.  
6.40-6.55.—Mr. H. Boyd Martin: "Occupants of a Hive and Their Functions."  
7.0-10.30.—Programme S.B. from Glasgow.

#### TUESDAY, March 10th.

3.30-4.30.—Kinnaird Hall Picture House Orchestra.  
5.15-6.0.—CHILDREN'S CORNER.  
7.0-11.0.—Programme S.B. from London.

#### WEDNESDAY, March 11th.

3.0-4.30.—Concert. Women's Topics.  
5.15-6.0.—CHILDREN'S CORNER.  
6.40-6.55.—Boys' Brigade Talk.  
7.0-11.30.—Programme S.B. from Glasgow.

#### THURSDAY, March 12th.

3.30-4.30.—Kinnaird Hall Picture House Orchestra.  
4.30-5.0.—Recital of New Gramophone Records.  
5.15-6.0.—Teens' Corner.  
6.40-6.55.—Major J. Eddington Aitken: "Rags and Bones: An Industrial Topic." S.B. to Glasgow, Aberdeen, Edinburgh, and Belfast.  
7.0-11.0.—Programme S.B. from London.

#### FRIDAY, March 13th.

3.30-4.30.—Kinnaird Hall Picture House Orchestra.  
4.30-5.0.—Organ Recital.  
5.15-6.0.—CHILDREN'S CORNER.  
7.0-7.30.—Programme S.B. from London.  
7.30-9.30.

#### "Travel Thoughts."

JOAN KEDDIE (Soprano).  
GRACE HUSH (Contralto).  
R. KENYON LETTS (Baritone).  
THE STATION QUARTET.

Morning breaks and there is the call to a "Restless Soul" to wander forth in search of Joy and Peace. The call first is towards the Highlands and the Western Isles, and then overseas. Noon comes with a period of rest and relaxation, and a Play is given, "THE TOUCH OF A CHILD," a One-Act Drama by Leon M. Lion.

This stirs up the "Restless Soul," and new thoughts of home are aroused. Evening finds all well with happiness in the love of friends at home.

9.30-10.0.—Programme S.B. from London.  
10.0.—"Our Mail Bag," by the Station Director.

#### "Memories."

Song, Music, and Quotation.  
10.30.—Close down.

#### SATURDAY, March 14th.

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

#### "RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have now prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsagent. It is published at 2s. 6d., or send 5/- extra to cover postage for a case from the Publisher, 8-11, Southampton Street, Strand, London, W.C.2.

### Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, March 8th.

#### SUNDAY, March 8th.

3.0-5.30.—Programme S.B. from Glasgow.  
6.15-6.30.—The bells of St. Cuthbert's.  
7.30-8.0.—Religious Service relayed from St. Cuthbert's Parish Church. Preacher: The Rev. WILFRID L. HANNAM, B.D., of the Wesleyan Methodist Church.  
8.30-9.0.—Service S.B. from Bournemouth.  
9.0-10.45.—Programme S.B. from Birmingham.

#### MONDAY, March 9th.

3.0-4.0.—The Station Pianoforte Trio.  
5.0-6.0.—CHILDREN'S CORNER.  
7.0-10.30.—Programme S.B. from Glasgow.

#### TUESDAY, March 10th.

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.—Mr. H. MORTIMER BATTEN, F.Z.S., "The Wild Life of the Mountain Tops."  
7.0-11.0.—Programme S.B. from London.

#### WEDNESDAY, March 11th.

2.30-3.30.—The Station Pianoforte Trio.  
3.30-4.0.—Talk to Schools: Sir LESLIE MACKENZIE, M.D., LL.D., F.R.C.P.E., F.R.S.E., on "Citizenship—The Member of Parliament."  
5.0-6.0.—CHILDREN'S CORNER.  
7.0-9.55.—Programme S.B. from London.  
9.55.—Mr. J. S. CHISHOLM: "Horticulture." Local News.  
10.5-11.0.—Programme S.B. from London.  
11.0-12.0.—"THE ROMANY REVELLEERS" from the Dunedin Palais de Danse.

#### THURSDAY, March 12th.

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.—Major J. Eddington Aitken. S.B. from Dundee.  
7.0-11.0.—Programme S.B. from London.

#### FRIDAY, March 13th.

2.30-3.30.—The Station Pianoforte Trio.  
3.30-4.0.—Talk to Schools: "Music" by G. L. Marshall, M.A., with vocal illustrations by Marion Richardson (Mezzo-Soprano).  
5.0-6.0.—CHILDREN'S CORNER.  
7.0-7.30.—Programme S.B. from London.  
7.30.—Mr. R. A. SIMPSON: "The Rent-Restrictions Acts."

#### Vocal and Instrumental Evening.

GERTRUDE EDGARD (Mezzo-Soprano).  
VALENTINE ORDE (Solo Violoncello).  
UNA TRUMAN (Solo Pianoforte).  
HARRY BRODIE (Tenor).  
7.45. Gertrude Edgard.  
Arias by Mozart.  
"Porgi Amor" ("The Marriage of Figaro").  
"Ah, lo so!" ("The Magic Flute").  
"L'Amoro saro costante."  
(MARY MCKENZIE: Violin Obligato.)  
8.5. Valentine Orde.  
Sonata (Allegro, Grave, Allegro) *Sammartini*  
8.17. Harry Brodie.  
"Celeste Aida" ("Aida"). . . . . *Verdi*  
"Questa O Quella" ("Rigoletto"). . . . . *Verdi*  
8.30. Una Truman.  
Prelude 20, Op. 28 . . . . .  
Valse in E Minor (Post.) . . . . .  
Nocturne in F Sharp, Op. 15 . . . . . *Chopin*  
Polonaise in A, Op. 53 . . . . .  
8.45. Gertrude Edgard.  
Songs by Mozart.  
"Love Letters"; "The Spring"; "Ninna-Nanna"; "My Heart in My Bosom is Bounding."  
9.0. Valentine Orde.  
Air . . . . . *Matheson*  
German Dance . . . . . *Mozart*  
"The Dove" (Welsh Air) arr. A. Somervell  
Orientale . . . . . *Cesar Cui*  
(Continued in the next column.)

### Hull Programme.

6KH 335 M.

Week Beginning Sunday, March 8th.

#### SUNDAY, March 8th.

3.0-5.30.—Programme S.B. from London.  
8.30-9.0.—Service. S.B. from Bournemouth.  
9.0-10.15.—Programme S.B. from Birmingham.

#### MONDAY, March 9th.

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.  
7.0-10.30.—Programme S.B. from London.

#### TUESDAY, March 10th.

3.0-4.0.—Service relayed from Holy Trinity Church on the occasion of the 500th Dedication Festival.  
5.15-6.15.—CHILDREN'S CORNER.  
6.40-6.55.—Hull Wireless Society Talk.  
7.0-11.0.—Programme S.B. from London.

#### WEDNESDAY, March 11th.

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.  
7.0-7.30.—Programme S.B. from London.  
7.30.—"The Dream of Gerontius."  
*Elgar* (11).

Relayed from the City Hall.  
THE HULL VOCAL SOCIETY.  
ASTRA DESMOND (Contralto).  
HUBERT EISELL (Tenor).  
HERBERT HEYNER (Baritone).  
CHOIR AND FULL ORCHESTRA.

Conductor, Dr. HENRY COWARD, M.A.  
9.45.—WEATHER FORECAST and NEWS.  
Local News.  
10.0-11.0.—Programme S.B. from London.

#### THURSDAY, March 12th.

3.0-3.30.—Gramophone Records.  
4.0-4.30.—Gramophone Records.  
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 13th.

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.  
7.0-7.30.—Programme S.B. from London.  
7.30-9.30.—Programme S.B. from Leeds—Bradford.  
9.30-10.0.—Programme S.B. from London.  
10.0-10.30.—Programme S.B. from Leeds—Bradford.

#### SATURDAY, March 14th.

3.0-3.30.—Gramophone Records.  
4.0-4.30.—Gramophone Records.  
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.  
Local Talk. Local News.  
7.30-12.0.—Programme S.B. from London.

### Edinburgh Programme.

(Continued from previous column.)

9.15. Harry Brodie.  
"Ah! Moon of My Delight" . . . . . *L. Lehmann*  
"Onaway, Awake, Beloved" . . . . .  
*Coleridge-Taylor* (11)  
"Black Roses" . . . . . *Sibelius*  
9.30-10.0.—Programme S.B. from London.  
10.0.—G. L. MARSHALL: Station Topics.  
10.5 (approx.). Una Truman.  
"Rare Ben Jonson" . . . . . *Alec Rowley*  
"Carillon" . . . . . *Richardson*  
Waltz-Sketch . . . . . *Harry Hodge*  
"Polichinelle" . . . . . *Rachmaninoff*  
10.20. Valentine Orde.  
Nocturne . . . . . *Chopin*  
Air and Gavotte . . . . . *Handel*  
10.30.—Close down.

#### SATURDAY, March 14th.

3.0-4.0.—The Station Pianoforte Trio.  
5.0-6.0.—CHILDREN'S CORNER.  
7.0-12.0.—Programme S.B. from London.



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No. 5.

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L.S.	D.E.S.	30/-
L.S.	*D.E.Sb.	30/-
L.S.	L.S.S.	50/-

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## Leeds—Bradford Programme.

2LS 346 M. 310 M.

Week Beginning Sunday, March 8th.

### SUNDAY, March 8th.

3.0-5.30.—Programme S.B. from London.  
8.30-9.0.—Service. S.B. from Bournemouth.  
9.0-10.45.—Programme S.B. from Birmingham.

### MONDAY, March 9th.

11.30-12.30.—Gramophone Recital by Moses Baritz.  
2.45-3.45.—The Station Trio.  
5.15-6.15.—CHILDREN'S CORNER.  
6.15-6.30.—Morse Practice by L. Harvey, Engineer-in-Charge.  
6.40-6.55.—Scout Corner: "Nurse Roberts Missioner Badge."  
7.0-10.30.—Programme S.B. from London.

### TUESDAY, March 10th.

11.30-12.30.—Gramophone Records.  
2.30-4.0.—Isaac Freedman and his Orchestra, relayed 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.—The Rev. Graham Eldridge, "Moses and the Luxor Discoveries."  
7.0-11.0.—Programme S.B. from London.

### WEDNESDAY, March 11th.

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, Engineer-in-Charge.  
6.40-6.55.—"On My Anvil," by the Smile-smith.  
7.0-11.0.—Programme S.B. from London.

### THURSDAY, March 12th.

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.  
6.40-6.55.—Mr. Arthur Knight: "Life Assurance—Pitfalls to Avoid."  
7.0-11.0.—Programme S.B. from London.

### FRIDAY, March 13th.

11.30-12.30.—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, Engineer-in-Charge.  
7.0.—WEATHER FORECAST and NEWS. S.B. from London.  
G. A. ATKINSON. S.B. from London. Local News.

7.30. THE BRADFORD PERMANENT ORCHESTRA:  
Conductor, Dr. E. C. BAIRSTOW.  
Organist, LAWRENCE S. HIRST.  
Principals:  
DORIS VANE, LILY MITCHELL, RAYMOND HARTLEY, HAROLD WILLIAMS.

Relayed from  
St. George's Hall, Bradford,  
S.B. to Hull and Sheffield.

"Stabat Mater" ..... Stanford  
"Mystical Songs" Vaughan Williams (14)  
Other Items.

9.0. POWELL'S MANHATTAN DANCE BAND.

9.30-10.0.—Programme S.B. from London.  
10.0. Dance Band.  
10.30.—Close down.

### SATURDAY, March 14th.

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.

# BURIED TREASURE



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"Applied Psychology," Which Shows You How To Achieve The Object of Your Desire.



Portrait of Mr. L. Cope Cornford.

Mr. L. COPE CORNFORD.

Lord Charles Beresford"—who was himself a Pelmanist, by the way.

"The principle of the Pelman System, in two words," he writes, "is Applied Psychology. Just so is Physical Training Applied Physiology. As the physical training instructor teaches a man so to train his muscles that he can achieve any athletic feat within the compass of his powers, so

the Pelman system teaches a man how, by acting in conformity with the laws of his mind, he may achieve the object of his desire.

"Whether that object be spiritual or material or both, the method is the same. It is the same because all achievement demands Concentration, Ready and Accurate Memory, Courage, and (above all) Self-Reliance."

### WHAT PELMANISM DOES.

These, of course, are not the only qualities developed by Pelmanism. Amongst the other qualities developed by this famous system of "Applied Psychology" are

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|--------------------|---------------------|
| —Observation,      | —Directive Ability, |
| —Perception,       | —Self-Confidence,   |
| —Judgment,         | —Driving Power,     |
| —Initiative,       | —Self-Control,      |
| —Will-Power,       | —Tact,              |
| —Decision,         | —Speaking Ability,  |
| —Business Acumen,  | —Reliability,       |
| —Resourcefulness,  | —Salesmanship,      |
| —Organising Power, | —Originality,       |

and many others, all of which are of the greatest value to their possessor in any line of life.

And whilst developing these qualities Pelmanism naturally cures and eliminates their "opposites," and enables you to conquer and master such failings and defects as:

- |                   |                  |
|-------------------|------------------|
| Forgetfulness,    | Mind-Wandering,  |
| Inertia,          | Indecision,      |
| Weakness of Will, | Shyness,         |
| Lack of Ideas,    | Lack of System,  |
| Indefiniteness,   | Procrastination, |

which keep so many men and women down below the economic and social level to which their natural abilities would otherwise carry them.

### STRIKING PERSONAL PROOFS.

The great value of Pelmanism to men and women of every age, type, and occupation is shown by the thousands of letters received by the Pelman Institute from readers who have benefited in various ways from this system. Many report additions to their income and promotion accelerated as a result of the increased efficiency brought about by a Course of Pelmanism, others say how it has given them a wider outlook on life, how it has increased their interest in their work and surroundings, how it has enabled them to secure a happier and more contented frame of mind, how it has—

But let these Pelmanists speak for themselves.

Here are a few extracts from their letters taken at random from the Pelman Institute's post-bags:

**An Assistant Cashier** writes: "Since starting your Course my salary has been increased by 50 per cent."

**A Shipowner** writes: "I am deeply grateful for the many benefits I have derived, as well as for the renewed Courage and Energy I have so often found in the Course when it has been sorely needed during very trying and exceedingly painful circumstances."

**An Engineer** reports increased Self-Confidence and a rise of £50.

**An Accountant** reports two promotions in 12 months and a 50 per cent. increase in pay.

**A Clerk** writes: "The paragraph in Book 2 on Introspection I found particularly helpful in making a short speech a little while ago. I had an idea I should be called upon to do so, and, before leaving home, read through this particular paragraph, which really was quite a tonic."

**An Assistant Surveyor** writes that he has been promoted and is now drawing double the salary he did a few months ago.

**A Planter** reports an increase in Self-Confidence and two rises in salary.

**A Clerk** reports that he has doubled his salary.

**A Draughtsman** writes that Pelmanism has given him an interest in life so that his work is now becoming a pleasure.

**A Dental Surgeon** writes: "Since taking up the Course, instead of being subservient, I have become master; at the same time my income has doubled itself."

**A Mining Engineer** reports an increase of £240 a year. "I have now got absolute confidence in myself," he writes.

**A Secretary** writes: "The value of Pelmanism lies, to a large extent, in the ease with which it can be studied anywhere. (The present writer did most of his Pelmanism in a London Tube whilst going to and from business.) He has in this way learnt the value of planning ahead; of having a settled purpose; of consecutive thinking; of thorough habits of study with their consequent quick and accurate power of recall, as and when required. (It) builds up a new mentality, a new will to achieve and a developing idealism that will be content only with the best."

**A Clerk** writes that one learns more in a few minutes by Pelmanism than by years of experience without.

**An Importer and Exporter** states that Pelmanism has enabled him to pass from the position of an employee to that of an employer.

**A Motor Engineer** states that he has so soaked himself in Pelmanism that its principles are continually with him, guiding and helping him.

**A Sales Manager** states that he has increased his salary by over 50 per cent.

**A Nurseryman and Florist** states that as a result of Pelmanism he has a stronger will, a better memory; he is able to concentrate better and has been given a more clearly defined purpose in life. Also he has secured a 100 per cent. increase in salary.

**An Insurance Broker's Clerk** reports an increase in salary of 50 per cent.

**A Clerk** writes that the benefits he has derived from Pelmanism "are proving invaluable to me in my career as well as in my life generally."

**A Merchant** writes that "since taking your Course and working through your exercises, applying them to my business, my turnover has increased enormously."

**An Architect** states that his income has been quadrupled and his efficiency vastly increased. "I attribute all this to the Pelman Course," he writes.

**A Lacquerer** writes: "Your Course has been of great benefit to me. It has altered my outlook on life completely. I consider the books worth their weight in gold."

**A Typist** reports an increase in salary of £35 per annum.

**An Accountant** states that his salary has been substantially increased as a result of his greater "grip on matters."

**A Departmental Manager** states that he has been complimented on his efficiency and has had his salary increased. "This is directly due to my training with the Pelman Course."

**A Doctor (M.D., M.R.C.S., L.R.C.P.)** writes that he has derived "enormous benefit" from Pelmanism, and only wishes he had taken the Course years ago.

**A Student** reports that Pelmanism has helped her to pass an examination.

**A Clerk** reports an increase of 30 per cent. in salary "and the additional satisfaction of personal commendation from the directors."

**A Stock-keeper** reports promotion with "a substantial increase in salary." "This success I impute mostly to the benefit derived from the Course," he writes.

This is only a small selection from the thousands of similar letters in the possession of the Institute. They come from men and women engaged in practically every known profession, business, or occupation. Clerks and Managing Directors, Generals and Private Soldiers, Merchants and Shop Assistants, Barristers and Artisans, all testify to the value Pelmanism has been and is to them.



Pelmanism is quite easy and simple to follow. It only takes up a few minutes daily. The books are printed in a handy "pocket size," so that you can study them in bus or tram or train, or in odd moments during the day. Even the busiest

man or woman can spare a few minutes daily for Pelmanism, especially when minutes so spent bring in such rich rewards.

If, therefore, you wish—

- To strengthen your will-power,
- To develop your powers of concentration,
- To act with foresight and decision,
- To become a first-class organiser,
- To develop initiative,
- To become a clever salesman,
- To originate new ideas,
- To acquire a strong personality,
- To become a good conversationalist,
- To talk and speak convincingly,
- To work more easily and efficiently,
- To cultivate a perfect memory,
- To win the confidence of others,
- To widen your intellectual outlook,

in short, to make the fullest use of the powers now lying latent or only semi-developed in your mind, you should send to-day for particulars of this famous Course.

The coupon is printed below. Fill it up or use a postcard and post to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and by return you will receive full information about the system that has done so much for others and the benefits of which are now obtainable by you. Call or write for the free book entitled "The Efficient Mind" to-day.

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SIR,—Please send me, gratis and post free, a copy of the book "The Efficient Mind," and particulars of the offer entitling me to take the Pelman Course on specially convenient terms.

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**Liverpool Programme.**

6LV 315 M.

Week Beginning Sunday, March 8th.

**SUNDAY, March 8th.**

3.0-5.30—Programme S.B. from London.  
8.30-9.0.—Service, S.B. from Bournemouth.  
9.0-10.45.—Programme S.B. from Birmingham.

**MONDAY, March 9th.**

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

**TUESDAY, March 10th.**

3.30-4.30.—WOMEN'S HALF-HOUR.  
4.0-5.0.—The "State Brighter Liverpool Band," relayed from the State Café.  
5.30-6.30.—CHILDREN'S CORNER.  
7.0-7.30.—Programme S.B. from London.

**The Liverpool Philharmonic Society's 10th Concert.**

Relayed from the Philharmonic Hall.  
Conductor—GRANVILLE BANTOCK.  
7.30. Some Remarks on the Works to be Performed.  
7.45. Part of Cantata, "OMAR KHAYYAM" (Granville Bantock).  
Conducted by the Composer.  
FRANK MULLINGS (Tenor).  
DENNE PARKER (Soprano).  
BERTRAM NEWSTEAD (Bass).  
The Liverpool Philharmonic Society's Choir.  
8.45-11.0.—Programme S.B. from London.

**WEDNESDAY, March 11th.**

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

**THURSDAY, March 12th.**

3.30-4.0.—WOMEN'S HALF-HOUR.  
4.0-5.0.—Gaillard and his Orchestra.  
5.30-6.30.—CHILDREN'S CORNER.  
7.0-11.0.—Programme S.B. from London.

**FRIDAY, March 13th.**

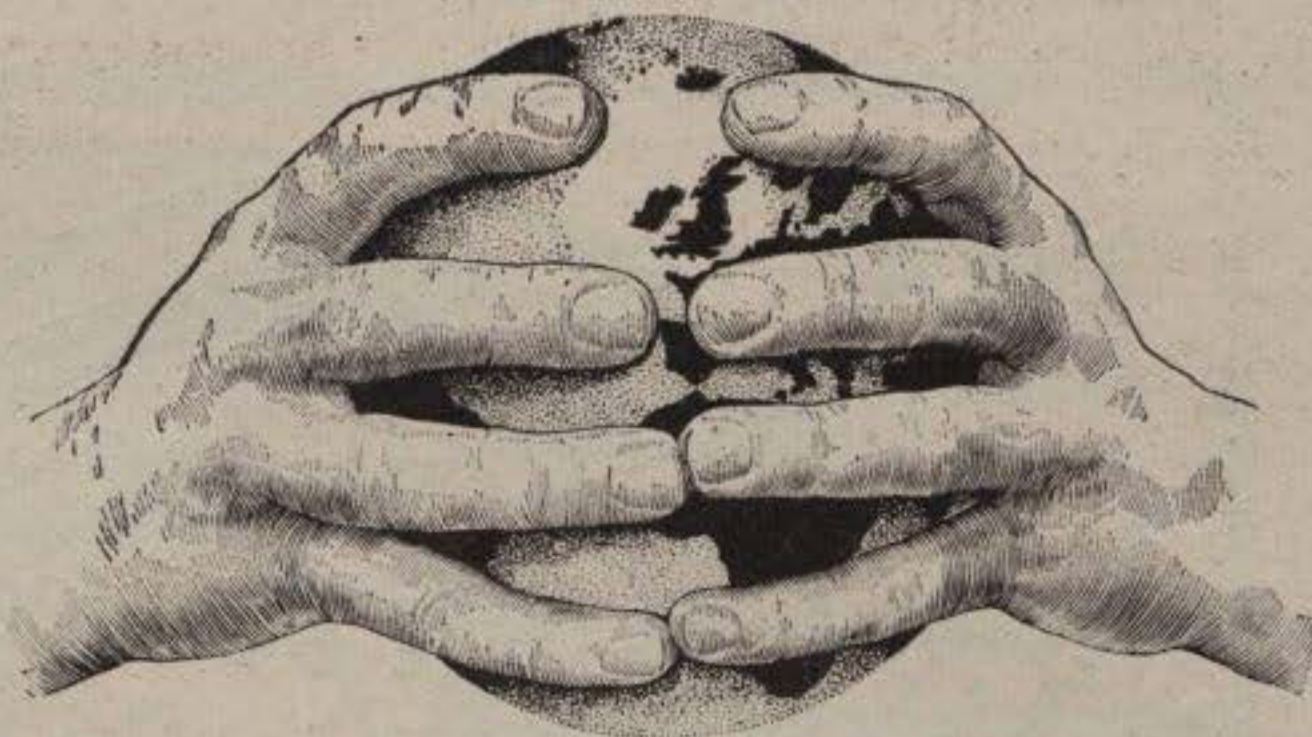
4.0-5.0.—The "State Brighter Liverpool Band."  
5.30-6.30.—CHILDREN'S CORNER.  
7.0-10.30.—Programme S.B. from London.

**SATURDAY, March 14th.**

3.0-4.0.—Mr. Ellingford (City Organist). 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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LEEDS-BRADFORD	Cabinet Chambers, Basinghall Street, Leeds . . . . . 28131
STOKE-ON-TRENT	Majestic Buildings, Stoke-on-Trent. Hanley 1970
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SWANSEA	Oxford Buildings, Oxford Street . . . . . Swansea 3167



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Price per pair 20/- (4000 ohms)

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Advertisement of The British Thomson-Houston Co., Ltd., Crown House, Abchurch, London, W.C.2.





**Nottingham Programme.**  
5NG 326 M.  
Week Beginning Sunday, March 8th.

**SUNDAY, March 8th.**

3.0-5.30.—Programme S.B. from London.  
8.30-9.0.—Service. S.B. from Bournemouth.  
9.0-10.45.—Programme S.B. from Birmingham.

**MONDAY, March 9th.**

11.30-12.30.—Pianola Recital.  
3.30-4.30.—The Scala Picture Theatre Orchestra: Musical Director—Andrew James.  
4.30-5.0.—WOMEN'S TOPICS.  
5.15-6.0.—CHILDREN'S CORNER.  
6.0-6.15.—Teens' Corner.  
6.20-6.30.—Station Topics.  
6.35-6.55.—Mr. O. A. Bentley, Ph.C., "Medicinal Plants and Their Uses" (2).  
7.0-10.30.—Programme S.B. from London.

**TUESDAY, March 10th.**

11.30-12.30.—Mr. Moses Baritz, "French Music."  
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. W. Kirkaldy, M.A., B.Litt., M.Com., "The Romance of Trade" (2).  
7.0-11.0.—Programme S.B. from London.

**WEDNESDAY, March 11th.**

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.  
6.0-6.55.—Mr. Neil Wright, M.A., B.Ed., Talk and Telephone-Wireless Discussion on "Human Nature—(1) Human Motives."  
7.0-11.0.—Programme S.B. from London.

**THURSDAY, March 12th.**

3.25-3.45.—Transmission to Schools: Mr. T. C. THORPE, B.Sc., "Folk Tales—(3) Folk Tales from Many Lands."  
3.45-4.45.—The Scala Picture Theatre Orchestra.  
5.15-6.0.—CHILDREN'S CORNER.  
6.20-6.35.—Teens' Corner.  
6.35-6.55.—Mr. J. Barr, "How Textile Goods Are Tested."  
7.0-11.0.—Programme S.B. from London.

**FRIDAY, March 13th.**

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.  
7.0-7.30.—Programme S.B. from London.

**Young Folk's Night.**

(Artists' ages range from 11 to 18 years.)  
**MINIATURE STRING ORCHESTRA.**  
Conducted by Miss HANDLEY.  
7.30.—Overture. "Don Juan" ... Mozart  
RUBY ELLIOTT (Violin).  
"Hindoo-Chant" Rimsky-Korsakov-Kreiser  
BETTY CORKER (Pianoforte).  
"Soleggiato" ..... Bach  
"Serenade to a Doll" ..... Debussy  
"Toccata" ..... Paradies  
ALEX TAIT (Cello).  
Tarantella ..... Squire  
MARIE JACKSON (Soprano).  
"There Are Fairies at the Bottom of Our Garden" ..... Lehmann  
"Charming Chloe" ..... German (11)  
"Solveig's Song" ..... Grieg  
Orchestra.  
Swedish Folk Song ..... Svendsen  
Fiddle Dance ..... Fletcher  
ARTHUR TAVENOR (Boy Soprano).  
"Garden of Happiness" ..... Daniel Wood (5)  
"Maire My Girl" ..... George Aitken  
"The Chorister" ..... Sullivan  
Betty Corker.  
Andante and Finale (from Sonata)  
J. B. McEwen (17)  
"Waltzing Doll" ..... Poldini  
"Niggers" ..... Dunhill

(Continued in column 1, page 517.)



**Uncle Fellows calling !!!**

**Reduction in Price of FELLOWS Headphones**



**The Lightweight Headphones.**

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gives really large volume without sacrificing the quality of reproduction. Fitted with adjustable diaphragm.  
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.....every one of these advertisements will show an added advantage in the construction of Brandes Headphones.

Look at the illustration above. See how snugly the phones fit the head. A gentle pressure on the crown, a firm clasp to the ear, and the rest of the headband is held well away from the hair. This means long-wearing comfort and the shutting out of extraneous sounds. Strength and firm beauty of lines typifies their finished construction.

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Headphones.

PRICE

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British Manufacture.  
(B.B.C. stamped.)

All Brandes products carry our official money-back guarantee, enabling you to return them within 10 days if dissatisfied. This really means a free trial.

## Superior "Matched Tone" Headphones

TRADE MARK

**Plymouth Programme.**

5PY 338 M.

Week Beginning Sunday, March 8th.

**SUNDAY, March 8th.**

3.0-5.30.—Programme S.B. from London.  
8.30-9.0.—Service, S.B. from Bournemouth.  
9.0-10.45.—Programme S.B. from Birmingham.

**MONDAY, March 9th, and WEDNESDAY, March 11th.**

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

**TUESDAY, March 10th.**

3.30-4.30.—Ernest Manning and his Orchestra.  
5.0-5.30.—WOMEN'S TOPICS.  
5.30-6.30.—CHILDREN'S CORNER.  
6.30-6.40.—Mr. Victor R. Winnicott, "The Boy Scout Movement in Plymouth."  
6.40-6.55.—Mr. Eric J. Patterson, M.A. (Cantab.), "Adult Education in the South-West of England" (6).  
7.0-11.0.—Programme S.B. from London.

**THURSDAY, March 12th, and SATURDAY, March 14th.**

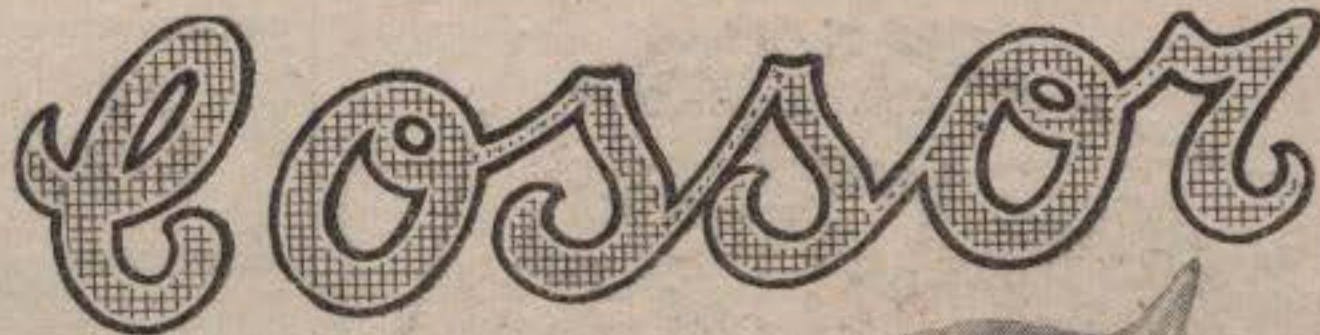
4.0-5.0.—Albert Fullbrook and his Trio, relayed from the Royal Hotel.  
5.0-5.30.—WOMEN'S TOPICS.  
5.30-6.30.—CHILDREN'S CORNER.  
7.0 onwards.—Programme S.B. from London.

**FRIDAY, March 13th.**

3.30-4.0.—Talks to Schools: Mr. W. J. S. Crocker, "Miracle Plays." Musical Interlude. Mr. C. E. Brendon, "Something about Books."  
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.—Dr. Samuel Weekes, "My Recollections of Plymouth in the Late 'Forties."  
7.0-7.30.—Programme S.B. from London.

**Drama, Music, and Comedy.**

GLADYS BALL (Contralto).  
FREDERICK ALLEN (Baritone).  
DOROTHY BLAGDON (Solo Pianoforte).  
7.30. Dorothy Blagdon.  
Fantasia Impromptu in C Sharp }  
Minor } Chopin  
Study in G Flat }  
7.40. Gladys Ball.  
"My Dearly Beloved" ..... Giordani  
"H Thou Wert Blind" ..... Johnson  
7.50. Frederick Allen.  
"Elégie" ..... Massenet  
"Ritournelle" ..... Chaminade (5)  
8.0. THE "5PY" REPERTORY COMPANY.  
"TRILBY."  
Adapted and produced by CHARLES FREEMAN from Du Maurier's book.  
Directed by CHARLES DENBIGH.  
Acts I. and II.: The Art Studio (Latin Quarter of Paris).  
Act III.: The Ante-room of the Opera House, Paris. (Five years later.)  
9.0. Gladys Ball.  
"If My Poems Had Wings" ..... Haha  
"Silver Ring" ..... Chaminade (5)  
9.10. Frederick Allen.  
"King Charles" ..... M. V. White (1)  
"I Know a Bank" ..... Martin Shaw  
9.20. Dorothy Blagdon.  
"Night Fancies" ..... B. J. Dale  
"Prelude" ..... Scriabin  
9.30-10.0.—Programme S.B. from London.  
10.0. Gladys Ball and Frederick Allen.  
"Oh! That We Two Were Maying" ..... B. Nevin  
"Enchantment" ..... H. Oliver (8)  
Frederick Allen.  
"The Shepherd's Song" ..... Elgar  
"What's in the Air To-Day?" Eden (4)  
"THE SCHOOL FOR SCANDAL."  
(Richard Sheridan.)  
Excerpt adapted and produced by CHARLES FREEMAN.  
Directed by CHARLES DENBIGH.  
Scene: Sir Peter's Country House.  
Dorothy Blagdon.  
Impromptu in A Flat ..... Schubert  
10.30.—Close down.



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With new  
**Red Bases!**



**Cossor leads again**

HERE is another important Cossor improvement. Instead of fitting all Cossor Bright Emitters with the usual metal base, we are now standardising on an entirely new type of moulded red base of low capacity. The new base gives the Cossor Valve the lowest self capacity of any Valve on the market with a standard 4 pin fitting—so low in fact, as to be practically negligible. This is one more exclusive Cossor feature. The untarnishable red base is moulded from a heat resisting material specially manufactured for radio use and affords a unique method of identifying Cossor Valves at a glance. This exceptionally clever design following so closely upon the heels of the unique Cossor sealed carton idea, is further evidence—if it were needed—of our whole hearted endeavours to produce the finest Valves in the country regardless of manufacturing expense.

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THE A.J.S. "UNITOP" CABINET RECEIVER

forms top section of "Unit System" Cabinet and contains A. J. S. 4-Valve Receiver. Complete in itself, it may be converted into a beautiful pedestal cabinet by subsequent purchase of first a centre section to contain both batteries and then base section containing special A.J.S. Loud Speaker. Used alone, the "Unitop" is a compact and attractive piece of furniture and a highly efficient Receiver, easily portable for outdoor functions. In Mahogany, or Light, Dark, or Wax-polished Oak. Complete with all accessories, ready for use, 30 Guineas. (Without accessories, £24 10s.)

THE A.J.S. PEDESTAL CABINET RECEIVER

Designed and constructed by experienced Cabinet-makers to contain the A.J.S. 4-Valve Receiver. Represents the highest standard yet achieved in the design of Wireless Receiving Sets. Each cabinet is a complete unit containing 4-Valve Receiver, H.T. and L.T. Batteries, special A. J. S. Loud Speaker to match cabinet, and all accessories. In Mahogany or Oak, 60 Guineas.

Among the several exclusive A.J.S. features that appeal to the Amateur are the constant aerial tuning, the specially stabilized H.F. Valve, the auxiliary 20 ohm Filament Resistance to each valve, the Switch for L.F. Valves, the automatically regulated grid bias, and the H.T. Volt Meter.

Any good dealer will gladly point out the superiority of the A.J.S. 2, 3 and 4-Valve Receivers, and demonstrate their excellence on an A.J.S. Loud Speaker. Illustrated list of A.J.S. Wireless Instruments and Components free on request.



A. J. STEVENS & CO. (1914), LTD. WIRELESS BRANCH, WOLVERHAMPTON.

Phone: 450; Wireless Call Sign: 5K1; Grams: "Reception, Wolverhampton."

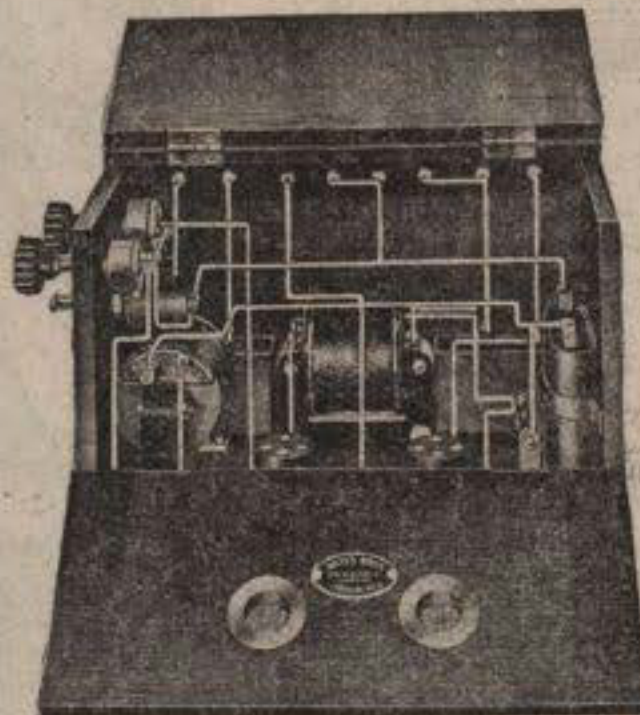
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Two Valves ...	1 20
9-volt. 40-amp. Accumulator	1 12 6
90-volt "PYRAMID" battery ...	17 9
	<b>£7 12 3</b>

SUPRATONE AMPLIFIER (Inclusive) £4. C.A.V. "Tom-Tit" or Sterling "Dankie" Loud Speakers 30/-.

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12-14, Great Queen Street, Kingsway, W.C.2. Phone: Gerrard 575-576. Grams: Zywtateng, Westcent. Works: LONDON, BIRMINGHAM & WESTCLIFF.

**Sheffield Programme.**

6FL 301 M.

Week Beginning Sunday, March 8th.

**SUNDAY, March 8th.**

3.0-5.30.—Programme S.B. from London.  
 8.15-9.0. Service relayed from the Netley Church.  
 9.0-10.45.—Programme S.B. from Birmingham.

**MONDAY, March 9th, to THURSDAY, March 12th.**

11.30-12.30.—Gramophone Records  
 12.0.—Time Signal, relayed from the Cathedral (Gramophone Records (Monday), Albert Hall (Tuesday and Thursday), Local Concert (Wednesday).  
 3.30-4.30. —  
 5.0-5.20. **WOMEN'S CORNER.**  
 5.30-6.30. **CHILDREN'S CORNER.**  
 Station Director's Talk (Monday).  
 Prof. A. E. Morgan, M.A., Professor of English Language and Literature: "Beginnings of Modern Drama" (Tuesday).  
 Mr. Eric N. Simons: "May Sinclair" (Wednesday).  
 6.40-6.55.  
 7.0 onwards.—Programme S.B. from London.

**FRIDAY, March 13th.**

11.30-12.30.—Gramophone Records.  
 12.0.—Time Signal, relayed from the Cathedral.  
 3.30-4.30.—Gramophone Records.  
 5.0-5.20.—**WOMEN'S CORNER.**  
 5.30-6.30.—**CHILDREN'S CORNER.**  
 6.40-6.55.—Mr. W. Percival Westell, F.L.S., "Wonderland Nature Talks—(4) Wind Flowers."  
 7.0-7.30.—Programme S.B. from London.  
 7.30-9.30.—Programme S.B. from Leeds-Bradford.  
 9.30-10.0.—Programme S.B. from London.  
 10.0-10.30.—Programme S.B. from Leeds-Bradford.

**SATURDAY, March 14th.**

3.30-4.30.—Gramophone Records.  
 5.0-5.20.—**WOMEN'S CORNER.**  
 5.30-6.30.—**CHILDREN'S CORNER.**  
 7.0-12.0.—Programme S.B. from London.

**Nottingham Programme.**

(Continued from page 513.)

STRING TRIO (ENID TAIT, RUBY ELLIOTT and WINIFRED BUCK).  
 Scherzo and Trio (Terzetto, Op. 74) Dvorak  
 DOROTHY TREECE (Recitations).  
 "Lorraine, Lorraine, Loree"  
 Charles Kingsley  
 "A Frightful Story"  
 Adapted by Alice Hasluck  
 Enid Tait.  
 "Cradle Song" ..... Schubert  
 "Indian Snake Dance" C. Burleigh (38)  
 Arthur Tavenor.  
 "Rose Bud" ..... Frederick Drummond (8)  
 "The Blackbird in My Garden"  
 Nancy Wood (12)  
 "The Scarecrow" ..... E. T. Davies (1)  
 Orchestra.  
 "Gipsy Serenade" ..... E. Parlow  
 "Minuet" ..... Boccherini  
 9.30-10.0.—Programme S.B. from London.  
 10.0. **STRING QUARTET.**  
 Andante con moto (from 2nd Quartet in E. Minor) ..... Schubert  
 Mario Jackson.  
 "The Wren" ..... Lehmann (1)  
 "The Lass With the Delicate Air" ..... Arne  
 "Be Still, Blackbird" ..... W. Sanderson (1)  
 Enid Tait.  
 Zigeunerweisen ..... Sarasate-Witchnow.  
 10.30.—Close down.

**SATURDAY, March 14th.**

3.15-4.15.—The Scala Picture Theatre Orchestra.  
 5.0-6.0.—**CHILDREN'S CORNER.**  
 6.35-6.45.—Mr. Frank Hoald ("John o' Trent")  
 "Outdoor Topics."  
 7.0-12.0.—Programme S.B. from London.



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*of the*  
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*All Radio users*

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FOR WIRELESS

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## REVO LOUD SPEAKER

and you will find just that difference in tone and clarity that means complete satisfaction instead of patient endurance of mediocrity. Hundreds of unsolicited testimonials say they are the best loud speakers made.

NOTE THE PRICES—THEY SUIT ALL POCKETS.

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Men are everywhere saying that these adverts. of ours won the millions to Palmolive Shaving Cream.

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Simply insert name and address and post to  
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Name.....

Address.....

P.166 "Radio Times," Mar. 6.

## Stoke - on - Trent Programme.

6ST 306 M.

Week Beginning Sunday, March 8th.

### SUNDAY, March 8th.

3.0 5.30. Programme S.B. from London.  
8.30 9.0. Service. S.B. from Bournemouth.  
9.0 10.45. Programme S.B. from Birmingham.

### MONDAY, March 9th to WEDNESDAY, March 11th, and SATURDAY, March 14th.

12.30 1.30. Mid-day 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.  
10.30 11.0. Mr. W. F. BLETCHER, Spanish Talk. S.B. from Manchester (Wednesday).

### THURSDAY, March 12th.

12.30 1.30. Mid-day Concert.  
3.30 4.30. Gramophone Records of the Week.  
5.0 6.0. CHILDREN'S CORNER.  
6.30 6.55. Instructions in the Morse Code.  
7.0 11.0. Programme S.B. from London.

### FRIDAY, March 13th.

3.0 3.30. Transmission to Schools: Mr. T. LOWE, "Geography."  
3.30 4.30. The Majestic Cinema Orchestra.  
5.0 6.0. CHILDREN'S CORNER.  
7.0. WEATHER FORECAST and NEWS. S.B. from London.  
G. A. ATKINSON. S.B. from London. Local News.

MINNIE HOLMES (Soprano).

MAY FENNEL (Contralto).

FRANK EDGE (Tenor).

JAMES HOWELL (Baritone).

LEON FORRESTER (Solo Pianoforte).

ETHEL MALPAS (Recitals).

7.30. Song Cycle, "The Daisy Chain" Liza Lehmann (1)

Ethel Malpas.

Selections from her Repertoire.

Leon Forrester.

Prelude in D ..... Swinstead (17)

"Regemuffin" ..... John Ireland

"Pocata" ..... Holst (2)

May Fennel.

"O Love, From Thy Power" ("Samson and Delilah") ..... Saint-Saens

"Séguedille" ("Carmen") ..... Bizet

James Howell.

"Torcedor's Song" ("Carmen") ... Bizet

"Mephistopheles' Serenade" ("Faust") Gounod

Ethel Malpas.

Selections from her Repertoire.

Minnie Holmes.

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

"Valse Song" ("Romeo and Juliet") ... Gounod

Frank Edge.

"Lohengrin's Narration" ("Lohengrin") Wagner

"Yes, Let Me Like a Soldier Fall" ("Maritana") Wallace

Leon Forrester.

"Humoreske" ..... Tchaikovsky

"The Erl-King" ..... Schubert-Liszt

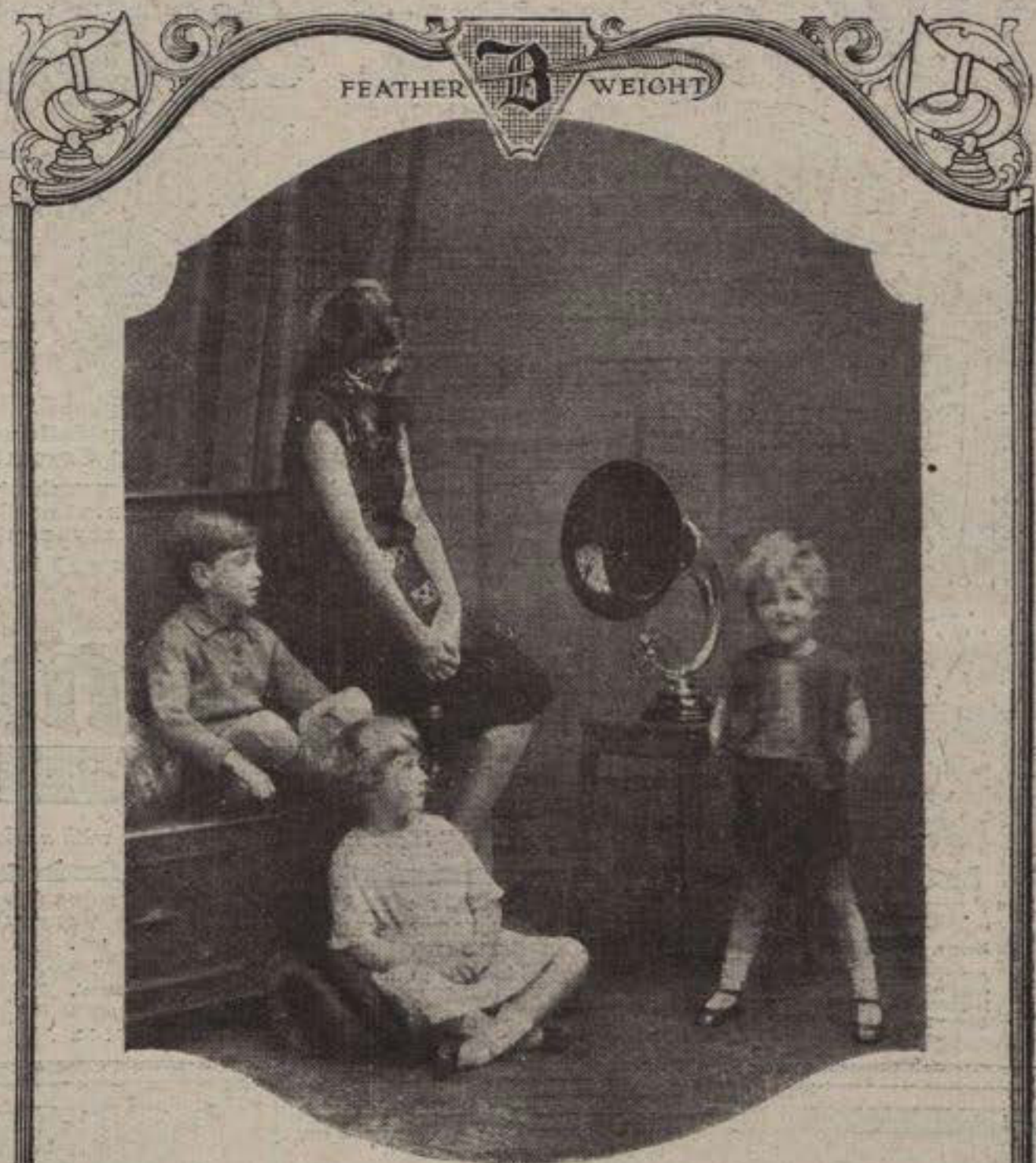
Minnie Holmes, May Fennel, Frank Edge, James Howell.

Quartet, "Un di, so ben Rammentomi" ("Rigoletto") ..... Verdi

9.30 10.0. Programme S.B. from London.

10.0. Dance Music by WILSON HOULTON'S DANCE BAND.

10.30. Close down.



## The Children's Hour.

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#### Loud Speakers.

H.1, 21 inches high. From £5-5-0 to £5-10-0 according to resistance.

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"Uralium" is a natural product, and the finest thing in the way of wireless crystals that has ever been discovered. You naturally want the best reception your set is capable of. Well, there is one way to get it.

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purity**

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The perfect acoustic design of the horn reproduces and magnifies the diaphragm vibrations in such pure, undistorted tones that orchestra, vocalist, lecturer or comedian seems almost in sight as well as hearing. The Efesca Puravox Loud Speaker is made in two sizes at 50/- and 90/-; your wireless dealer or electrician will gladly demonstrate either free of charge.



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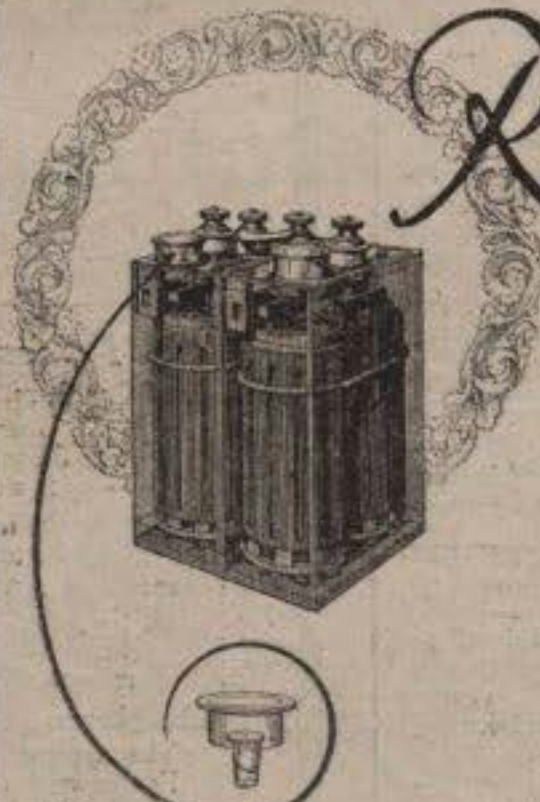


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**Swansea Programme.**

5SX 485 M.

Week Beginning Sunday, March 8th.

**SUNDAY, March 8th.**

3.0-5.30.—Programme S.B. from Cardiff.  
8.30-9.0.—Service. S.B. from Bournemouth.  
9.0-10.45.—Programme S.B. from Birmingham.

**MONDAY, March 9th.**

3.0-4.0.—The Castle Cinema Orchestra, 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 10th.**

3.0-4.0.—Gramophone Records.  
5.15-6.0.—CHILDREN'S CORNER.  
7.0-11.0.—Programme S.B. from London.

**WEDNESDAY, March 11th.**

3.0-4.0.—The Castle Cinema Orchestra.  
5.0-5.15.—WOMEN'S TOPICS.  
5.15-6.0.—CHILDREN'S CORNER.  
7.0-11.0.—Programme S.B. from Cardiff.

**THURSDAY, March 12th.**

3.0-4.0.—The Castle Cinema Orchestra.  
5.15-6.0.—CHILDREN'S CORNER.  
7.0-11.0.—Programme S.B. from London.

**FRIDAY, March 13th.**

3.0-4.0.—W. H. Hoare's Trio.  
5.0-5.15.—WOMEN'S TOPICS.  
5.15-6.0.—CHILDREN'S CORNER.  
7.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
G. A. ATKINSON. S.B. from London.  
Local News.

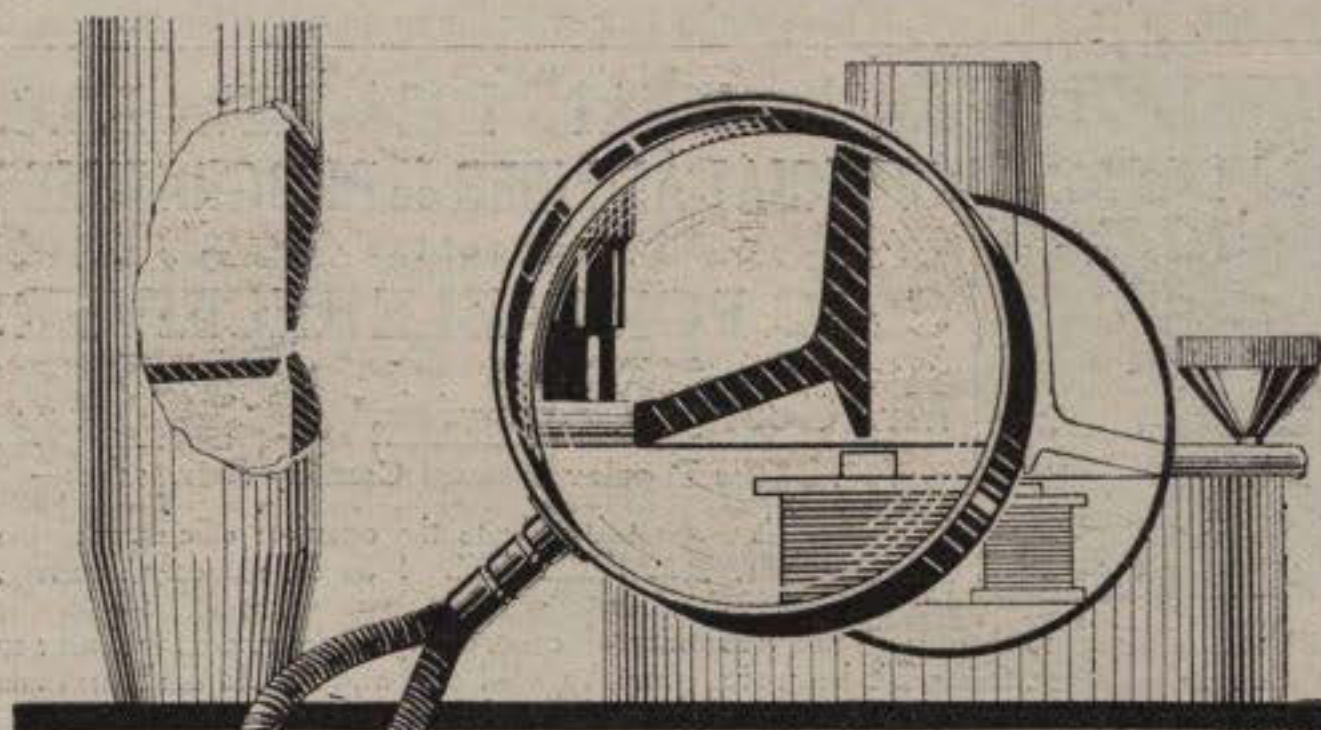
**Instrumental and Vocal Programme.**

RHYS WILLIAMS (Baritone).  
THE G. H. EVANS TRIO.

- 7.30. The Trio.  
"Nanette's Caprice" } Coleridge-Taylor  
"Question and Answer" }
- 7.40. Rhys Williams.  
"Shipmates o' Mine" ..... Sanderson (1)  
"If I Might Come to You" W. H. Squire (1)  
"The Arrow and the Song" ..... Balfe
- 7.50. The Trio.  
"Solemn Song" ..... Vodorinski
- 7.55. Rhys Williams.  
"Bedouin Love Song" ..... Pinsky  
"All That I Ask" ..... Coleman (1)  
"Tom Brown" ..... W. H. Squire (5)
- 8.5. The Trio.  
"Roses and Pearls" ..... Newark  
"The Vestal Maiden" ..... Elliott
- 8.15.—Talk in Welsh: "The Welsh Drama,"  
by Saunders Lewis, of the University  
College, Swansea.  
THE MANHATTANS SYNCOPATED  
ORCHESTRA.  
JAY TAFFIE (Entertainer).
- 8.30. Orchestra.  
"American Medley" (9), "Why Did I Kiss  
That Girl?" (3), "There's 'Yes, Yes,  
In Your Eyes" (7), "What'll I Do?" (7)  
"That's My Girl" (31), "Maybe" (6),  
"Sabara" (9), "Georgie Porgie," "Califor-  
nia" (6), "Love is Just a Gamble" (9).
- 8.55. Jay Taffie.  
"Gwennie Morgan From Anglesea" . . . Taffie
- 9.5. Orchestra.  
"After the Storm" (7), "Dream Daddy"  
(9), "You're in Kentucky Sure As  
You're Born" (9), "June Night" (7),  
"In the Evening" (31), "Out of a Million"  
(9), "Jealous" (6), "Just Like a Beauti-  
ful Story" (31), "It Ain't Gonna Rain  
No Mo" (7), "Hinky Dinky Parlay  
Voo" (9).
- 9.30-10.0.—Programme S.B. from London.
- 10.0. Orchestra.  
"The Parade of the Tin Soldiers," "Pasa-  
dena" (9), "Love Has a Way" (31),  
"Susquehanna Home" (9).  
Jay Taffie.  
"The Tonypandy Welshman."  
"Hi, Hi, Taffie."  
Orchestra.  
"Oh Eva" (31), "In a Rendezvous" (6),  
"All Alone" (7), "Welsh Medley" (9).
- 10.30.—Close down.

**SATURDAY, March 14th.**

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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HON. BETTY: Well you know, you Maicns are not the only ones privileged to have secrets!  
G. M.: Oh, I see, there's more in this than meets the eye. But come, Betty, what's your secret?  
H. B.: Ah, still, I might as well tell you. Until recently I was as deaf as a post—and so I positively hated coming out.  
G. M.: Good gracious! but you're all right now; how such a sudden recovery?  
H. B.: Look (pointing to a tiny, almost invisible, cord), there's my secret—an Acousticon. Isn't it cute? Fancy that tiny thing enabling me to hear as well as you do!  
G. M.: Great Scott! what will they do next? I, for one, would never have even dreamed that you were deaf.

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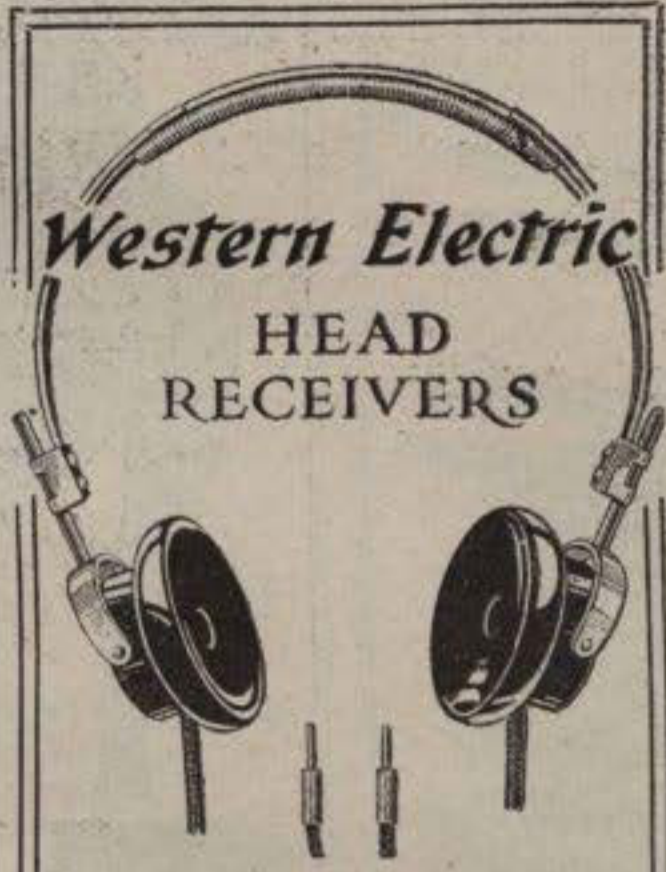


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**Monday's Programme**

(Continued from page 491.)

- 7.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Mr. R. KIRKPATRICK. S.B. from London. Local News.
  - 7.30.—Programme S.B. from Glasgow.
  - 9.30.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Dr. R. W. LIVINGSTONE. S.B. from Belfast. Local News.
  - 10.0.—"A Night in Holland" (Continued).
  - 10.30.—Close down.
- 5SC GLASGOW. 420 M.**
- 3.30-4.30.—The Wireless Quartet, Bessie Muir (Contralto).
  - 4.45-5.15.—WOMEN'S HALF-HOUR: Isabel Hamilton, LL.A., F.E.I.S., "The Need for Nursery Schools."
  - 5.15-6.0.—CHILDREN'S CORNER.
  - 6.0-6.5.—Weather Forecast for Farmers.
  - 6.5-6.20.—Boys' Brigade, Boys' Life Brigade and Church Lads' Brigade Bulletins.
  - 6.40-6.55.—"Ompax" on Football.
  - 7.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Mr. R. KIRKPATRICK. S.B. from London. Local News.
- "A Night in Holland."**
- S.B. to Aberdeen, Edinburgh, and Dundee.
- THE AUGMENTED STATION ORCHESTRA.**
- Conducted by H. A. CARRUTHERS.
- INA JANSSEN (Soprano).  
HALBERT TATLOCK (with his Dramatic Company).  
H. A. CARRUTHERS (Solo Pianoforte).  
(The Entire Programme by Dutch Composers.)
- 7.30. Orchestra.  
Symphony, Op. 4 ..... Lange
  - 8.15. Ina Janssen.  
"Young Love" ..... Gottfried Mann  
"Moonfeast" ..... C. A. Wulffraet  
"Mother Sits Sewing" ..... J. P. Wierts  
"Little Mother Alone" ..... J. P. Wierts
  - 8.27. Halbert Tatlock  
with his Dramatic Company.  
"FRANS HALS."  
Being the story of three of his Pictures, specially written for broadcast, and produced by Halbert Tatlock.  
Characters:  
Frans Hals (Aged 80) HALBERT TATLOCK  
Hille Bobbe (His Housekeeper) VICTORIA RADFORD  
La Bohémienne (A Gipsy) MADGE MACKENZIE  
Nicolaes Olycan (An Artists' Colourman) LOUIS GREIG  
Scene: Hals' Studio in Haarlem, Holland.  
Time: A Spring Evening in 1660.
  - 8.52. Orchestra.  
Overture, "Cyrano de Bergerac" Wagenaar
  - 9.5. Ina Janssen.  
"Abroad" ("In Foreign Lands")  
"The Tricky Little Miller's Daughter" ..... Verhulst  
"The Stars" ..... Verhulst  
Lullaby, "Go to Sleep" ..... Fagel
  - 9.15. Herbert A. Carruthers.  
"De Maas" (Three Pieces) ..  
"Van de Bloemen" ("Roses, etc.") ..... Sigtenhorst Meyer  
"Van de Vogels" ("Swan, etc.") ..... Sigtenhorst Meyer
  - 9.30.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Dr. R. W. LIVINGSTONE. S.B. from Belfast. Local News.
  - 10.0. Ina Janssen.  
"Song of the Sun"  
"Night" .....  
"Little Sun" ..... C. V. Rennes  
"Cradle Song" ..... C. V. Rennes
  - 10.10. Orchestra.  
Symphonic Arrangement of Folk Songs  
Röntgen  
"Eine Leichen von der See";  
"Alt Nederland Volkslied."  
"Hollandsche Rhapsodie" ..... Anrooy
  - 10.30.—Close down.



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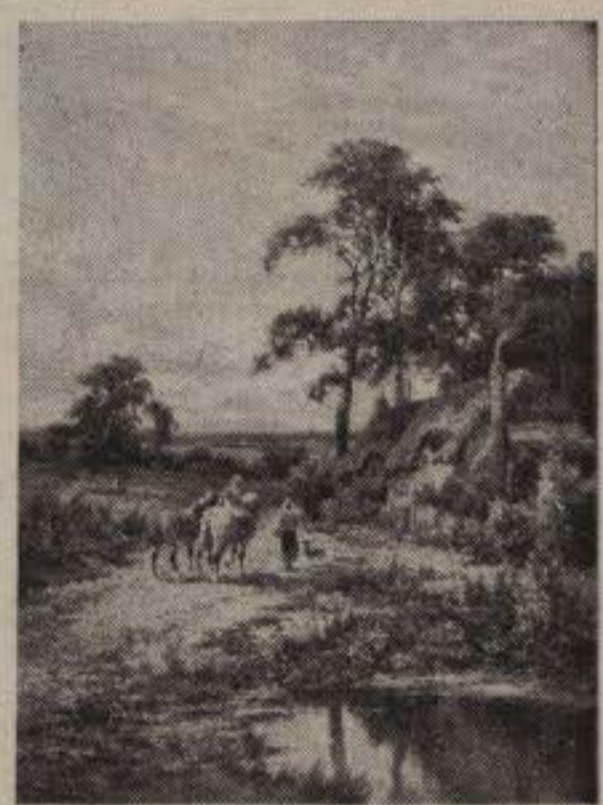
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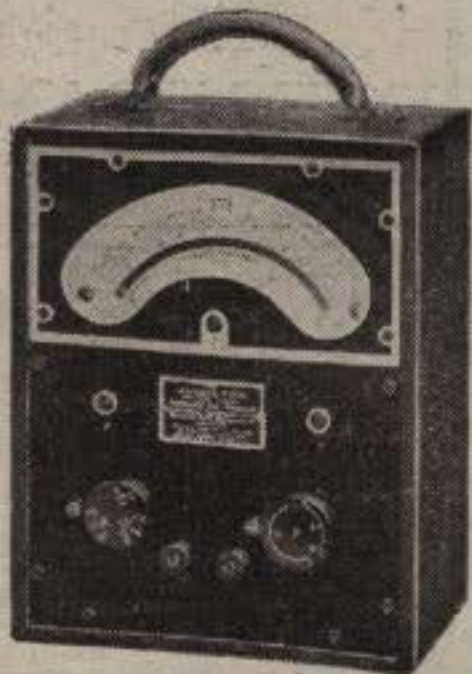
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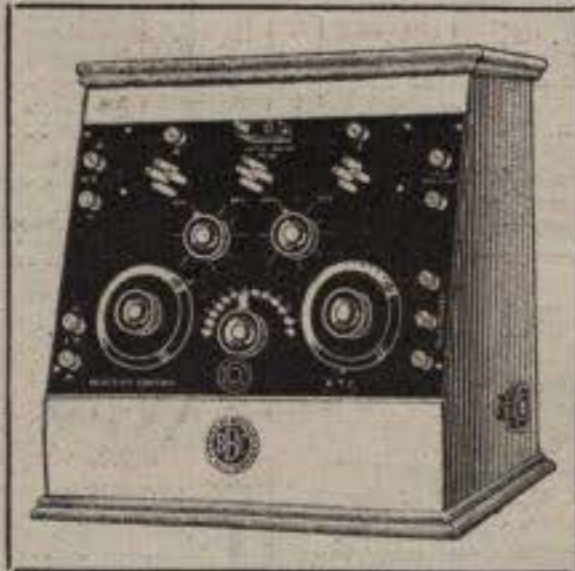
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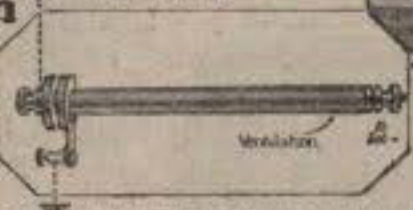
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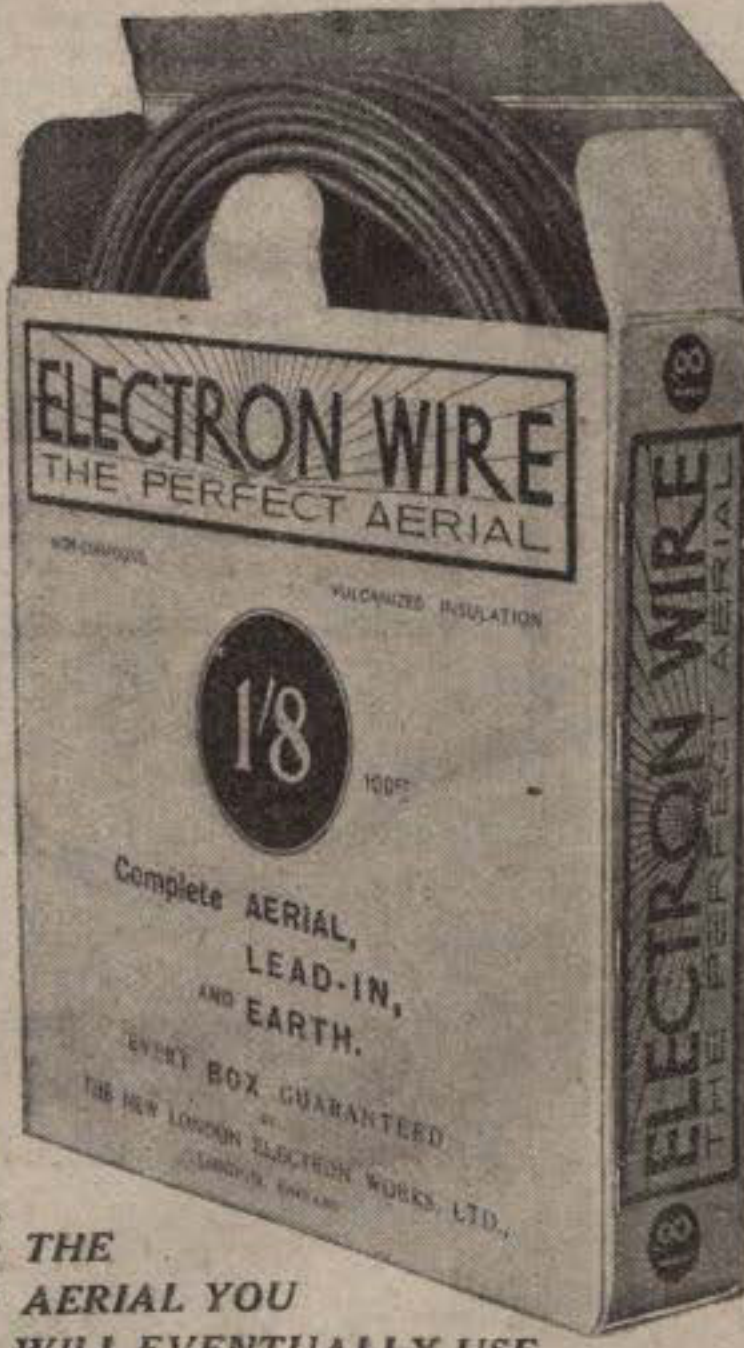
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