

BRITAIN TO INDIA BY MOTOR-CAR.



THE OFFICIAL ORGAN OF THE B. B. C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week commencing
SUNDAY, March 1st.

MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLAS-
GOW, 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

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By G. K. Chesterton.

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IMPORTANT TO READERS.

LETTERS FOR THE EDITOR should be addressed to
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W.C.2.

LETTERS FOR THE B.B.C., containing programme
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The Marvels of Magnetism.

By Sir OLIVER LODGE.

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

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

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

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

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

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

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

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

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

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

(Continued overleaf.)

The Marvels of Magnetism.

(Continued from the previous page.)

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

The Earth as a Magnet.

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

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

Blindfold Methods.

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

Magnetism and Life.

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

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

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

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

Forgetting the Sun.

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

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

A Tremendous Discovery.

We not only have the power of passing it on by help of an ordinary magnetized body, which we pick up; we have the power of magnetizing a body *de novo*. We cannot generate the loops, it is true, but we can open them out, even if some already opened out were given us. We do not require a permanent magnet in order to magnetize bodies. What do we require? We require a moving electric charge; that is, we require to get an electron and a proton separated from each other and rush them along.

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

The Link Between.

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

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

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

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

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

Correcting Our Knowledge.

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

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

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

An Unlimited Reservoir.

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

Learning From Facts.

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

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

Making Listeners Jump!

By G. K. Chesterton.

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

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

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

A Question of Human Nature.

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

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

Manners Versus Radio.

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

Not the Voice of England?

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

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

Dancing Round the World.

The "Light Fantastic" in Other Lands.

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

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

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

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

They Had to Join In.

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

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



Italian Peasants dancing the Tarantella.

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

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

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

To Give Their Husbands Courage.

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

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

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

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

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

CHARLES TRISTRAM.



A Spanish Dance in the Open Air.

Official News and Views. GOSSIP ABOUT BROADCASTING.

The New Bill and the B.B.C.

THE new Wireless Bill has attracted a good deal of criticism. The B.B.C. had no share in its drafting, but naturally has an interest in an effort designed to regularise the conditions which make it possible to provide more and better services to listeners. The P.M.G. has pointed out that the "powers of search" are not an innovation. The sub-section of the new Bill which embodies these powers "is almost purely a consolidation of the existing provisions, and merely re-enacts with minor amendments Section 1, Sub-Section 4, of the Wireless Telegraph Act, 1904." It is pointed out, also, that the powers of search "have existed for twenty years, exist to-day, and continue to exist whether the new Bill becomes law or not."

Amendments Possible.

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

A Musical Secret.

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

Musical Comedy Programme.

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

At 5.30 p.m. a "New Feature by Old Friends" will be broadcast. Listeners are asked to suggest a title after hearing it, and the sender of the best title received not later than first

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

"Tannhäuser" at Cardiff.

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

"Tilly" to be Broadcast.

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

Miss Gladys Ball, contralto, and Mr. Frederick Allen, baritone, and Miss Dorothy Blagden, soprano, will contribute to the programme.

A Young Folks' Night.

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

The Next International Symphony Concert.

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

For West Country Listeners.

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

Ballads Old and New.

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

Do You Keep Bees?

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

Talks on Human Nature.

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

Complete Church Service by Radio.

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

"A Night in Holland."

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

A Song Cycle Dramatized.

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



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

PEOPLE YOU WILL HEAR NEXT WEEK.



LORD HIDDELL, who will take on "Popularity and Prosperity" from London on March 4th. (This talk will be S.B. to all Stations.)

An Interesting Discovery.

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

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

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



MISS BEATRICE MIRANDA.



MISS MAVIS BENNETT, soprano, will sing at Bournemouth on March 1st, and at London on March 4th.



Mr. RAYMOND TRAFFORD as "Shylock."



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



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



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



Mr. DE GROOT and his violin.

hearing some really first-class elocution.

Mr. Trafford has had considerable experience both as

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

Orchestra Leader at Seventeen.

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

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

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

"Faust" by Radio.

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



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

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

STRAUSS' PIANO QUARTET.

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

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

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

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

I.

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

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

Some considerable time is taken over the discussion of these and other fragments of Tunes. The SECOND MAIN TUNE takes long to come, but when it does come, it is impossible to miss it. It is a big, broad, highly impetuous, long-winded melody, declaimed by ALL STRINGS while the pianist sweeps up and down the keys.

The Development (followed duly by the Recapitulation) begins as soon as this is over.

II. SCHERZO.

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

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

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

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

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

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

III.

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

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

IV.

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

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

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

Most Popular Song.

Which Is It?

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

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

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

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

In Favour of Sullivan.

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

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

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

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

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

Listeners' Letters.

ALL letters to the Editor to be acknowledged must give the name and address of the sender. Anonymous communications are not considered.

"The Religion That Is Broadcast."

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

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

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

Yours, etc.,

A. W. LAYLAND.

Ilford.

Wireless For the Blind.

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

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

Yours, etc.,

O. J. POINTE.

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

Westminster, S.W.1.

"Lecturing the Uncles."

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

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

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

Yours, etc.,

"A NIECE OF FIFTEEN."

West Norwood.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the previous page.)

Too Much Modern Music?

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

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

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

For sensation our Modern will angle,
And invent scores for Drum or Triangle.
Why not write a Sonata,
Missa, Fugue, or Cantata.

For Tooth-cumb, Frot-saw, and a Mangle?

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

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

Yours, etc.,

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

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

Curious Interference.

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

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

Yours, etc.,

"STRATFORD."

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

Big Ben Heard in Egypt.

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

I am living at Minia, 180 miles south of Cairo, with a desert on either side, save for a narrow strip of cultivation. This means that there is about 360 miles of desert, as the crow flies, between Minia and the Mediterranean. Naturally, therefore, there is a great deal of atmospheric disturbance during the hot weather.

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

Yours, etc.,

Minia, Upper Egypt. R. W. C.

"Pray Silence, Please!"

Memories of a Well-Known Toastmaster.

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

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

Children as Orators.

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

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

In Unexpected Places.

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

A Trick that Failed.

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

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

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



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

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

Celebrities with Mannerisms.

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

Why Lloyd George Laughed.

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

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

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

WIRELESS PROGRAMME—SUNDAY (March 1st.)

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

2LO LONDON. 365 M.

3.0-5.0. St. David's Day Programmes.

S.B. to other Stations.
A Contingent of 25 voices from

THE LONDON WELSH MALE CHOIR.

Conductor: HORATIO DAVIES.

GWADYS NAISH (Soprano).

MAUD DAVIES (Baritone).

R. PURCELL JONES (Solo Violoncello).

The Choir.

"Rhyfelgyrch Gwy'r Harlech" ("March of the Men of Harlech")

arr. for T.T.B.B.

"Feasting I Watch" (Unaccompanied)

Edgar (11)

"The Viking Song" (Coleridge-Taylor (2)

Gwladys Naish.

"Heaven" T. Osborne Roberts

"Wood Patria" Herbert Wilfred Jones

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

R. Purcell Jones.

"Welsh Rhapsody" .. R. Purcell Jones

Maud Davies.

"Silent Noon" .. B. Vaughan Williams

"Vagabond" .. B. Vaughan Williams (1)

"Whither Must I Wander?"

B. Vaughan Williams (1)

"I Love the Joins'd Dance"

H. Walford Davies

The Choir.

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

"O Peaceful Night" E. German (11)

"Nidaros" D. Protheroe

Gwladys Naish.

"If I Had But Two Little Wings"

Maelffild

"To Buffaloe" Orest

"The Nightingale"

(First Performance.)

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

R. Purcell Jones.

"Two Welsh Idylls" .. R. Purcell Jones

Maud Davies.

"Rhyfelgyrch Cadfan Morgann" ("Captain Morgan's March") .. arr. A. Samerell (1)

"Robin Ddlig" ("Lazy Robin")

arr. W. Herbert Davies

"Bugnill yr Hafod" ("When I was a Shepherd") arr. A. Samerell (1)

"With fynd ofo Dda-i Dywyn" ("With David to Twyn")

arr. W. Herbert Davies

The Choir.

"Teyrnedd Caruol" ("Lovely Maiden")

D. Pughe Evans

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

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

arr. D. Pughe Evans

"The Long Day Closes" (Unaccompanied)

Sullivan (11)

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

8.15-9.0.

Music Service.

Conducted by the

ARCH DRUID.

Relayed from the Welsh Tabernacle,

King's Cross, London.

S.B. to other Stations.

DE GROOT

and

THE PICCADILLY ORCHESTRA.

WYNNE AJELLO (Soprano).

Relayed from

The Piccadilly Hotel, London.

S.B. to other Stations.

The Orchestra.

8.0. Selection, "Carmen" E. 243

Wynne Ajello.
"Mae'r Ddraig Amlwg" ("The Dragon is Seen")
Composers: ("The Sicilian Vespers") Verdi

The Orchestra.

"Classico" Fiedl

"Charming Bird" David

The Orchestra.

Chopiniana (by request) arr. Frank

10.0. TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and

GENERAL NEWS BULLETIN. S.B. to all Stations.

Local News.

10.15. The Orchestra.

"Hymne à Sainte-Cécile" Unaccompanied

10.30.—Close down.

SIT BIRMINGHAM. 475 M.

3.0-5.0. Mainly Light Classics.

THE STATION ORCHESTRA.

EMILY BROUGHTON (Soprano).

ALICE VAUGHAN (Contralto).

ALICE COUCHMAN (Solo Pianoforte).

The Orchestra.

Overture, "The Impresario" Mozart

"Evening" Gounod (1)

Emily Broughton.

"Rose Softly Blooming" Spohr

"My Mother Bids Me Bend My Hair"

Hoppe

"Lo, Here the Gentle Lark" Bishop

(With Piano Obligato by W. HERD.)

Alice Couchman.

Finale in G Minor, Op. 70 Brahms

Scherzo from Sonata, Op. 35 Chopin

Polonaise in E Liszt

Alice Vaughan.

"June Roses" Prouce-Robertson

"San Ean Awa" The Orchestra.

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

Allegro Vivace, "Pilgrims' March"

Moderato con Moto, "Butterflies"

Emily Broughton.

"The Song of the Palanquin Bearer"

Martin Shaw (2)

"A Blackbird Singing" Michael Head

"Listening" M. Bosby (2)

Alice Couchman.

"Butterflies" Schedelewsky

"In the Garden" Babakian

Polonaise in D Macdonald

The Orchestra.

Characteristic Piece, "Grasshopper's Dance"

Boccolini

"Miniature Suite" Chaminade

Italian Air; Russian Air; Spain.

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

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

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

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

Local News.

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

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

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

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

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

THE J. H. SQUIRE CELESTE OCTET.

DAVID OPENSHAW (Bass).

MAVIS BENNETT (Soprano).

DAVID DAVIES' WELSH MALE VOICE PARTY.

9.0. Octet.
Overture, Introduction and Rondo Capriccioso Mendelssohn

"A Song of Sleep" Debussy

"Absent" Matusoff (1)

"Soleil de Ballet" De Bériot

9.30. David Openshaw.

"Thanks Be To God" Dickens (2)

"Speak, Earth, Speak" Tosti

9.25. Octet.

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

9.40. Male Voice Party.

"How Windy Noddy" arr. Dick (25)

"The Little Church" Byker (12)

9.50. Octet.

Violin ("On Wings of Song" Mendelssohn

Solo ("Les Hous des Latins" Barbirolli

(Soloist, MAYER GORDON.)

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

Local News.

10.15. Octet.

"Society" Grieg

"March of the Dwarfs" Grieg

10.20. Mavis Bennett.

"Since the Day" ("Depuis le Jour") Chopin

"Solweig's Song" Grieg

10.25. Male Voice Party.

"Martyrs of the Arena" De Bille (2)

"The Arabian Lyre" Orlé (25)

"Oven Rhonda" Hughes

10.35. Mavis Bennett.

"I Know That My Redeemer Liveth" Handel

("The Messiah") Handel

10.40. Octet (Strings only).

"God Is a Spirit" Sigmund Neupert (11)

"Abide With Me" Liddle (1)

10.50. David Openshaw.

"Nearer, My God, To Thee" Easthope Martin (5)

"The Wayfarer's Night Song"

Easthope Martin (5)

10.55. Octet.

"Grande Valse" Waldteufel

11.0.—Close down.

5WA CARDIFF. 351 M.

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

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

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

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

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

Local News.

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

10.30.—"The Silent Fellowship."

10.45.—Close down.

2ZY MANCHESTER. 375 M.

3.0-5.0. A Welsh Programme.

LENA GRIFFITHS (Contralto).

H. MOSTYN PUGH (Tenor).

THE "2ZY" AUGMENTED ORCHESTRA.

Conductor, T. H. MORRISON.

Orchestra.

Overture, "The Harpers of Wales"

Carl Fuhl

Selection, "Cumbria" Thomas Jones

8.0. Selection, "Carmen" E. 243

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

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

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

Local News.

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

10.30.—"The Silent Fellowship."

10.45.—Close down.

8.0. Selection, "Carmen" E. 243

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

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

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

Local News.

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

10.30.—"The Silent Fellowship."

10.45.—Close down.

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

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

H. Montyn Pugh.
 "Yr Hân Gendler" *D. Pugh Jones*
 "Gwlad y Delys" *John Henry*
 "Cariac" *W. T. Evans*
Orchestra.
 "Welsh Rhapsody" *Gwynn*
Lena Griffiths.
 "Y Bethyn Bach To Gweli" *Fangham Williams*
 "Dyfudd Y Gwraig Wen" *arr. Arthur Samerwell*
Orchestra.
 "Fantasia on Welsh Airs" ("The Look") *Myddelton*
 "Cymeru Chwara" *Thos Jones*
H. Montyn Pugh.
 "At Through the Night" *Traditional*
 "The Ash Grove" *Traditional*
 "The Dimpled Cheek" *Traditional*
Orchestra.
 "Erythraic Overture" *Hopkin Evans*
 "Reminiscences of Wales" *arr. P. Godfrey*
Lena Griffiths.
 "My Little Welsh Home" *Gwynn Williams*
 "Moors of the Valley" *David Evans*
Orchestra.
 "God Bless the Prince of Wales"
 Welsh National Anthem.

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

8.0.—S. G. HONEY: Talk to Young People.

8.25.—English Hymnal, No. 211, St. David's Day Hymn.

Religious Address by The Rev. R. T. ROBERTS, of Wrexham Welsh Presbyterian Church.

English Hymnal, No. 168, "Who is This with Garments of Glory?"

English Hymnal, No. 87, "Say, When in Dust to Thee."

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

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

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

10.30.—Close down.

SNO NEWCASTLE. 400 M.

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

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

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

9.0.—PHILHARMONIC CONCERT.

Relayed from

The Palace Theatre.

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

2BD ABERDEEN. 495 M.

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

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

6.30.—St. Fittick's Parish Church Choir. Choirmaster—E. G. TAYLOR.

Psalm 124, Tune "Old 124th."

Hymn No. 253.

The Rev. JOHN GORDON, M.A., St. Fittick's Parish Church. Religious Address.

Anthem, "The Lord is My Shepherd" *Smay*

(Soloist—EVELYN WALKER.)

Pers. 60, Tune "Lyra."

0.0. WILLAN SWAINSON'S "SERVICE" CHOIR.

Conductor—WILLAN SWAINSON.

Motet, "Jesu, Priceless Treasure" Back (11)

Choral, "Jesu, Priceless Treasure."

"So There is Now no Condemnation."

Choral, "In Thine Arm I Rest Me."

Trio, "Thus, Then, the Law of the Spirit."

"Death, I Do Not Fear Thee."

"Ye Are Not of the Flesh But of the Spirit."

Choral, "Hence with Earthly Treasures."

"Face Thee Well."

"He That Raised Christ Up From the Dead."

"Hence All Fears and Sadness."

0.25.—THE WIRELESS TRIO.

Selected Hymns.

0.35.—Chorus.

Two Psalms *Holst*

0.45.—Trio.

Selected Hymns.

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

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

10.30.—Close down.

SSC GLASGOW. 400 M.

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

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

6.30-7.45.—Religious Service, relayed from the Barony Parish Church.

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

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

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

10.30.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 442.

High-Power Programme.

(Continued from column 3.)

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

Sir OLIVER LODGE. *S.B. from London.*

10.0-11.0.—THE SAVOY BANDS. *S.B. from London.*

WEDNESDAY, March 4th.

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

6.40-10.30.—Programme *S.B. from London.*

THURSDAY, March 5th.

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

6.40-7.30.—Programme *S.B. from London.*

7.30-8.50.—Entertainment by

PHILIP RITTE'S CONCERT PARTY:

DORIS COWAN.

ETHEL WILFORD.

TINA FOSTER.

PHILIP RITTE.

GEORGE DUFFY.

WILL EDWARDS.

8.50-9.50.—Programme *S.B. from Manchester.*

9.50 (approx.)—WEATHER FORECAST and NEWS. Relayed from London.

10.0-11.0.—THE SAVOY BANDS. *S.B. from London.*

FRIDAY, March 6th.

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

6.40-10.30.—Programme *S.B. from London.*

SATURDAY, March 7th.

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

6.40-7.30.—Programme *S.B. from London.*

7.30-8.50.—BALLAD CONCERT, *S.B. from Glasgow.*

8.50-10.0.—Programme *S.B. from London.*

10.0-12.0.—THE SAVOY BANDS. *S.B. from London.*

High-Power Station Programme.

SXX. 1600 M.

SUNDAY, March 1st.

5.0-5.0.—Programme *S.B. from London.*

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

8.30.—Hymn, A and M, No. 261.

Religious Address.

Anthem, "By the Waters of Babylon" *Colebridge-Taylor (11)*

Address by Monsignor N. P. BROW.

Auxiliary Bishop of Southwark.

Hymn, A and M, No. 528.

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

MONDAY, March 2nd.

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

6.40-9.0.—Programme *S.B. from London.*

9.0-9.30.—Speeches by the Rt. Hon. Sir W. JOYNSON HICKS, House Secretary, and Mr. PENEY BEST, Chairman and President Elect, relayed from the I.A.R.D. Dinner at the Savoy Hotel.

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

TUESDAY, March 3rd.

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

6.40-7.30.—Programme *S.B. from London.*

Popular Excerpts from Shakespeare.

Produced by R. E. JEFFREY.

Incidental Music by

THE SNOW STRING QUARTET:

JESSIE SNOW, KENNETH SKEATING,

ERNEST TOMLINSON, EDWARD J. ROBINSON.

Shakespearean Songs sung by

DALE SMITH (Baritone).

The Quartet.

7.30.—Movements from Quartet in A Minor *Schubert*

Andante—Minuetto.

7.45.—"ROMEO AND JULIET" (Balcony Scene.)

Act II, Scene 2.

Romeo JOHN GIELGUD

Juliet DOROTHIE PANTLING

Nurse IRENE ROOKE

8.0.—Dale Smith.

Old Settings of Shakespearean Lyrics.

"When Daisies Pied" *Arne (2)*

"Under the Greenwood Tree" *Born (1)*

"Cranberry and Youth" *Born (1)*

"When That I Was But a Little Boy" *Arne*

"It Was a Lover and His Lass" *Arne*

March, arr. Kent (1)

8.15.—"THE MERCHANT OF VENICE" (Love and Trial Scenes.)

Act I, Scene 3.

Shylock RAYMOND TRAFFORD

Antonio HENRY OSCAR

Portia FRANK RANDELL

Act IV, Scene 1.

Duke GEORGE SKILLAN

Antonio FRANK RANDELL

Shylock RAYMOND TRAFFORD

Antonio HENRY OSCAR

Nurse DOROTHIE PANTLING

Portia DOUGLAS ROSS

Portia JOY CHATWIN

6.47.—"The Londonderry Air" *arr. Frank Bridge*

Dale Smith.

Three Shakespearean Songs *Quiller (1)*

"Come Away, Death" *"O Mistress Mine"*

"Blow, Blow, Thou Winter Wind"

9.10.—"KING HENRY V." (Wooding Scene.)

Act V, Scene 2.

Henry V. GEORGE SKILLAN

Queen Katherine DOROTHIE PANTLING

The Quartet.

9.20.—Novellette *Glasgow*

"In an Old Fashioned Style"; "Orchestra."

(Continued in the previous column.)

WIRELESS PROGRAMME—MONDAY (March 2nd.)

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

2LO LONDON. 365 M.

2.15-3.45.—Transmission to Schools: Mr. GEOFFREY SLAW on "Music."

4.0-5.0.—Time Signal from Greenwich. "Vogues and Vanities," by Carmen of Colquhoun. Music performed during Afternoon Tea at the Trocadero. "Famous Old Castles—(1) Ambrose in Touraine," by Helen Townsme.

5.30-6.15.—CHILDREN'S CORNER: "And make I Have Met—The Moose," told by Capt. R. G. Marshfield. Music by Auntie Sophie.

6.10-6.55.—Mr. LOUIS J. McQUILLAND: "A Glance of Ireland."

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

Talk by the Radio Association. S.B. to all Stations.

Prof. J. E. G. DE MONTMORENCY: "Mercantile Law." S.B. to all Stations. Local News.

Popular Night.

LEA FELISSA (Soprano).

FRED ARNOLD (Baritone).

W. A. PETERKIN (Bass).

OLLY OAKLEY (Solo Banjo).

FRANK TULLY (Entertainer).

THE WIRELESS ORCHESTRA.

Conducted by DAN GODFREY, Junr.

7.35. The Orchestra.
March, "The Peacemaker"..... *Latter*
Overture, "The Maid of Artois".... *Balfé*
Lea Felissa.

"Spring"..... *G. Henschel* (1)

"The Nightingale Has a Lyre of Gold"
..... *London Herald* (5)

Olly Oakley in

Items from his Repertoire.

W. A. Peterkin (with Orchestra).

"Vulcan's Song" ("Philemon and Baucis")
..... *Gershwins*

"Thou'rt Passing Hence"..... *Sullivan*

8.0. (approx.). The Orchestra.

Waltz, "The Blue Danube"..... *Strauss*

Selection, "The Belle of New York"
..... *Kerker*

Intermezzo, "Moravian Dance"..... *Jenckens*

8.30. (approx.). Fred Arnold (with Orchestra).

"Honolulu"..... *Upholsten*

"Golden West" (Valse)..... *Nicholls*

"Am I to Blame?"..... *Pariani*

The Orchestra.

Suite, "Three Arabian Dances"..... *Ring*

Lea Felissa.

"Song of the Open"..... *Frank la Forge*

"Daffodils in London Town"
..... *Montague Phillips*

9.0 (approx.). Olly Oakley in

Further Items from his Repertoire.

W. A. Peterkin (with Orchestra).

"Sambor Woods"..... *Tully* (1)

"Myself When Young"..... *Lehmann*

The Orchestra.

Intermezzo, "The Coster's Wooing"
..... *Blamner*

"Spring Song" and "The Bee's Wedding"
..... *Mendelssohn*

9.15.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and 2ND

GENERAL NEWS BULLETIN. S.B.

to all Stations.

Mr. CLAUD MULLINS, Barrister at Law,

on "London's Government." S.B. to

other Stations.

Local News.

10.0. The Orchestra.

Selection, "Primrose"..... *Gershwin*

Frank Tully.

In an Impersonation of the Famous

American Humorist, Walter G. Kelly,

as "The Virginian Judge."

The Orchestra.

Chinese March, "Kwang-Hai"..... *Laucho*

11.30.—Close down.

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

For particulars see page 456.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Wind Quintet. Albert Townsend (Bass).

5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., Topical Horticultural Hints. Florence Cleton (Soprano).

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—Teens' Corner: Norman E. L. Guest, B.A., History Talk, No. 9, "Manufacture and Commerce."

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Radio Association Talk. S.B. from London.

Prof. J. E. G. DE MONTMORENCY.

S.B. from London. Local News.

Music and Plays.

THE BARNABDO MUSICAL BOYS.

THE STATION COMPANY OF PLAYERS.

7.35.—Handbells, "Illo-A-Ilo"..... *Coot*

Sleigh Bells, "The Green Hills of Tyrol"
..... *Boswell*

Minstrel Chimes, "Gems of Erin"
..... *arr. Fletcher*

Mandolines, "Jessamine Polka"..... *Ellis*

Xylophones and Tubophones, "The Gordon
March"..... *Ellis*

Banjoes, "The Highland Wedding"
..... *Scotch Air*

Ocarinas, "If Winter Comes"..... *Tennant*

Marimbaphones, "Autumn Leaves"
..... *Delacour*

Handbells, "Land of Hope and Glory"
..... *Elgar* (1)

8.30.—"CHUCK MATE"
..... *(Audrey Halliday)*

A Farce in Two Acts.

Henry (Written at the Plantagenet Hotel)

FRANK V. FENN

Miss Charlotte Rume

EDNA GODFREY-TURNER

Martha Bunn (Her Maid)

HILDA POWIS

Sir Eveston Toffee, E. STUART VINDEN

Sara Winkle (His Groom)

WILLIAM MACREADY

Bottles, f. (Sopr.) GEORGE ROBERTS

Mary Ann (vocal) f. EDNA LESTER

Act I.—The coffee room in a Country
Hotel.

Act II.—The garden at "The Grange."

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Topical Talk. Local News.

10.0. "SALLY SELLS OUT"
..... *(H. E. Huthoth)*

A Play in One Act.

Sir Andrew Halliday

WILLIAM MACREADY

Folsen (His Servant) FRANK V. FENN

Sally (A Flower Girl)

EDNA GODFREY-TURNER

Scene—Sir Andrew's Chambers, Midway
Square, London.

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Fashion Talk to Women by Louis de
Mayo. The ROYAL BATH HOTEL.

DANCE ORCHESTRA. Reginald Boyan
(Baritone).

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Schubert's Half Hour: "Dad Dad-
dy," by Mr. George Guest, B.A., J.P.

6.35-7.45.—Bulletin of the Radio Society of
Bournemouth and District. Talk by
Major J. Crompton, M.B.E., T.D.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Radio Association Talk. S.B. from London.

Prof. J. E. G. DE MONTMORENCY.

S.B. from London. Local News.

England, Ireland, Scotland and Wales.

HUBERT CARTER (Tenor).

NORMA FLEMING (Dialect Tales).

WYNNE AJELLO (Soprano).

THE "6BM" CHORUS:

THE WIRELESS ORCHESTRA

Conducted by

Capt. W. A. FEATHERSTONE.

ENGLAND.

7.35. Fantasia, "The Rose"..... *Myddleton*
Hubert Carter, Wynne Ajello, and Chorus.
"Coco, Lasses and Lads"..... *Traditional*
"Tom Bowling"..... *Traditional*
"We All Love a Pretty Girl"..... *Bishop*
"Bid Me Discourse"..... *Traditional*
"Rule Britannia"..... *Traditional*

7.55. Norma Fleming.

"The Cattle Thief."

IRELAND.

8.0. Fantasia, "The Shamrock"..... *Myddleton*
Hubert Carter, Wynne Ajello, and Chorus.

"The Harp That Once Thro'

Tara's Halls"..... *Traditional*

"The Last Rose of Summer"..... *Traditional*

"The Cradle Song"..... *Traditional*

"The Irish Emigrant"..... *Traditional*

"The Minstrel Boy"..... *Traditional*

8.25. Norma Fleming.

"McGinty."

"In Service"..... *Wynne Ajello*

SCOTLAND.

8.30. Fantasia, "The Thistle"..... *Myddleton*
Hubert Carter, Wynne Ajello, and Chorus.

"Come Under My Plaidie"..... *Traditional*

"Will Ye No Come Back
Again?"..... *Traditional*

"Annie Laurie"..... *Traditional*

"Hunting Tower"..... *Traditional*

"The Lord o' Cockpen"..... *Traditional*

8.55. Norma Fleming.

"Sworders McGlashan's Courtship"
..... *David Kennedy*

"Me and Him."

WALES.

9.0. Hubert Carter, Wynne Ajello and Chorus.

"Loudly Proclaim"
..... *Traditional*

"All Through the Night"..... *Traditional*

"Saint David's Day"..... *Traditional*

"David of the White Rock"..... *Traditional*

"The Men of Harlech"..... *Traditional*

9.15. The Orchestra.

"Remembrance of Wales"..... *F. Godfrey*

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Mr. CLAUD MULLINS, S.B. from London.

Local News.

10.0. Half-an-Hour with the Orchestra.

Three Dances, "Bonny Vill."..... *Gorman* (11)

Patrol, "The B'boys of Tipperary"..... *Amers*

Overture, "Plymouth Hoe"..... *Amers*

Patrol, "The Wee Macgregor"..... *Amers*

10.30.—Close down.

5WA CARDIFF. 351 M.

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

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

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

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Radio Association Talk. S.B. from London.

Prof. J. E. G. DE MONTMORENCY. S.B.

from London. Local News.

NORA DELMARR (Soprano).

THE STATION ORCHESTRA:

Conductor,

WARWICK BRAITHWAITE.

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

7.45. Nora Delmarr.

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

"By the Waters of Minnetonka"..... *Laurance*

"If I Were a Lark"..... *Clutenn*

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 147.

(March 2nd.)

of its publisher. A key list of publishers will be found
page 447.

WIRELESS PROGRAMME—TUESDAY (March 3rd.)

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

ZLO LONDON. 365 M.

1020.—Time Signal from Greenwich. Music by the Royal Albert Hall Orchestra.

3.30.—Transmission to Schools. "The Country Side—The Map of England," by Patricia Johnson.

4.05.0.—"Books to Read," by Ann Spicer. Organ and Orchestral Music, relayed from Shepherd's Bush Pavilion. "Historical Pictures—(B), Some Women of the Restoration," by Anna Cunningham.

5.06.0.—CHILDREN'S CORNER. Joseph Slater (Fairy Songs). "A Naure Story," by Joan Kennedy. "Progress through the Ages—(2) Housing," by W. J. Chas. on.

6.06.55.—An Appeal on behalf of the Elizabeth Garrett Anderson Hospital Extension Appeal Fund, by Miss LILIAN FAITHWAITE.

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

JOHN STRACHBY, Literary Criticism, S.B. to all Stations.

Local News.

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

8.00.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN, S.B. to all Stations.

8.00.—OLIVER LOUGE, F.R.S., "Error and Reality—Electromagnetism," relayed from the Royal Albert Hall, London, S.B. to all Stations.

Local News.

10.0.—All Stations Programme (Continued).

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

11.0.—Close down.

5IT BIRMINGHAM. 475 M.

10.00.—Lombard Picture House Orchestra.

4.04.30.—Song. Transmission. Professor ALFRED BAYES (of the Birmingham and Midland Institute). "English Literature."

5.15.30.—WOMEN'S CORNER. Barbara Wainwright, Natural History Talk, "How It's Done." Wm. Fred Morris (Contralto).

6.30-6.30.—CHILDREN'S CORNER.

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

7.0-11.0.—Programme S.B. from London.

6BM BOURNEMOUTH. 385 M.

1.45-5.0.—Travel Talk to Women: "A Trip to Unnan (China)," by Major Cooper Hunt. The Wireless Orchestra: Conducted by Capt. W. A. Featherstone.

5.06.0.—CHILDREN'S CORNER.

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

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

7.30-8.30.

"The Sea."

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

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

8.25.—A Brief Interlude
"From My Window," by Philomena.

The Orchestra.
Overture, "Britannia" Mackenzie (15)
"Sea Shoon" Eric Fogg
Andrew Shanks
"Songs of the Sea" Stanford (1)
"Drake's Drum"
"Outward Bound"
"Devon, O Devon, in Wind and Rain."
"Homeward Bound"
"The Old Soperh"
The Orchestra.
"Sea Foam" (Suite, "The Sea")
"Moonlight" Frank Bridge (14)
Sea Chanties arranged by Geoffrey Toye (1)
"So west, Stuart Robertson"
"Amsterdam" "Missouri" "The
Liverpool Girls."

10.0-10.30.

"The Country."

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

6.0-6.30.—Schools' Half Hour. Art and Religion, by Cecil Rhodes.

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

7.0-11.0.—Programme S.B. from London.

CHAPPELL

and

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

5WA CARDIFF. 351 M.

3.30-5.0.—Transmission to School. Music by the Cardiff How Music Hall.

3.30-4.0.—The Station Trio.

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

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

5.5.0.—CHILDREN'S CORNER.

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

7.0-11.0.—Programme S.B. from London.

2ZY MANCHESTER. 375 M.

12.30-1.30.—Organ Music by H. F. Grey. Organist from the Cathedral, Manchester.

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

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

4.30-5.0.—WOMEN'S HALF HOUR.

5.06.0.—CHILDREN'S CORNER.

6.30-6.55.—Local Radio Society Talk.

7.0-11.0.—Programme S.B. from London.

5NO NEWCASTLE. 400 M.

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

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

6.15-6.45.—CHILDREN'S CORNER.

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

7.0-11.0.—Programme S.B. from London.

2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Trio. A. J. Wieman (Contralto). F. J. W. (Tenor). J. W. (Bass).

5.15-6.0.—CHILDREN'S CORNER: Annie Moly goes to the Fair.

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

7.0-11.0.—Programme S.B. from London.

5SC GLASGOW. 420 M.

3.30-4.30.—The Wireless Quartet. Walter C. (Contralto). F. J. W. (Tenor). J. W. (Bass). J. W. (Soprano).

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

6.15-6.45.—CHILDREN'S CORNER.

6.0-6.5.—Weather Forecast for Farmers.

7.0-11.0.—Programme S.B. from London.

A number against a station name indicates the name of its publisher. A list of publishers will be found on page 47.

WIRELESS PROGRAMME—WEDNESDAY (March 4th.)

The letters "L.D." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

2LO LONDON. 365 M.

3.15-3.45. Talk to Schools. Wireless Reviewing Appointments, by Mr. H. J. BINKS (Hague Association).

4.00-4.15. Signal from Greenwich. Col. "LO" Tim and Barbara. Song by A. B. ...

5.20-6.15. CHILDREN'S CORNER. "Toy," told by M. Catherine Wilson. M. Uncle Jeff. Stories by A. B. ...

6.20-6.45. Mr. W. J. LNWAN, P.M.H. ...

7.00-7.15. SIGNAL FROM BIG BEN. ...

7.15-7.30. POPULARITY and austerity. S.B. to all States. Local News.

Sullivan Programme. WYNNE AJELLO (Soprano), EDWARD LOVEREY (Tenor), JOSEPH FARRINGTON (Bass Baritone), WINNIE VAUGHAN and ROLAND MERRY (Entertainers).

THE WIRELESS ORCHESTRA. Conducted by DAN GODFREY, June The Orchestra.

7.30. "Overture to 'Hells'" (11) Leonard Loveney.

"The Sadler's Grave" (11) Love Laid His Sleepless Head" (11) The Orchestra.

8.00-8.15. "The Ten post" (11) Introduction to Act III, Dance of the Nymphs and Respect; Overture (approx.) Joseph Farrington.

8.15-8.30. Winnie Vaughan and Roland Merry. Wynne Ajello.

8.30-8.45. The Orchestra. "The Ten post" (11) Whom the Gods Kill.

8.45-9.00. Incidental Music to "Henry VIII" (approx.) Joseph Farrington.

9.00-9.15. "Ho! Jolly Jerkin" ("Ivanhoe") The Orchestra.

9.15-9.30. "The Ten post" (11) England" (11) Winnie Vaughan and Roland Merry.

9.30-9.45. "The Ten post" (11) The Orchestra.

9.45-10.00. "The Ten post" (11) The Orchestra.

10.00-10.15. "The Ten post" (11) The Orchestra.

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11.45-12.00. "The Ten post" (11) The Orchestra.

12.00-12.15. "The Ten post" (11) The Orchestra.

12.15-12.30. "The Ten post" (11) The Orchestra.

12.30-12.45. "The Ten post" (11) The Orchestra.

12.45-1.00. "The Ten post" (11) The Orchestra.

A Dual Programme. A Jubilee Celebration.

THE STATION ORCHESTRA. HARRY FREEMAN (Viol.), RICHARD FREEMAN (Viol.), THOMAS FREEMAN (Violoncello), NIGEL DALLAWAY (Pianoforte).

A Short Jubilee Programme in honour of the 40th Birthday of Mr. Harry Freeman, Deputy Leader of the Station Orchestra.

Harry Freeman. The Orchestra. James Overton. The Orchestra.

7.30. The Orchestra. James Overton. The Orchestra.

7.45-8.00. The Orchestra. James Overton. The Orchestra.

8.00-8.15. The Orchestra. James Overton. The Orchestra.

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2.30-2.45. The Orchestra. James Overton. The Orchestra.

2ZY MANCHESTER. 375 M.

3.0-3.30. Service for the Sick. Gratia De. Soprano, Address by The Rev. George ...

3.30-3.45. The Wireless String Orchestra. Conductor, Capt. W. A. Featherstone. Modie Bolton (Contralto). "Gardenmy Talk" to Women by George Dams.

3.45-4.00. CHILDREN'S CORNER. "Toy," told by M. Catherine Wilson. M. Uncle Jeff. Stories by A. B. ...

4.00-4.15. Mr. W. J. LNWAN, P.M.H. ...

4.15-4.30. SIGNAL FROM BIG BEN. ...

4.30-4.45. POPULARITY and austerity. S.B. to all States. Local News.

Symphony Concert. THE BRISTOL SYMPHONY ORCHESTRA. Conducted by EUGENE GOODELLAN. Relayed from The Colston Hall, Bristol. Broadcast at the Studio.

4.45-5.00. "The Ten post" (11) Introduction to Act III, Dance of the Nymphs and Respect; Overture (approx.) Joseph Farrington.

5.00-5.15. Winnie Vaughan and Roland Merry. Wynne Ajello.

5.15-5.30. The Orchestra. "The Ten post" (11) Whom the Gods Kill.

5.30-5.45. Incidental Music to "Henry VIII" (approx.) Joseph Farrington.

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10.45-11.00. "The Ten post" (11) The Orchestra.

5IT BIRMINGHAM. 365 M.

3.0-3.30. The Station Piano-forte Quintet. 5.0-5.30. WOMEN'S CORNER. A. W. Sanders, Mervyn Taylor.

5.30-5.45. CHILDREN'S CORNER. "Toy," told by M. Catherine Wilson. M. Uncle Jeff. Stories by A. B. ...

5.45-6.00. Mr. W. J. LNWAN, P.M.H. ...

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7.00-7.15. Winnie Vaughan and Roland Merry. Wynne Ajello.

6BM BOURNEMOUTH. 385 M.

3.0-3.30. Service for the Sick. Gratia De. Soprano, Address by The Rev. George ...

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10.45-11.00. "The Ten post" (11) The Orchestra.

11.00-11.15. "The Ten post" (11) The Orchestra.

"Verbalize truckster!" broke in the engineer. Caliph, "truly your story has no end, since it is all beginning! Fortunately it is for you that my own protests you. My treasurer will pay you a week's wages and conduct you outside the city. And if ever you dare to set foot within it again I'll have you poached on roast and served up as breakfast for the red crocodiles!"

WIRELESS PROGRAMME—THURSDAY (March 5th.)

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

210 LONDON. 365 M.

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

1.0-2.45 Transmission to Schools: "Cinderella in Dickens—David Copperfield. Lecture Recital by J. C. STOBART and J. P. JEFFREY.

2.0-2.10 Time Signal from Greenwich. "New Letters of O. Togo," by O. Roman-James. Music performed during AB. noon Tea at the Transcendental. "The Inhabited Island" by Mrs. H. A. I. Fisher, Chairman of the Council for the Unmarried Mother and Her Child.

3.0-3.15—CHILDREN'S CORNER: "Stories of Finland," told by Ethel Harding. L. G. M. of the Daily Mail—Zoo Story "Earning a Living at the Zoo." Pianoforte Solo by Margaret Portch.

3.15-3.35 Market prices for Farmers.

3.40-3.55 The Rt. Hon. Lord HALESTON S.B. from Birmingham.

7.0 TIME SIGNAL FROM 15 MIN. WEATHER FORECAST and 15 CENTRAL NEWS BULLETIN S.B. to all Stations.

Mr. ALLEN S. WALKER, "Architecture: The Cathedrals of York, Ely, Exeter and Southwell" S.B. to all Stations. Talk by the Radio Society of Great Britain S.B. to all Stations.

Local News.

Chamber Music Evening. JOHN COATES (Tenor). THE PHILHARMONIC PIANOFORTE QUARTET.

CHARLES KELLY (Pianoforte). PAUL BEARD (Violin). FRANK VENTON (Viola). JOHAN O. BOCK (Violoncello).

7.15 The Quartet. Quartet in C Minor, Op. 13 R. Strauss. Andante.

8.0 Poetry Readings by J. C. SQUIRE. 8.10 Modern English Songs.

Pleading "Elgar (11), London Tea "John W. Home (11) A Bunch of Wandering

"Hamilton Harry (11), "Too Late" "Athens (11) "Endureth" "Muller (11) The Fiddler of Dooney

"Thomas Dunhill (14) "Silvane" "Oldridge-Taylor (11) The Quartet

First Movement from Quartet. Leton 1870-1904

8.15 John Coates. Portuguese Songs. "Mac Night" "Berkeley

"Movements" "Schubert

8.45 The Quartet. A Salute from Quartet in E Flat, Op. 50

"Allegro Presto (Rit. in alla Zingaresca" from Quartet in G Major, Op. 25. "Brahms

9.0 TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 15 CENTRAL NEWS BULLETIN S.B.

9.15 Capital Talk S.B. to all Stations. Local News.

9.15-9.30 The SAVOY ORPHEANS and SAVOY HAVANA BAND, selected from the Savoy Hotel, London. S.B. to all

10.0 Close down.

5M BIRMINGHAM. 475 M. 1.30-1.40 The Station Pianoforte Quartet. WOMEN'S HALF HOUR S.B.

1.30-1.40—CHILDREN'S CORNER. Musical Stories, "Things We Don't Learn at School."

1.40-1.50 "Pioneers' Corner: Frank Jones, "Grammar and Stories."

1.50-2.00 Boy Scouts' and Girl Guides' Bulletin: The Rt. Hon. Lord HALESTON (President of the Birmingham Scouts' Association), "The Scout Movement." S.B. to other Stations.

7.0-7.10—Programme S.B. from London.

68M BOURNEMOUTH. 385 M.

2.15-2.30 Talk to Women: "Lander Fair" by Anne Farwell Watson, A. Martin (Dialect Stories). The Bijou Military Band.

3.0-3.15—CHILDREN'S CORNER. 3.0-3.25 "Stories" "The House of the Caterpillars at Home," J. Neale D.A.

3.25-3.35 "Farmers' Talk" "The Making of Breads" "Dance" by Mr. T. R. Ferris, M.Sc., N.D.D. Director of Agriculture for Dorset.

6.40-6.55 The Rt. Hon. Lord HALESTON S.B. from Birmingham.

7.0-7.10 Programme S.B. from London.

5WA CARDIFF. 351 M.

3.0-4.30. BERT HAYDEN (Entertainer). THE STATION ORCHESTRA. Cardiff.

W. ARWICK BRATHWAITE. Orchestra.

"Suite" "Petite Suite de Concert" "Caterpillar Taylor

A Few Remarks. "The Clock" "Haydn

Symphony in D. "Further Remarks." "Gavotte from 'Mignon' "Thomas

"Moonlight Intermezzo" "Lament" "The Lays" "Morse Remarks."

Orchestra. Three Dances from "The Bartered Bride" "Suzanne

4.15-4.30 WAR "FIVE OUTLOOKS" 4.15-4.30 CHILDREN'S CORNER.

6.0-6.15 Talk to Scouts. 6.10-6.55 Mr. J. Kevin Fletcher, "The Wooing of Mabel Fitzhughen," a Famous Love Story.

7.0-7.10 Programme S.B. from London.

2ZY MANCHESTER. 375 M. 11.30-12.0 Concert by the 2ZY Quartet.

1.0-1.10 WOMEN'S HALF HOUR Mrs. Margaret Pilkington, "On the Borders of

1.15-1.30 CHILDREN'S CORNER. 6.30-6.55 Boy Scouts' Local News Bulletin.

6.55-7.05 E. A. Stocks, M.Sc., Deputy Camp Chief, Boy Scouts' Association, Planning the Summer Camp.

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

Mr. ALLEN S. WALKER S.B. from London. Radio Society Talk S.B. from London.

8.0-8.15 Instrumental and Dramatic. NORA DEANMAIR Solo.

CARL MUEH (Solo Cello). CAHAL FOGARTY (Keyboard). Nora Deanmair.

"Elizabeth's Crying" ("Tamara") "The Treat" "What's Tossed" "M. P. Moore

"M. Moore" "Ordnal Page 1

Carl Fuchs. "Hallelujah" (Hebrew Melody) trans. R. Bantock.

8.15-8.30 "Songs" "Nora Deanmair" "Marian Burgess

"Wanda Post" "Alfred Hill" "Wanda Post" "Song of the Morn"

"Catal Fugarty" "Song of the Morn" "Lady Gregory" "Lari Fuchs"

"Ordnal Dances" "Rechnen" "Song of Sadness" "Avenky" "Spanish Serenade" "Hazzard"

THE HALL OF MUSEUMS. Land of HAMM. N. HALL. Relayed from the Free Trade Hall.

8.50 WILLIAM M. BLOCH (Solo Pianoforte). Concerto for Pianoforte in C Minor. Brato.

9.0-9.15 for Orchestra, "Pier le jour de" "The Great Japanese" "Inglis"

(First time in Manchester) William Murdoch. 1. mezzo voice "L. K. Prodgers"

9.50 (approx.)—WEATHER FORECAST and NEWS. Relayed from London. Local News.

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

1.0 Close down.

5NO NEWCASTLE. 400 M.

11.30-12.30. Nora Young (Contralto). Robert Mark. (Solo).

1.15-1.30 "Edie Goughly and Tom Goughly" "The Great Solos" Jack Mackintosh (Cornet Solo). Alfred Smith (Voice). Elizabeth Latham, B.A., "Wanderers"

5.15-5.30—CHILDREN'S CORNER. 5.30-5.45—Boy Scouts' and Girl Guides' News. Scouts Yells and Chorus by the Rover Section of the Newcastle Boy Scouts.

6.10-6.55—J. L. Gibson, French Talk. 7.0 WEATHER FORECAST and NEWS S.B. from London.

Mr. ALLEN S. WALKER. S.B. from London. Radio Society Talk S.B. from London.

Local News.

7.15 "A Night in Hawaii." 7.15-7.30 ANGLO HAWAIIAN PLAYERS. COLLEEN GORDON. STEFANIE DAVISON. ROY LIMBICK. CECIL WATTS.

with their Novel and Fascinating & Ambitious. Steel Guitar, Haunting Hawaiian Airs. Dances, Songs and Music.

8.30-11.0—Programme S.B. from London.

2BD ABERDEEN. 495 M. 7.0 The Wireless Trio "Let's Wee" (Soprano). Feminine Trio.

8.0-8.15 CHILDREN'S CORNER. Songs by Annie Moll.

9.0 Boys' Brigade News Bulletin. W. A. M. Robb, Convenor, No. 2 District. "Suggestions on Raising a Company White Cross."

9.40-10.0 GLENFARAR Talk. 10.0-10.15 S.B. from Glasgow. Talk on the Girls' Guiding S.B.

10.0 WEATHER FORECAST and NEWS. Mr. ALLEN S. WALKER. S.B. from London.

10.15-10.30 City Talk. S.B. from London. Local News.

(Continued on page 45) column 3.

A number against a musical item indicates the name of its publisher. A list of publishers will be found on page 44.

WIRELESS PROGRAMME—FRIDAY (March 6th.)

The letters B.B. printed in italics in these programmes signify a British Broadcasting Corporation station mentioned.

2LO LONDON. 365 M.

Signal from Greenwich 7.20. The hour begins.

4.30-5.00. "Scholars' Half Hour" begins.

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Special Requests.

1. STATION ORCHESTRA

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WIRELESS PROGRAMME—SATURDAY (March 7th.)

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

2LO LONDON. 365 M.

4.0-5.30.—The Signal from Greenwich. BANI OF LADIES THEODO SEIBERT. Headmaster Mr. G. M. H. M. Marva.

5.30-6.00.—D. Farley W. L. J. CHILLIERS CORNER. By the Great. The Race with the Fire-Red Tams (3), told by Edith S. Jones.

6.0-6.30.—Mr. J. BEN JONES B.A., 'Com. of Arts.

7.0.—THE SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST CENTRAL NEWS BULLETIN. S.B.

Mr. A. LLOYD JAMES. Lecturer in Phonetics at the University of London. More Facts About Our Speech. S.B. to all stations. Local News.

Popular Operatic Evening.

FRIDU JOHNSON (S)

GLADYS PALMER (Contralto)

ELBERT CARTER (Tenor)

DENNIS NOBLE (Baritone)

WIRELESS SYMPHONY ORCHESTRA

Conducted by

STANTON JERRELLS

7.30.—The Orchestra

Overture, The Dostawski's Mat

Edith Smythe (S)

The Baryony Scene (Act II: Romeo and Juliet) (Dostawski)

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Local N

Operatic Programme.

PAINT

Margaret LEATHR & MIRANDA

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68M BOURNEMOUTH. 385 M.

3.15-5.0.—Tues to Womans 'Conceit Life' by Beryl Treve van. B.A. The ROYAL BATH HOTEL DANCE ORCHESTRA,

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5WA CARDIFF. 351 M.

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

4.0-5.0.—Col. R. H. Collier, D.S.O. Motor

5.0-6.0.—Col. R. H. Collier, D.S.O. Motor

6.0-6.55.—Col. R. H. Collier, D.S.O. Motor

6.55-7.0.—Col. R. H. Collier, D.S.O. Motor

7.0.—WEATHER FORECAST and NEWS

8.0.—WEATHER FORECAST and NEWS

9.0.—WEATHER FORECAST and NEWS

10.0.—WEATHER FORECAST and NEWS

11.0.—WEATHER FORECAST and NEWS

20!

REDUCED PRICE

You are now able to buy the most reliable and efficient British Headphones at greatly reduced price. But the class of material used remains unaltered and still the highest manufacturing ideal—control the quality of the product. You simply get the same value for less money.

Matched Tone means that both your ears hear exactly the same sound at the same instant and you learn a new beauty of tone. Ask your Dealer for Brandes.

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All the above may sound very convenient to many satisfied persons, but to those who are unsatisfied, I would say, work to the above specifications, and you will receive broadcasting to its full. **PHIL TOWN**

Britain to India by Motor-Car.

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

TEN months ago, I decided to make an attempt to reach India by motor-car. Aerialplanes had proved their ability to get there, but no effort had yet been made to bridge the distance by road.

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

One Car all the Way.

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

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

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

Our Limited Outfit.

Our route was planned by way of Paris, Monte Carlo, Genoa, Venice, Trieste, Fiume, Belgrade, Sofia, Adrianople, Constantinople, Ismid, Alom, Karaman, Adana, Alexandretta, Aleppo, Damascus, Bagdad, Hamadan, Teheran, Isfahan, Shiraz, Kerman, Bam, Jeddah, and Qatif.

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

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

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

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

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

A King's Interest.

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

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

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

As we followed this road, it disappeared for miles at a time and its condition may be imagined by the fact that our average speed was only 25 miles per hour, for the whole of the twenty days we took to cross this country.

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

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

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

Photography Under Difficulties.

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

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

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

Two Thousand Miles of Desert.

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

When near Shiraz, we passed the wonderful ruins of Persepolis, which the old Persians called Achamemeneh, by the great destruction of Darius.

The last 600 miles of our journey were heart-breaking, and being our continual highest. The extent of this trouble may be better realized by the fact that on one occasion when we covered a distance of six hundred yards, our speedometer registered 8½ miles.

We covered a total distance of 8,527 miles, 1,000 miles of which were on roads, 2,700 miles were absolute desert, 400 miles salt desert, 100 miles bottomless silver sand, and we bumped for 250 miles over the railway sleepers.

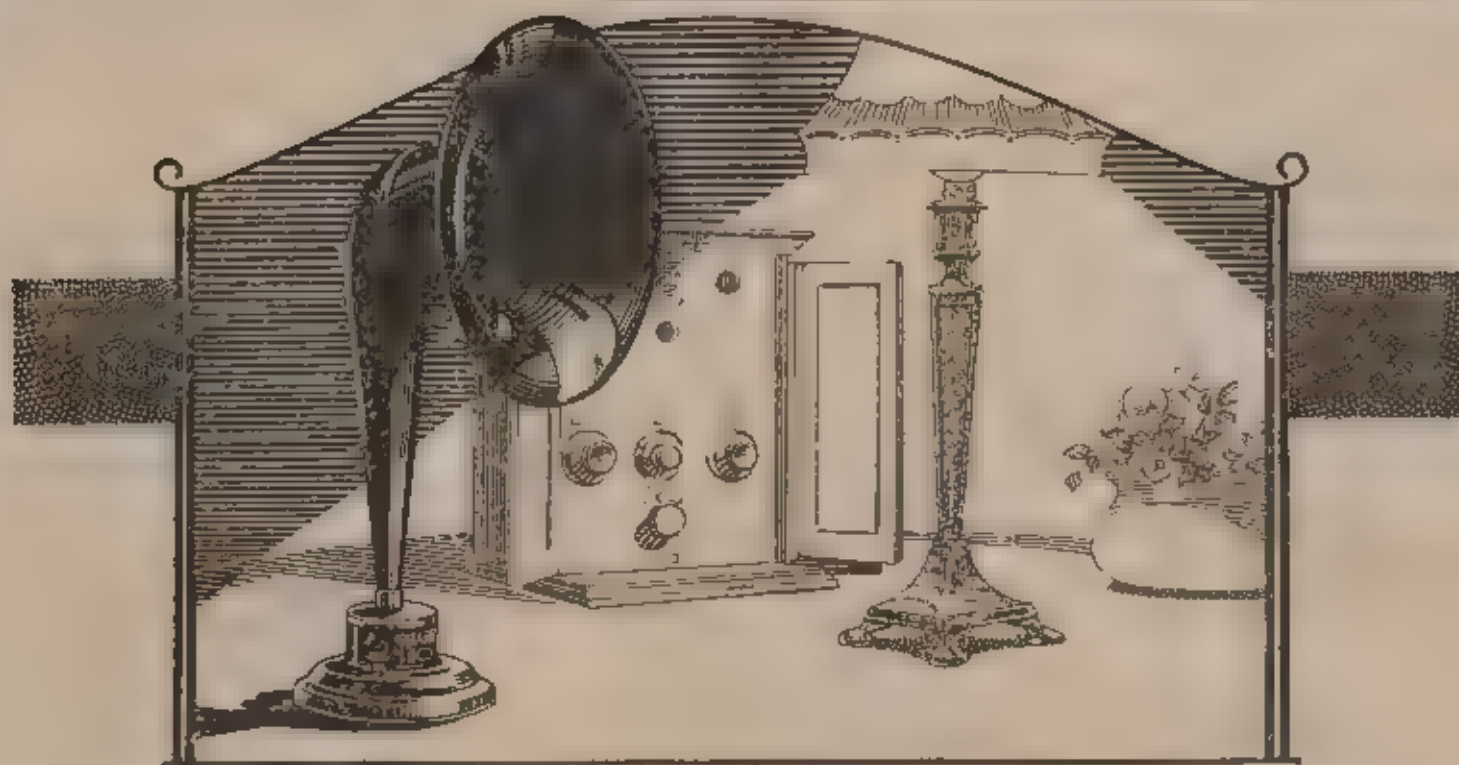
Our total bill for spare parts was under three pounds, two pairs of brake-rings, one rubber

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



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

* In a talk from London.



Awaken your receiver to vigorous, tuneful life!

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

The "Sparta" is the Speaker of combined excellence—the supremely good combination of

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

All good dealers stock the "Sparta." Ask for a demonstration and let your own ears prove how extraordinarily good its reproduction is.

Type	H.A.	2,000 ohms
Type	H.H.A.	4,000 ohms
		64 15 0.

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LOUD SPEAKER

Type "B."	320 ohms	85 15 0.
Type "H.B."	2,000 ohms	20 0 0.
Type H.H.B.	4,000 ohms	26 0 0.
(Type B Speakers incorporate a 6 push on tone selector)		

The "Little Sparta" Loud Speaker

A small brother of the full size "Sparta." The perfect miniature Loud Speaker, attractively finished in dull black and oxidized silver. In its construction is included an adjustable diaphragm. Made in 120, 2,000 and 4,000 ohms.

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By F. W. THOMAS

SELENIUM A KEY TO TELEVISION

By E. E. FOURNIER D'ALBE.

AT 2, SAVOY HILL, W.C.2

A Page Contributed by the B.B.C

KEEPING THE HOME FIRES BURNING.

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

MY FIVE-VALVE RECEIVER.

By a Boy of Fifteen.

WHAT I THINK OF BROADCAST TALKS.

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

OUR CROSS-WORD THREE-VALVER.

SOME "REFLEX" MYSTERIES SOLVED

THE EVOLUTION OF THE CRYSTAL SET

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A COLOUR PLATE and TWO BLUEPRINTS,

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March Number

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Leeds—Bradford Programme.

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Week Beginning Sunday, March 1st.

SUNDAY, March 1st

8.5.30. Programme S.B. from London.
8.15.0.0. Service relayed from the Cathedral,
Bradford. Address by the Ven. The
BISHOP OF BRADFORD
S.B. from London

MONDAY, March 2nd

1.0.0.0. Religious Service by Mr.

by L. Harvey Engle

TUESDAY, March 3rd

WOMEN'S HALF HOUR
CHILDREN'S CORNER
Relay of Service from the Cathedral
1.10.0. Programme S.B. from London.

WEDNESDAY, March 4th

8.5.30.0. Service relayed from the Cathedral,
Bradford. Address by the Ven. The
BISHOP OF BRADFORD
S.B. from London
1.0.0.0. Religious Service by Mr.
"On My Anvil," by the Sinfonia
Programme S.B. from London.

THURSDAY, March 5th.

11.30-12.30. Gramophone Records
1.0.0.0. Service relayed from the Cathedral,
Bradford. Address by the Ven. The
BISHOP OF BRADFORD
S.B. from London
7.0-11.0. Programme S.B. from London.

FRIDAY, March 6th.

8.5.30.0. Gramophone Records
1.0.0.0. Service relayed from the Cathedral,
Bradford. Address by the Ven. The
BISHOP OF BRADFORD
S.B. from London
1.0.0.0. Service relayed from the Cathedral,
Bradford. Address by the Ven. The
BISHOP OF BRADFORD
S.B. from London

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

JOHN BIRCH (Direct Sketches).

The Band

March, "Fitzsimon" H.
Selection, "W.H. Squire's Popular Songs"
arr. J. Ord Hume (1)

Harry Bailey

Harley, arr. Souderson (1)
Merry, arr. Souderson (1)

Mrs. Thirtle, arr. Souderson (1)

The Band

London, More to the Play, "Merry"
arr. Souderson (1)

John Bar

Group of West Riding Dialect Verses.

Harry Bailey

The Dearthless Army, arr. Souderson (1)
Merry, arr. Souderson (1)

The Band

Waltz, "Sabara" Horatio Nicholas (1)
Harry Bailey

Song of the Volga Boatmen

Chaloupne Rozumny

Requiem, arr. Souderson (1)

The Band

A Dream Picture, "The Phantom Brigade"

"Quiet Echoes" arr. Dan Godfrey

1.0.0.0. Service relayed from the Cathedral,
Bradford. Address by the Ven. The
BISHOP OF BRADFORD
S.B. from London

SATURDAY, March 7th.

1.0.0.0. Service relayed from the Cathedral,
Bradford. Address by the Ven. The
BISHOP OF BRADFORD
S.B. from London
7.0-12.0. Programme S.B. from London.



Heinrich Hertz

The real discoverer of Wireless waves.

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

It is no exception to find, therefore, that some of the most brilliant of scientists have died with their life work unrecognized except among their most intimate fellow workers. Such a man was Heinrich Hertz, who, with Clerk Maxwell, as far back as 1882, discovered that wireless waves could be transmitted through space.

And so it will be with the next generation. The extraordinary developments in valve design, from the first simple two-electrode valve, which really demonstrated the practicability of valve reception, to the three-electrode valve of Lee de Forest have, more or less, been accepted as a matter of course. In fifty years' time, however, when television is general, a grateful world will look back upon those manufacturers that are spending thousands of pounds in unceasing efforts to produce better and better valves.

And so small share of praise will be due to the designers of the wonderful new Cossor Wuncell—

the Dull Emitter that definitely spells a new era for the broadcast listener. Here is a valve which definitely for the first time carries all the advantages of the standard Bright Emitter. In volume, sensitivity, freedom from distortion and microphonic noises, the Wuncell sets an entirely new standard of excellence. While for economy of current consumption and length of life this 2-volt Valve is in a class by itself. At 18/- it is the cheapest British Dull Emitter Valve you can buy. You are sure to want to know more about it, so ask your Dealer for a free copy of our large Illustrated Wuncell Folder, or send us a postcard.

All Cossor Valves are
now reduced in price.

Cossor Valves

The
World's
Greatest
radio
Crystal

NEUTRON

THE "NEUTRON" Crystal was introduced to fill the need for a really good wireless crystal. It is the outcome of diligent experiment and research, and owes its origin to the concerted efforts of a Chemist, a Metallurgist and an Electrical Engineer. The "NEUTRON" Crystal is produced on thoroughly scientific lines. It consists, essentially, of a definite aggregation of certain metallic compounds which bestow upon "NEUTRON" a high degree of both chemical and physical stability—in addition to its superlative quality as a rectifier.

The "NEUTRON" Crystal is, by virtue of its merits, "THE WORLD'S GREATEST RADIO CRYSTAL."

The abundance of unsolicited testimonials received from satisfied users since its inception bears testimony to this claim, and thoroughly justifies the confidence placed in it.

Testimony.

Frankfort-on-Maine, Germany.
I bought one of your Crystals here on Saturday last and would like to tell you of my results. Frankfort is 100 miles off, on the Loud Speaker Radio-Park and 5XX loud on one pair of phones, and still easily readable on five pairs. Sunday morning I got the concert from Koenigs-Wusterhausen on 2800 m. and the concert 2-3 W.E. time, Radio-Paris. Monday evening I turned a hour or more on 5XX, Radio-Paris, some other stations which I did not want to identify and finally I got Aberdeen perfectly clear.

I think for pure crystal reception without any amplification this is nearly a record. The distance being over 1200 Km. 5XX and Radio-Paris, I can tune in while Frankfort is transmitting (with a wave catcher).

With hearty congratulations on the excellence of your fabric." H. H. M.

"As a purchaser of one of your Neutron Crystals I have to congratulate you on the wonderful results I have obtained. Being a user of a four-valve set, I occasionally use a Crystal while my battery is being charged and on trying a Neutron Crystal the results I obtained were marvellous, being able to receive Brussels (S. B. R.) and Radiola (S. F. R.) quite clear and distinct, and many other Continental stations which I have not been able to identify, using Brown's A Type phones. Congratulating you on your wonderful discovery." R. J. T.

Are YOU getting these Results?

STOCKED BY BEST RADIO DEALERS.

Insist on NEUTRON in the Black and Yellow Tin or send us 1/- and this wonderful crystal will be mailed by return, post free.

Distributors:

V. ZEITLIN & SONS,

144 Theobalds Road, London, W.C.1. Phone: Museum 684.

The
Crystal
with
Valve
Power



Producers:

NEUTRON LTD.,

88-90 Horse, Southampton Row, London, W.C.1

Phone: Museum 722.

Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, March 1st

SUNDAY, March 1st.

9.15-10.15. *Programme S.B. from London.*

MONDAY, March 2nd

9.15-10.15. *Programme S.B. from London.*

10.30-11.30. *Programme S.B. from London.*

11.30-12.30. *Programme S.B. from London.*

1.30-2.30. *Programme S.B. from London.*

2.30-3.30. *Programme S.B. from London.*

3.30-4.30. *Programme S.B. from London.*

4.30-5.30. *Programme S.B. from London.*

5.30-6.30. *Programme S.B. from London.*

6.30-7.30. *Programme S.B. from London.*

7.30-8.30. *Programme S.B. from London.*

8.30-9.30. *Programme S.B. from London.*

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

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11.30-12.30. *Programme S.B. from London.*

1.30-2.30. *Programme S.B. from London.*

2.30-3.30. *Programme S.B. from London.*

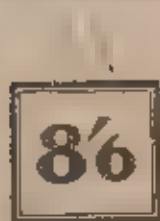
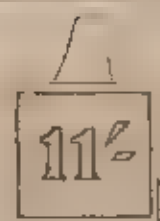
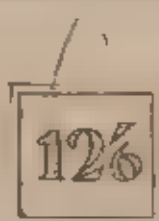
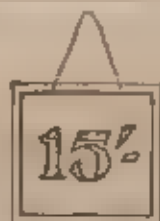
3.30-4.30. *Programme S.B. from London.*

4.30-5.30. *Programme S.B. from London.*

5.30-6.30. *Programme S.B. from London.*

6.30-7.30. *Programme S.B. from London.*

7.30-8.30. *Programme S.B. from London.*



When bright filament valves cost 12/6 the Silver Clear Louden was put on the market at 10/-.

In the last four months it has more than trebled its sales.

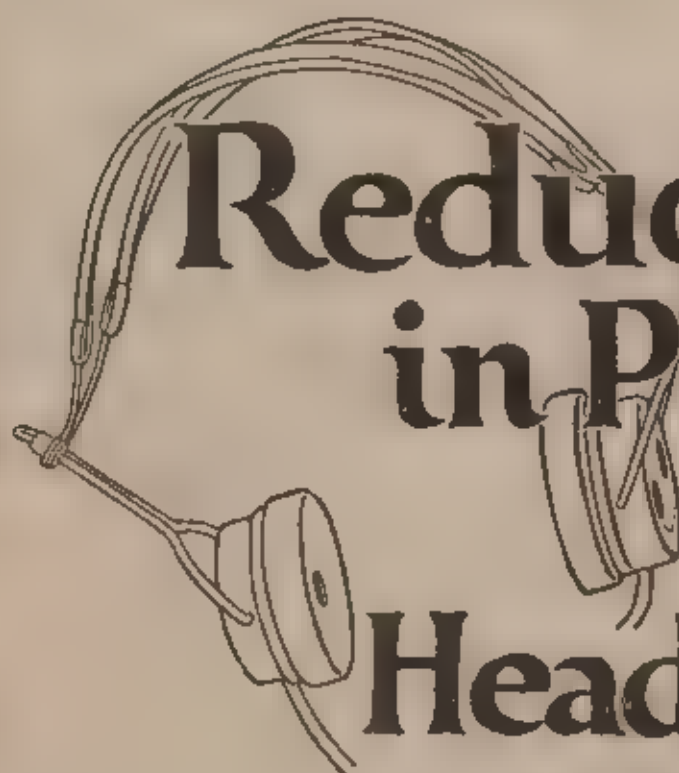
New prices are now in force for valves, and once more the Silver Clear Louden maintains its lead. From February 23rd the price of the Louden Valve is reduced to 8/6.

LOUDEN 8/6 VALVES



Louden Valves - Silver Clear

Adm. of the Fellows Magsdo Co., Ltd. Park Royal, London, N.W.10.



Reduction in Price of B.T.H. Headphones

Radiola Receivers.

OWING to the reduction in the price of B.T.H. Headphones all Radiola Receivers supplied complete with Headphones are also reduced in price.

WE have pleasure in announcing that, owing to increased sales and improved manufacturing facilities, the price of B.T.H. Headphones has been reduced to 20/-

Many constructional improvements have been introduced into the latest pattern, making it by far the most comfortable, sensitive and convenient instrument of its kind on the market.

*Weights (with cord) only 9½ ozs.
No harrowing pressure.
No "acoustic" movement of headband.
Can be adjusted to suit individual ear and
the magnitude of sound.
No wear or tear to the ear.
The sound is pure and permanent.*



"A cute aid to Acute hearing"

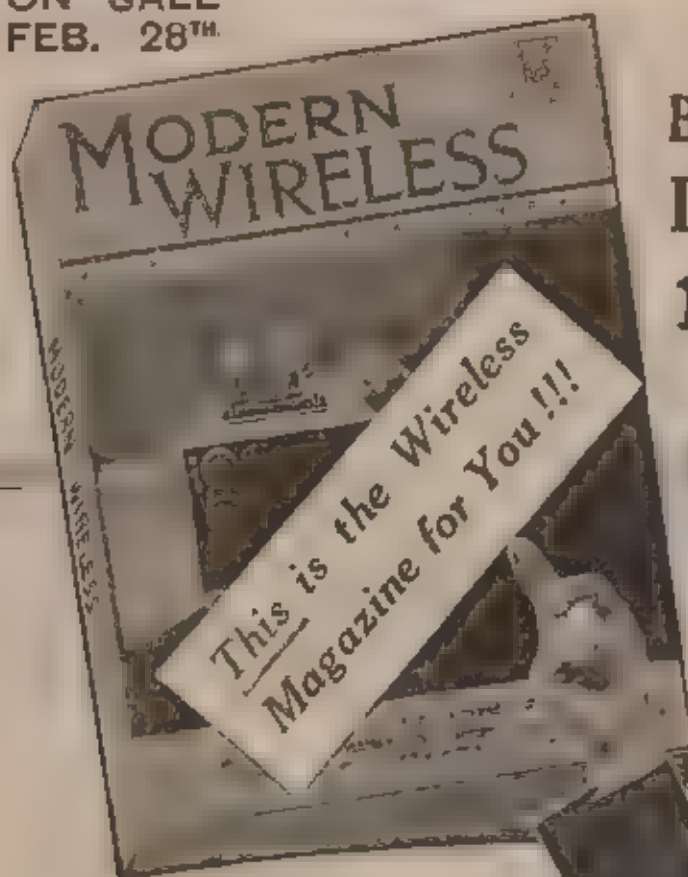
Old Price - £1.5.0

NEW PRICE - £1.0.0

(per pair, 4000 ohms)

Advertisement of The British Thomson-Houston Co., Ltd.

ON SALE
FEB. 28TH



BUY THE SPLENDID MARCH
DOUBLE NUMBER
156 PAGES for 1/6



FREE Blueprint with every copy.

A Selection from the Contents

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

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

VISIT TO THE EISEL TOWER STATION
By Capt. L. F. Plesse, B.Sc.

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

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

By Arthur R. Barrymore, Assistant Controller and
Director of Programmes of the B.B.C.

FRAME AERIALS.

By A. D. Cowper, M.Sc.

HOW TO MAKE A NOVEL CRYSTAL
RECEIVER.

By John Underdown.

A SHORT WAVE SINGLE VALVE SET.

By Stanley G. Rotten, Member I.R.E.

A TWO-VALVE TRI-COIL RECEIVER.

By John W. Barber.

A NEW FOUR-VALVE SET

By A. J. Rappall.

And numerous other well-illustrated
articles of interest.

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

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

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

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

There are many other articles of interest, including POSTBAG PUZZLES, which ARTHUR R. BARRYMORE, Director of Programmes of the British Broadcasting Company, has solved and describes with a very human and humorous touch which he has written for this Special Double Number.

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

Make certain of your copy by purchasing AT ONCE from your Newsagent, Wireless Dealer, or from any bookseller. If unable to obtain readily, send 1/10 direct to Dept. T, Radio Press, Ltd., High Street, London, W.1, and a copy will be sent to you by return.

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

ON SALE FEB. 28.

MODERN WIRELESS 1/6

DOUBLE NUMBER.

Plymouth Programme.

5PY 338 M.

Week Beginning Sunday, March 1st.

SUNDAY, March 1st.

- 2.5.30. *Programme S.B. from London*
- 3.15.0. **Popular Sunday Evening Service** relayed from the Guildhall.
Hymn, "Oh, What the Joy and the Glory Must Be" (A and M. No. 215)
Hymn, "Jerusalem the Golden" (A and M. No. 215)
A. 1.15. The Rev. G. B. HARDY, Vicar of St. Peter's Church
Hymn, "The Day Thou Gavest" (A and M. No. 215)

8.0.10.30.—*Programme S.B. from London*

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

- 11.5.12.30. *Local phone Reception*
- 3.30.4.10. *Local phone Reception*
Relay from the New Testament Lecture
A. 1.15. The Rev. G. B. HARDY, Vicar of St. Peter's Church
6.0.7.5. **WOMEN'S TOPICS**
6.40.7.50. **CHILDREN'S CORNER**
7.0.1.10. — *Programme S.B. from London*

TUESDAY, March 3rd

- 3.30.4.10. *Local phone Reception*
6.0.7.5. **WOMEN'S TOPICS**
6.40.7.50. **CHILDREN'S CORNER**
6.40.7.5. Mr. Eric J. Patterson, M.A. (Canterbury),
At the Education in the South West of England (15)
7.0.1.10. — *Programme S.B. from London*

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

- 4.0.5.0. Albert Fullbrook and his Trio, relayed from the Royal Hotel.
- 5.0.5.30. — **WOMEN'S TOPICS**
5.30.6.10. — **CHILDREN'S CORNER**
6.40.7.5. The Rev. G. B. HARDY, Vicar of St. Peter's Church, Canterbury.
7.0 onwards. — *Programme S.B. from London*

FRIDAY, March 6th.

- 3.30.4.10. Talk to Schools. Mr. J. H. 10.45. How China Clay is Produced. Musical Interludes. A. 1.15. **WEDNESDAY: "A Mystery of the Sea."**
- 4.0.5.0. — Albert Fullbrook and his Trio.
- 5.0.5.30. — **WOMEN'S TOPICS**
5.30.6.10. — **CHILDREN'S CORNER**
6.40.7.5. Ministry of Agriculture's Fortnightly Bulletin. *S.B. from London*
- 7.0. — **WEATHER FORECAST and NEWS.** *S.B. from London.*
LOCAL NEWS. *S.B. from London.*

Young Plymouth Night

- 8.0. Hymn "The Day Thou Gavest" (A and M. No. 215)
Local phone Reception
- 7.30. Local phone Reception
To the Well Beloved" (Solo Piano) by John Williams (Solo Piano)
L. 1.15. M. 1.15. Denyse Hayward (Solo Violoncello)
Spring Song" (Solo Piano) by Frank Bridge
1.45. Denyse Hayward (Solo Violoncello)
The Song of Maloney" (Solo Piano) by Patrick Attila
William Andrews (Solo Violoncello)
L. 1.15. M. 1.15. Donald Murray (Baritone)
Devonshire Cream and Cider
L. 1.15. M. 1.15. *Devonshire (1)*
- 8.0. Lorenzo T. (Baritone)
Drake's (Baritone)
Hilda Richard (Contralto)
"By the Waters of Minnetonka"
L. 1.15. M. 1.15. Frances Taylor (Solo Pianoforte)
Polonaise, Op. 26, No. 1 (Solo Piano) by Chopin
8.15. Sullivan House's "Amelion"
"CASSIUS" on "Amelion"
THOMAS (Baritone)
May 1.15. M. 1.15. *By the Waters of Minnetonka*
(Accompanied by the Composer.)
Dr. SAMUEL WEEKES: "My Personals"
Recollections of Plymouth in the Late Forties" (17)
(Continued on column 2, page 475.)



T. M. C. No. 2a Headphones, 4,000 ohms, 19/6



T. M. C. No. 3 Lightweight Headphones, 4,000 ohms, 22/6

TRUE MUSIC MINOR Loud Speaker 21/-

This Loud Speaker is now supplied with a stand, as shown. There is, however, an increase in the price. The resistance is 2,000 ohms.

Finished outside in tanger brown, with copper-plated terminals, the "TrueMusic Minor" is one of the most pleasing and attractive on the market. The inside of the horn is of lacquered copper, giving a bright and cheery effect—yet it does not need polishing.

Ask to see the "TrueMusic Minor" Loud Speaker at your favourite Wireless Shop. Its performance will delight you.

The "Minor" reproduces all kinds of Broadcasting perfectly. It will do full justice to the most elaborate set, and will get the best out of a small one. All the family can enjoy Broadcasting for the cost of one pair of 'phones.

For "DX" working or crystal sets, T. M. C. Headphones are just what you want sensitive and clear-toned. They are comfortable to wear, and absolutely reliable. Remember that all T. M. C. apparatus carries a twelve months' guarantee.

LOUD SPEAKERS

TrueMusic Minor	£1 1 0
TrueMusic Junior	2 10 0
TrueMusic Standard	5 0 0
TrueMusic Concert Grand	6 10 0

It must be T. M. C.

T M C

The Telephone Manufacturing Co., Ltd. (Makers of the famous Laryngophones)
Hollingsworth Works, West Dulwich, S.E.21.

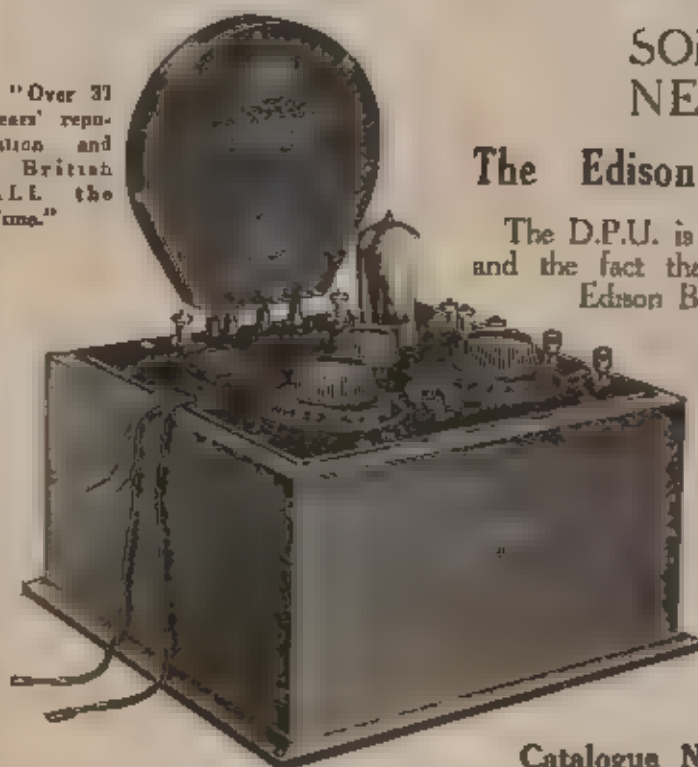
K.P.S. 215

Edison Bell Radio

SOMETHING ENTIRELY
NEW IN WIRELESS.

The Edison Bell DOUBLE PURPOSE UNIT.

"Over 31
years' reputa-
tion and
British
ALL the
Time."



The D.P.U. is the latest advance made in Radio manufacture, and the fact that behind it is the thirty years' reputation of Edison Bell will assure listeners-in that they can expect something just as perfect as perfection can be.

The Edison Bell Double Purpose Unit, as its name indicates, has the twin aim of serving as (1) a Valve Detector and (2) Dual Amplifier—and the interested experimenter will find even other ways of utilising this new instrument.

The D.P.U., which is the result of long and patient research, must not be confounded with the many Straight Single Valve Sets now on the market. It is far superior to any of these where volume, range, and clarity of tone are concerned.

SOLD BY THE LEADING DEALERS.

Catalogue No. R 184 Retail £6 6s. (Marconi Licence 12/6).

EDISON BELL

Winner Records

By the

"2LO" Military Band

(Conducted by DAN GODFREY, Junr.)

YOU have often heard the 2LO Military Band on your Wireless Set—now you have the opportunity of hearing the same eminent musical ensemble as conducted by Dan Godfrey, Junr. on the gramophone by means of Winner Records. These special selections have been issued in deference to the wishes of our own and gramophone enthusiasts regarding an old friend of the coast. There are hundreds of other selections in the Winner catalogue at 2,000 titles which you have frequently broadcast. All the latest and best in band song and dance is issued on Winner Records.

The Winner is manufactured by Edison Bell and is entirely British about one can say. It is the result of over thirty years' experience in the gramophone industry and is the acknowledged best and most natural-sounding record as compared with any other record.

- | | | |
|------|---|----------------------|
| 4111 | The Bull-Frog Patrol | Descriptive |
| | Babillage | Characteristic Piece |
| 4112 | Entry of the Gods into Valhalla (Parts 1 & 2) "Rhinegold" ... | Wagner |
| 4152 | Three Blind Mice | Humorous Variations |
| | The Tearin' o' the Green | Humorous Paraphrase |
| 4153 | Welsh Rhapsody (Parts 1 & 2) | German |

On Sale by the Leading Dealers. 2, 6, Double-sided.

MANUFACTURERS
AND PATENTEES

J. E. HOUGH, Ltd., EDISON BELL WORKS, LONDON, S.E.15.

SIEMENS LOUD SPEAKER

AN IDEAL INSTRUMENT.



Handsome in appearance, unrivalled for clarity and tonal qualities.

By concentrating on a single model we are able to produce a loud speaker of the highest grade, large enough to give ample volume, and yet at a price only a little more than that of miniature instruments.

PRICES

120 ohms, 42/6. 2,000 ohms 44/-. 4,000 ohms, 45/-.

Also manufacturers of

SUPER-SENSITIVE HEADPHONES

specially suitable for use with crystal sets and for tuning in distant stations.

REDUCED PRICE:

20/-

Resistances 120 ohms, 2,000 ohms, or 4,000 ohms as required.

OBTAINABLE FROM ALL LEADING DEALERS

SIEMENS BROTHERS & CO., LIMITED,
WOOLWICH, LONDON, S.E.18.

"I have tried several well-known receivers but the new A.J.S. 4-Valve Set in my opinion beats anything on the market. Last night I picked up all the B.B.C. Stations and three American Stations at good loud speaker strength without the slightest trouble."

- London User's Letter

A.J.S.

THE HALL MARK OF RADIO PERFECTION

SOME EXAMPLES OF THE A.J.S. RANGE

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

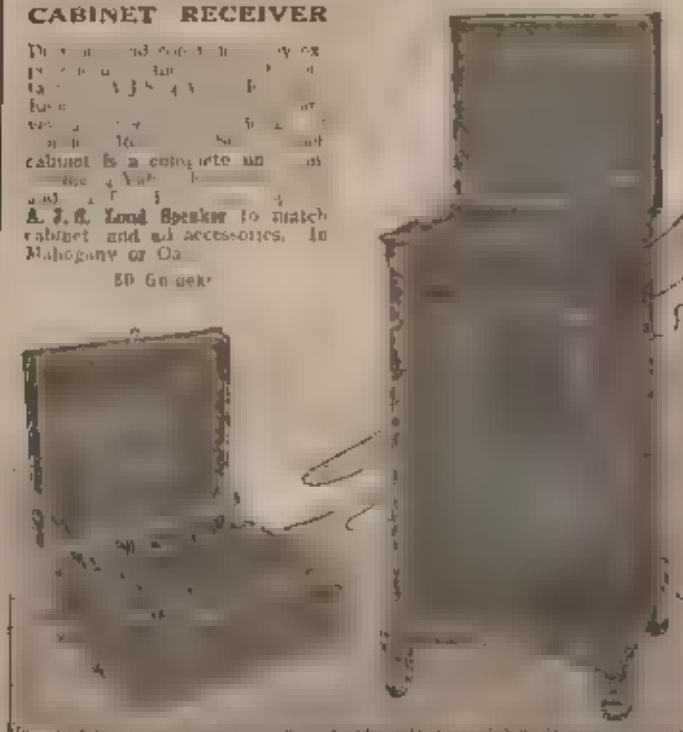
forms top section of "Unit System" Cabinet and contains A.J.S. 4-Valve Set. Complete in itself, it can be converted into a beautiful pedestal receiver by subsequent purchase of the A.J.S. Loud Speaker. The "Unitop" is a compact and attractive piece of furniture and a highly efficient receiver, easily portable for two functions. In Mahogany, Light, Dark, or Wax-painted. Complete with all accessories, set at 80 Guineas. Without accessories, 62 10/-.

THE A.J.S. PEDESTAL CABINET RECEIVER

This is a complete receiver, containing A.J.S. 4-Valve Set. The cabinet is a complete unit, and is a highly efficient receiver. It is a compact and attractive piece of furniture and a highly efficient receiver, easily portable for two functions. In Mahogany, Light, Dark, or Wax-painted. Complete with all accessories, set at 80 Guineas. Without accessories, 62 10/-.

The special A.J.S. Volt Motor let into the face of every A.J.S. panel is just one of several exclusive A.J.S. features that a personal inspection of our Wireless Instruments will reveal.

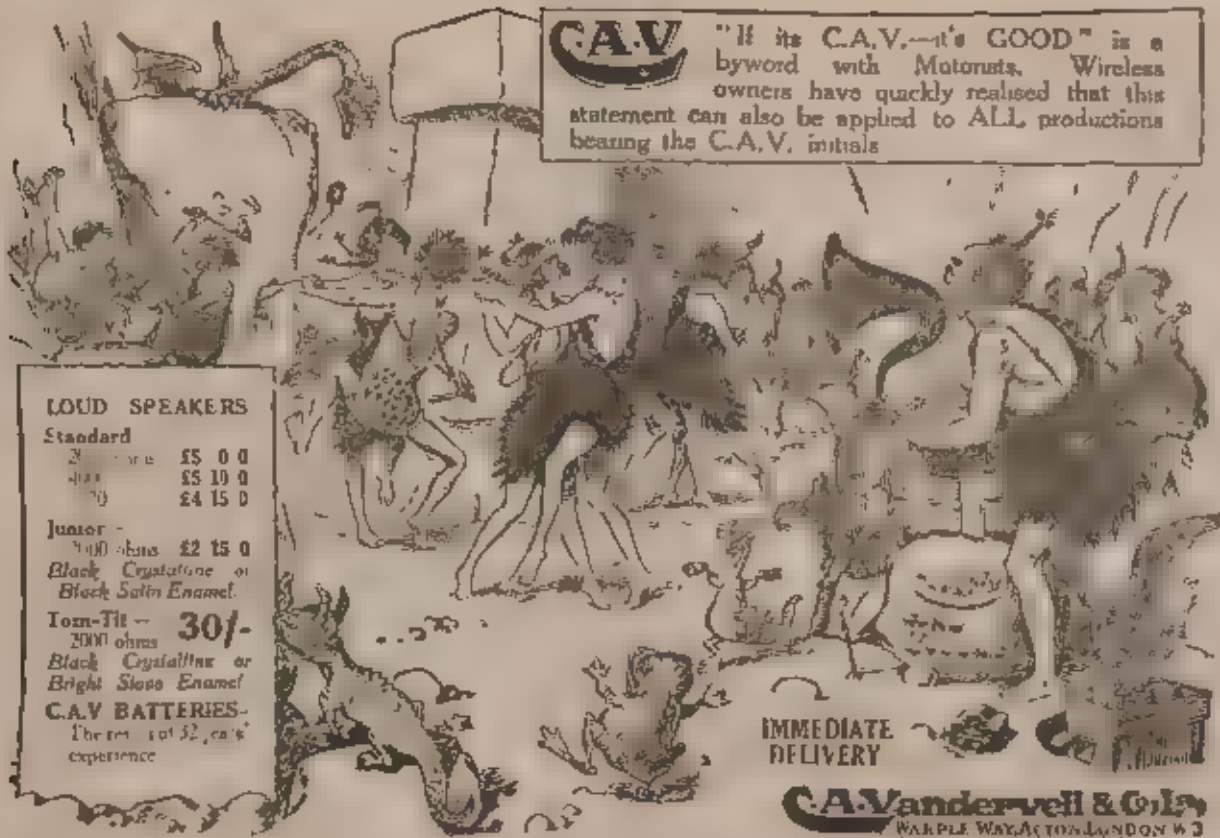
Ask your Dealer to show you the full A.J.S. range, including the "Unit System" Cabinet, the 2, 3 and 4-Valve Standard "Desk Type" Receivers, and the A.J.S. Loud Speakers. There are also A.J.S. Component parts. Illustrated Catalogue sent on request.



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

London Office, Show and Demonstration Rooms

122-124, CHARING CROSS ROAD, W.C.2.



C.A.V. "If its C.A.V.—it's GOOD" is a byword with Motorists. Wireless owners have quickly realised that this statement can also be applied to ALL productions bearing the C.A.V. initials

LOUD SPEAKERS
 Standard
 2500 ohms £5 0 0
 1000 ohms £5 10 0
 500 ohms £4 15 0

Junior —
 1000 ohms £2 15 0
 Black Crystalline or
 Black Satin Enamel

Tom-Tit — **30/-**
 2000 ohms
 Black Crystalline or
 Bright Gloss Enamel

C.A.V. BATTERIES—
 The most reliable experience

IMMEDIATE DELIVERY

C.A. Vandervell & Co. Ltd.
 WAREHOUSE WATFORD LONDON W3
 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

B.T.H. Tungal
FOR CHARGING BATTERIES ON ALTERNATING CURRENT SUPPLY

THE TUNGAR solves the battery-charging problem for all whose houses are electrically lighted by alternating current.

It is connected on one side to any lamp-circuit or wa-plug and on the other to the battery. It starts charging as soon as it is switched on. There are no chemical or mechanical complications, its construction is purely electrical and there is nothing to get out of order. It is used in a clean and can be left on all night.

The Tungar is a simple and efficient device for charging batteries on alternating current. It is a small, compact, and reliable unit that can be used in any home or office. It is a must-have for anyone who has a car or other vehicle that uses a battery.

Enquire at your local dealer or write for copy of new booklet to—
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Charge your accumulator at home



Swansea Programme.

55X 485 M

Week Beginning Sunday, March 1st.

SUNDAY, March 1st

8.15-10.15. Programme S.B. from L.

MONDAY, March 2nd

8.15-10.15. The Cash Cinema Orchestra. M.

Director Jack Arnold. (S.B. from L.)

TUESDAY, March 3rd.

8.15-10.15. Programme S.B. from L.

WEDNESDAY, March 4th.

8.15-10.15. The Cash Cinema Orchestra. M.

8.15-10.15. WOMEN'S TOPICS.

8.15-10.15. CHILDREN'S CORNER.

8.15-10.15. Programme S.B. from L.

THURSDAY, March 5th

8.15-10.15. The Cash Cinema Orchestra. M.

8.15-10.15. WOMEN'S TOPICS.

8.15-10.15. CHILDREN'S CORNER.

8.15-10.15. Programme S.B. from L.

FRIDAY, March 6th.

8.15-10.15. The Cash Cinema Orchestra. M.

8.15-10.15. WOMEN'S TOPICS.

8.15-10.15. CHILDREN'S CORNER.

8.15-10.15. Programme S.B. from L.

WEATHER FORECAST and NEWS

8.15-10.15. S.B. from London.

8.15-10.15. S.B. from London.

8.15-10.15. S.B. from London.

A Light Musical Programme.

THE SWANSEA AMATEUR OPERATIC SOCIETY.

Music Director, J. W. BARLOW.

Operatic Society.

West Country Lad ("Tom Jones").

(Soloist, E. G. ARLTON).

MAY DAVIES and JAMES JONES.

Their Love of Me ("Nachtischda").

(Soloist, E. G. ARLTON).

Legend of the Bell ("Les Cloches de

Cornouaille"). (Pianoforte, (15)

Soloist, ISABELL MORGAN.

Along the Road ("Les Cloches de

Cornouaille"). (Pianoforte, (15)

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Along the Road ("Les Cloches de

Cornouaille"). (Pianoforte, (15)

Soloist, ISABELL MORGAN.

Along the Road ("Les Cloches de

Dimple Cheeks!

THE kind of Headphones that children want are those that are light in weight, that fit closely to the ears, that have long cords to allow free movement, and, finally, that are really sensitive to the merest whisper.

But aren't these the chief qualifications of Headphones for grown-ups, too? If you have always felt that Headphones must necessarily be uncomfortable, heavy and clumsy, you have probably never tried Brown Featherweights. Weighing only six ounces (including cords) they are a masterpiece of ingenuity. For sensitiveness and purity of tone they are unsurpassed—while it is well worth remembering that they are manufactured under the identical condition as the superb Brown Loud Speaker.

Reduced Price: F-type Headphones 120 & 4,000 ohms 20/-

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Brown

HEADPHONES AND LOUD SPEAKERS

(* put next in column 2, page 475)

Edinburgh Programme.

(Continued from page 11)

WEDNESDAY, March 4th

7.15-8.00—The 5th on the
10.15-11.00—Mr. J. C. SMITH
H.E., M.A. "Great Stories of the
11.15-12.00—CHILDREN'S CORNER
Programme S.B. from London
10.10-10.15—Mr. J. S. CHISHOLM on F

Local News

10.30-10.35—Programme S.B. from London
10.30-10.35—"THE ROMANTIC REVELATION"
from the Theatre of the Day

THURSDAY, March 5th.

10.30-10.35—Grainophone R.
10.40-11.00—The Station House
11.15-12.00—CHILDREN'S CORNER
Programme S.B. from London

FRIDAY, March 6th.

10.30-10.35—The Station House
10.40-11.00—Mr. JAMES PATTERSON
R.S.A., R.W.S., P.R.W. on
11.15-12.00—CHILDREN'S CORNER
Programme S.B. from London

SATURDAY, March 7th

10.40-11.00—The Station House
10.40-11.00—CHILDREN'S CORNER
Programme S.B. from London

Nottingham Programme.

(Continued from page 11)

April Gower

11.15-12.00—A Lattice
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11.15-12.00—The 5th on the

Plymouth Programme.

(Continued from page 11)

WEDNESDAY, March 4th

7.15-8.00—The 5th on the
10.15-11.00—Mr. J. C. SMITH
H.E., M.A. "Great Stories of the
11.15-12.00—CHILDREN'S CORNER
Programme S.B. from London
10.10-10.15—Mr. J. S. CHISHOLM on F

Local News

10.30-10.35—Programme S.B. from London
10.30-10.35—"THE ROMANTIC REVELATION"
from the Theatre of the Day

THURSDAY, March 5th.

10.30-10.35—Grainophone R.
10.40-11.00—The Station House
11.15-12.00—CHILDREN'S CORNER
Programme S.B. from London

FRIDAY, March 6th.

10.30-10.35—The Station House
10.40-11.00—Mr. JAMES PATTERSON
R.S.A., R.W.S., P.R.W. on
11.15-12.00—CHILDREN'S CORNER
Programme S.B. from London

SATURDAY, March 7th

10.40-11.00—The Station House
10.40-11.00—CHILDREN'S CORNER
Programme S.B. from London

Swansea Programme.

(Continued from page 11)

WEDNESDAY, March 4th

7.15-8.00—The 5th on the
10.15-11.00—Mr. J. C. SMITH
H.E., M.A. "Great Stories of the
11.15-12.00—CHILDREN'S CORNER
Programme S.B. from London
10.10-10.15—Mr. J. S. CHISHOLM on F

Local News

10.30-10.35—Programme S.B. from London
10.30-10.35—"THE ROMANTIC REVELATION"
from the Theatre of the Day

THURSDAY, March 5th.

10.30-10.35—Grainophone R.
10.40-11.00—The Station House
11.15-12.00—CHILDREN'S CORNER
Programme S.B. from London

FRIDAY, March 6th.

10.30-10.35—The Station House
10.40-11.00—Mr. JAMES PATTERSON
R.S.A., R.W.S., P.R.W. on
11.15-12.00—CHILDREN'S CORNER
Programme S.B. from London

SATURDAY, March 7th

10.40-11.00—The Station House
10.40-11.00—CHILDREN'S CORNER
Programme S.B. from London

SUNDAY, March 8th

10.40-11.00—The Station House
10.40-11.00—CHILDREN'S CORNER
Programme S.B. from London

MONDAY, March 9th

10.40-11.00—The Station House
10.40-11.00—CHILDREN'S CORNER
Programme S.B. from London

TUESDAY, March 10th

10.40-11.00—The Station House
10.40-11.00—CHILDREN'S CORNER
Programme S.B. from London

WEDNESDAY, March 11th

10.40-11.00—The Station House
10.40-11.00—CHILDREN'S CORNER
Programme S.B. from London

THURSDAY, March 12th

10.40-11.00—The Station House
10.40-11.00—CHILDREN'S CORNER
Programme S.B. from London

FRIDAY, March 13th

10.40-11.00—The Station House
10.40-11.00—CHILDREN'S CORNER
Programme S.B. from London

SATURDAY, March 14th

10.40-11.00—The Station House
10.40-11.00—CHILDREN'S CORNER
Programme S.B. from London

SUNDAY, March 15th

10.40-11.00—The Station House
10.40-11.00—CHILDREN'S CORNER
Programme S.B. from London

ACCUMULATORS RE-CHARGED FREE

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NEW ULINKIN IS ONLY 12/6

The new Ulinkin is the most powerful and reliable of all accumulators. It is the only one that can be re-charged free in your own home.

Ulinkin Junior 12/6
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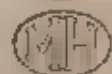
Ulinkin Standard 42/-

Ulinkin Senior 52/-

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At Home With Princess Mary:
An Exclusive Description of
Life in the Royal Nursery, by
a Lady attached to the Court.

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"TIT-BITS"

On Sale To-Morrow (Saturday)—2d.

More about High Tension Batteries

By Frank Phillips, M.I.R.E., A.M.I.E.E., Chief Engineer of Burndept Ltd.

IN the early autumn of last year, I was privileged to introduce to the public, a new high tension battery which I called the Burndept Super Radio Battery. I then said that High Tension Batteries gave more trouble in our sets than any other component, the reason being that the cells inside the average H.T. Battery were too small for present-day needs; most were designed during the war when light weight was more important than long life, and are not suitable for modern three- or four-valve broadcast sets, which are often used regularly for four or five hours a day. I made up my mind that my Company should sell one kind of H.T. Battery only, and that it must be so large and so well made that it would last for six months or so

Well, it seems that I was right; not only was the demand for the Burndept Super Radio Battery so unprecedented that we were unable to provide sufficient supplies, but others have done me the honour to follow my lead in providing large cell batteries! However, the Burndept Super Radio Battery was first in the field, and it will not be left behind: I will be quite frank in admitting that a small percentage of the batteries did not last as long as I had hoped, due partly to new types of valves drawing heavier currents from the battery than I had expected, and partly to the enormous demand occasioning slight defects in perhaps a single cell, thus spoiling a whole battery.

Various improvements are now being made, all of which lead to the production of a still better battery, having a still longer life. For instance, the zinc containers of each cell used to be made with a soldered seam, and a soldered bottom; solder and zinc set up local action in the cell and so all joints were covered with ozokerite; that was excellent but it reduced the area of zinc so we have arranged to use seamless drawn zinc containers which should add another 25 per cent. or 30 per cent. to the life of the battery. Further, pin holes will be impossible and so each cell will remain completely water-tight and thus obviate internal leakage.

The Super Radio Battery is now so well-known that only a short description is necessary. The case is of very stout

and strong composition covered with special polished mahogany finished coating, with a lid to match. The weight is 12½ lbs. and over all size 9½ x 9½ x 3½ inches, and there is no external printing or marking. On removing the lid, the top of the battery is seen to be covered with a new hard insulating compound, dull red in appearance, perfectly smooth, practically unbreakable. Rising from this surface are five very strong brass contacts which are clearly marked - and 20, 45, 48, and 50 volts. The battery is intended to be used normally to give 45 volts, which is the proper operating voltage for all High Frequency and Detector Valves of the popular dull emitter type; it is intended that, as the battery ages and the voltage drops, it may be kept up to the full 45 volts by moving the connection successively to the 48 and 50 volt positions, in this way the battery will retain its full rated voltage of 45 volts until the very end of its life. When higher voltages are required for Power Valves, two or more batteries should be joined in series.

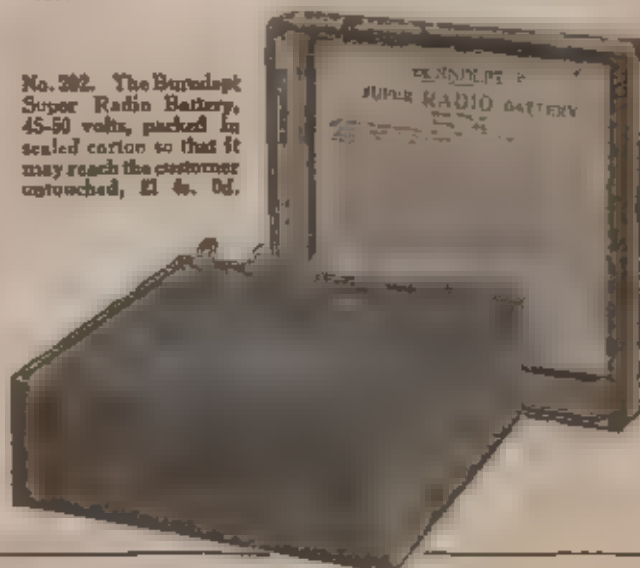
On account of the improvements made and the experience we have gained, it is safe to say that the Burndept Super Radio Battery

will operate a four-valve set four hours a day for a good six months,

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Choose the best Set you can afford from the chart herewith—if you have some of the parts already, we shall be pleased to supply you with the balance. If you have all the parts already, we shall be equally pleased to supply you with only the panel or the cabinet. If you cannot make up your mind which Set you will build, write for a copy of our 32-page Pilot Chart (post free 3d.), containing upwards of 30 illustrations of Pilot Receivers with the fullest details.

This abridged Chart will aid you in your choice.

Name of Receiver	No. of Valves	Price in Pounds Set and Cabinet	Set of Components	Set Cabinet with baseboard
All Cases (Oak, etc.)		£ L. S. d.	£ L. S. d.	£ L. S. d.
S.T. 100	2	15 0	4 15 0	11 0
Puriflex	2	7 0	4 14 0	1 10 0
All Britain	2	15 0	6 3 0	17 0
4 Valve Puriflex	4	27 0	5 10 0	17 0
Transatlantic V.	2	18 0	6 8 0	17 0
Anglo-American 6	6	1 8 0	6 8 0	3 1 0
Transatlantic 1	4	16 0	6 13 0	1 7 0
2 Valve Resistoflex	2	12 0	4 0 0	1 13 0
(Valve panel)				
2 Valve Resistoflex	2	11 0	4 2 3	(No later than panel)
(Cabinet panel)				
S.T. 4 Valve Set	4	1 0 0	5 15 0	1 0 0
Harris Receiver	2	4 0	1 8 0	12 0
5 Valve Puriflex	5	17 0	6 5 0	15 0
Simplest Receiver	2	12 0	3 10 0	10 0
2 Valve S.T. 100 Receiver	2	12 0	7 10 0	1 12 0

SPECIAL NOTE: When all components and panel are purchased together a Marconi Kynar of 12/- 6d. per valve holder must be paid.



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The world's Standard 2-valve Radio which gives probably the loudest signals it is possible to obtain with two valves. Tens of thousands of S.T. 100 Receivers have been built in America, although the circuit was first evolved by Mr. John Scott-Taggart (Editor of "Modern Wireless"). This Set is contained in a handsome oak double drop front, and possesses a most attractive appearance.

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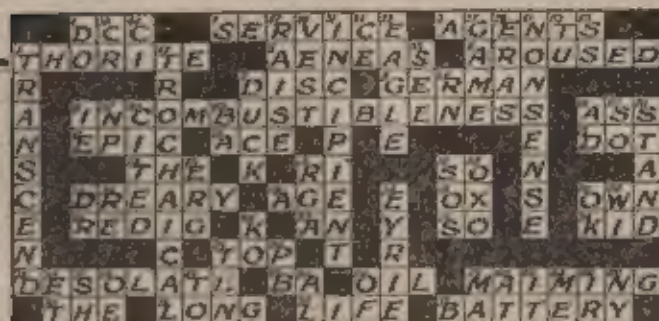
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Type HZ

VOLTAGE	TYPE	ACTUAL Ampere-Hour Capacity	PRICE	
			Cell Only Uncharged	In Containers Free "O"
2 Volts	1-HZ 2	40	2 0 7 6	2 1 3 6
	1-HZ 3	60	1 1 0	1 1 0 0
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