

MAKING YOUR SET WORTH WHILE. BY P. P. ECKERSLEY.



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 6. No. 78.

[Registered at the G.P.O. as a Newspaper.]

EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week commencing
SUNDAY, March 22nd.

MAIN STATIONS.

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

HIGH-POWER STATION. (Chelmsford)

RELAY STATIONS.

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

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COMIC SONGS OF THE PAST.
By Edwin Pugh.

ROMEO AND THE RADIO.
By Alfred Heard.

THE MAKING OF MILITARY BANDS.

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR NEXT WEEK.

IMPORTANT TO READERS.

The address of "The Radio Times," is 2-11, Southampton Street, Strand, London, W.C.2.

The address of the British Broadcasting Company, Ltd., is 1, Savoy Hill, Strand, London, W.C.2.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage): Twelve Months (Foreign), 12s. 6d.; Twelve Months (British), 12s. 6d.

Problems of the Programmes.

By J. C. SQUIRE.

[The writer of this article is a well-known author and journalist, and is Editor of the "London Mercury." His views on the ideal broadcast programme should prove both valuable and instructive.]

THE programmes of the B.B.C. have lately been subjected to a good deal of criticism. The complaints come from the minority who think that the programmes are not "good" enough. I happen to belong to that minority; but I happen also to be sufficient of a realist to be aware that my tastes are not everybody's tastes, and that it would be a crime to inflict programmes which would altogether suit me upon the masses of my fellow-countrymen.

Let us try to face the question squarely. To do that, we have to realize the nature of the public, or publics, whom we are serving, or whom we desire to serve. First of all, let us make a rough division. There is no use in pretending that the majority of the population wishes to hear the music of Debussy or Ravel, or even to hear young poets reciting their works, or even to hear old poets reciting their works. To the majority of listeners, whether we think of the million licensees existing or of the whole population which may become licensees, these things are, and will be, *caviare*. They are not interested; or they do not understand; or they have a hard day and are only seeking for entertainment.

On the other hand, there is a minority keenly interested in good music, or even in modern music, or even in modern verse, who chafe and fret if they are served with a long series of fox-trots, one-steps, songs about lifeboatmen, and lectures about carburettors.

These are rough divisions, but there are all sorts of cross-divisions. People are not all of one piece; intellectual and artistic

or unintellectual and inartistic. There are people who would be satisfied to hear a lecture about the fauna of Kent, but whose tastes in music are very elementary; there are people who have a discriminating ear for the latest music, but who do not in the least want to listen to sober lectures on difficult, or even serious, subjects. There are certain popular elements—in a programme—the after-dinner fox-trot, for instance—which are probably wanted by almost every individual in the country in an age when poets or Fellows of the Royal Society dance, and dance in the same measures as subalterns, housemaids, shop-assistants and American visitors.

There are, again, certain "high-brow items," such as operatic performances, which make a much wider appeal than other "high-brow items."

The B.B.C. for two years has been attempting the difficult task of pleasing all these publics and cross-publics with a single programme. The term "a single programme" may be disputed. There has certainly been a number of area programmes. But, in point of fact, one seldom finds that switching off to a provincial station is much good if one is looking for something less popular than the London Station is giving out. In the nature of things the country programmes are even more "popular" than the London

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Mr. J. C. SQUIRE.

The Making of Military Bands.

What Kneller Hall is Doing for British Music.

MOST of us who are confirmed listeners are also confirmed critics of broadcasting. Each of us has his own notions of how broadcasting should be conducted. Some of us are more articulate about wireless than about anything else. The British Broadcasting Company, I believe, has yet to hear of an enthusiast who is unequivocally satisfied.

But one feature of the programmes that, so far as my own experience goes, has been as little carpied about as any, and is evidently more widely appreciated than many, is the inclusion of the military bands—the band of H.M. Grenadier Guards, the Royal Air Force band, the Coldstream Guards' band, and others—that at intervals have entertained us from the various stations.

A Stimulant For Troops.

Without drawing invidious comparisons, it is fair, I think, to say that these bands have captured the imagination of listeners as no other bands could. Why? One may give as the answer that our liking for martial music is more or less primal. As Colonel J. A. C. Somerville, Commandant of the Royal Military School of Music, pointed out to me recently, "The pomp and panoply of glorious war" have been from time immemorial linked with music in some form or other.

"Until comparatively recently," said Colonel Somerville, "music, from the military standpoint, was looked on as a stimulant for troops going into action, or as a signal for the performance of certain evolutions. For this reason, the trumpet and the drum were for a long time the only instruments used by armies. Bartholomæus, writing in 1306, mentions that a 'trompe' is an instrument properly ordained for men that fighteth in battayle. . . . Men in old tyme used trompes in battayle to fere and affraye theyr enemyes, and to comfort their own knyghtes and fyghtyng men."

Introduced by the Crusaders.

Precisely how the British Army got its bands, or the rudiments of them, it is not easy to say. The Crusaders are believed to have introduced the drum; while it is known that a type of clarion, and a wooden pipe, called a 'wayghte,' were added by degrees. The fife was in use in the middle of the sixteenth century, drums and fifes being referred to in a record pertaining to a muster of London troops in 1540. At the battle of St. Quentin, in 1557, there was a trumpet to each English cavalry troop, and a drum and fife to each hundred men on foot. Here, I think, we have the first step in the formation of the military band as we know it.

Queen Elizabeth had a preference for military music, according to one chronicler, and often commanded a recital of kettledrums, trumpets, and fifes and drums combined.

Paid by the Officers.

By the middle of the eighteenth century, drum and fife bands were widely established among infantry regiments, the trumpet prevailing among the cavalry. From this period onward the military band proper began to take definite shape, the first mention of an organized "band of music" being in 1700, the band in question being composed of trumpets, horns, bassoons, and hautbois, the last-named soon afterwards being displaced by the clarinet, said to have been introduced into this country by the father of Johann Sebastian Bach.

One of the earliest forerunners of the modern military band was the Royal Artillery band, formed in 1782, and based on certain bands

already instituted in Germany. At this time, and, indeed, for a considerably later period, the military band had no official status whatever. The bands were composed of civilian players; they were engaged by the officers of the regiment, by whom they were paid.

At one time there was a decided preference for German players; at another Italians were in favour; and at another Negro drummers were much in demand. Traces of the last-named vogue remain in the leopard's skins worn by some drummers, and in the gyrations of the drum-major's staff, the last regiment to disband its black drummers being the 29th Foot, in 1843.

The Bewildered Duke.

The history of the British military bands up to this time is largely one of extraordinary divergencies in organization and instrumentation, each band being subject to the whims of its bandmaster, who pursued his course without reference to, or concern for, the progress of military music as a whole. It is a fact that our army bands of to-day are suffering, in at least one gravely important detail, from the muddle existing at this period, namely, in the matter of musical pitch, which differs from that of all other bands. The massed British bands at the Queen's birthday parade at Varna, in 1854, struck up the National Anthem in such a bewildering variety of pitches, that the Duke of Cambridge was moved, when he became Commander-in-Chief, to order that henceforth the National Anthem should be played in B Flat!

A Gulf Between.

It was through the Duke of Cambridge's initiative that the Royal Military School of Music, centred at Kneller Hall, Twickenham, came into being seventy years ago. Regiments were invited to subscribe to the cost of training bandmen and fully qualified bandmasters, and military bands began to take a more important part in regimental history.

Unfortunately, the Kneller Hall authorities standardized a pitch for military bands that fixed a gulf between military and civil music, with the result that ever since that time co-operation between the two has been quite impracticable. One of Colonel Somerville's aims has been to see this radical difference abolished.

Trained From Boyhood.

"The status of the military band in the world of music," said Colonel Somerville, "is rapidly improving, and composers of the first rank are now writing music specially for it. Most of our army bandmen, some of whom are very fine musicians, have been in training from boyhood, as members of the various schools and institutions from which most of them are recruited. At Kneller Hall each student is given a thorough grounding in such subjects as harmony, instrumentation, aural training, composition, elocution, choral work, and conducting. All the students in turn receive practical instruction in the last-named throughout the three years' course by means of the outdoor military band concerts in summer, and indoor orchestral performances in winter. An examination in the theoretical subjects is held two years after a student joins the school. His third and final year is devoted to the more practical aspects of the work."

That the military band is no longer regarded as being an inconsiderable force in music is due very largely to Colonel Somerville's own efforts to raise in every possible way the prestige of military music.

R. P.

Problems of The Programmes.

(Continued from the previous page.)

ones, and the times are few when one can turn off London to find something more recherché (forgive the term) coming from Bournemouth or Birmingham, where resources are naturally not what they are in London.

How has the B.B.C. in the London Station done its work? As one who has at least glanced through most of its programmes, I think it has done it extremely well. There was a certain amount of groping at the beginning, but recently the programmes have, I believe, been as good as they could be. Complaints have been made. They have been made from two sides. We have had the minority complaining that they really don't want the Children's Hour, that they cannot bear "I'll Sing Thee Songs of Araby," and that what they want is an unbroken stream of concertos, symphonies, Schubert, and Hugo Wolf rounded off with speeches and recitations by the greatest statesmen and the most accomplished men-of-letters of the day. This complaint is the one of which we have heard most.

There are people, no doubt, who are annoyed whenever they hear songs about "My Beautiful Garden of Love"; but it should not be forgotten that the B.B.C. is consciously buying a very large number of licenses every time that it permits somebody to talk sense about the League of Nations or to sing a song by Schumann or to play anything Russian except, perhaps, Rachmaninoff's "Prelude." My own impression is that the B.B.C. have not been conspicuously neglectful of their duty to culture or of the needs of the "minority public."

Nevertheless nobody is satisfied: nobody even approaches being satisfied. What is the deduction? The deduction is that it is impossible to please even the present large public of listeners—with a single programme. It is true that several programmes are available. As it is, the alternative service from the new high-power station reaches perhaps nearly half the population "on crystal." This is not enough. Agreed. But the point is really irrelevant. I have always believed that discontent will not be allayed or the possibilities of broadcasting fully exploited until at least two complete programmes are sent out side by side from the London Station every day. I am not suggesting an ideal; the ideal would be "one man—one programme," which is patently impracticable; I am only suggesting an approach to the ideal.

There is no question of branding one listener as a Philistine and one as a cultivated person, one as a sheep and one as a goat. The transition from one wave-length to another can be made, and will thousands of times a day be made, in an instant. But the regular, unintermittent programme for educated people ought to be there every week, for the minority to use all or most of the time, and the majority to dip into whenever they feel inclined for something less ephemeral than usual and whenever they are tempted by a theme which happens to be within their special field of interest. The London Station is an essential for programme No. 2; the music may be played anywhere, but executive talent is chiefly centred in London.

I am convinced that an "A" service, run every day from London, and run on the standards of the best concert-halls and the most educated magazines, would satisfy, as they are not being satisfied at present, the needs of tens of thousands of persons and would draw into the wireless net tens of thousands who have remained rather superiorly apart from it.

The Human Touch.

A Blind Girl's Tribute to Wireless.

[The following article was written by Miss B. Johnston, one of the blind readers in the stereotyping department of the National Institute for the Blind, and it gives a vivid impression of what wireless can mean to a person who is deprived of the priceless boon of sight.]

WIRELESS means so much to those of us who are unable to keep up with the times by reading the newspapers, and gives so much entertainment to those who would otherwise have none, that I feel a personal kinship with the people at the studios and stations who provide us with such excellent programmes.

When important events take place, there are lonely blind people who would know nothing about them were it not for the announcer at the broadcasting station.

A Link With the World.

To the blind, wireless is a means of overcoming social handicaps, and enjoying things that others enjoy.

Braille, for example, is a means to an end—that of acquiring knowledge; but broadcasting is a beginning which never should end, for, by it, the blind are enabled to take their stand with others in the existing world of intellectual enjoyment and pleasure.

Pleasure is as necessary to health as work, and pleasure such as the wireless offers is infinitely valuable.

To come home and listen to the news; then to a variety of entertainment, and thus quietly to feel oneself to be in the heart-centre of real brightness and movement means—to me, at all events—something similar to the acquirement of sight.

It is the link with the world as it is that we blind people need, unveneered by ridiculous, shallow sentiment.

Children Once Again.

The wireless play, again, is a great accomplishment in the broadcasting scheme; for to blind people a play loses nothing by the lack of scenery, and a chair by one's own fireside is more comfortable than the most comfortable seat in a theatre.

Organ recitals are (if I may so put it) inspiring in their very realness. When Sunday comes, with all its attendant thoughts, it is sweet to feel that our little crystal set can switch us on to our "Family Gathering" at the studio. We can hear the many "uncles" and "aunts" of the little children, and we ourselves become children again while listening to their pleasant stories.

We feel what good we can derive as a nation from broadcasting when the children are brought close to us by radio-magic, and blindness itself, with all its tragedy, is lightened—even conquered—for the time by that wonderfully subtle something which I should myself define as "the radio-human touch."

B. JOHNSTON.

WATER is not usually regarded as a source of inspiration, but Sir Alexander Houston, Director of Water Examination for the Metropolitan Water Board, had some very interesting things to say in his recent address from the London Station.

He pointed out that the seven million people of the London area require an average of 250 million gallons a day. This represents a weight of one million tons.

The shares of the New River Water Company, valued originally at £100, eventually reached a figure of £130,000 each.

As an instance of the importance of avoiding the waste of water, the lecturer mentioned that a single leaking tap may mean the loss of 55,000 gallons of water in a year.

Romeo and the Radio.

The Story of a Voice that Charmed. By Alfred Heard.

"I OFTEN wonder," remarked the Soprano, in a thoughtful tone, to the other artists in the waiting-room, "what idea the listener gets of the appearance of an artist he has never seen. I suppose the voice of the singer has some influence on the imagination of the listener?"

The Entertainer laughed sarcastically. "I happened to meet a young girl the other day," he said, "who had heard me over the wireless, but had never seen my classic profile. When she heard my name, she started violently. 'My Aunt!' she cried, 'I thought you were young and handsome! Were you a prize-fighter before you became funny, or did your mother drop you when you were quite young?'"

The Tenor, stout but presentable, smiled reminiscently. "The point you raise, Miss 'Lairie," he said, "reminds me of an amusing, yet romantic story of a keen business man who was passionately fond of music. There will be time for me to tell the story while the orchestra is playing *Raymond*, if you would care to hear it?"

Polite murmurs arose from the waiting artists, and the Tenor, clearing his throat and taking up a graceful pose, began. "Wilfrid Keene," he said, "might be described, vaguely, as an agent. He had a small office in the City and, in addition to a few clerks, employed a girl typist who also acted as his private secretary.

This typist, Mary Selwood, was a short, slim, and very pretty brunette. Always dressed very inconspicuously, she was brisk, businesslike, and, in the opinion of the male staff, distinctly stand-offish. Keene himself, a good-looking man of about thirty, and unmarried, did not appear to notice that his private secretary was more than ordinarily attractive, and treated her exactly as he would one of his own sex.

"As I said before, Keene was a great lover of music and naturally possessed a wireless set. It is more than likely that he will be listening to us to-night, by the way; or, perhaps, I should say most of us, because he abhors entertainers."

"I suppose he finds the efforts of the Tenor so much funnier," growled the Entertainer.

The Tenor chuckled, and continued. "Now, one evening, while listening to the London programme, Keene was much struck by a beautiful soprano voice. Glancing at the programme in *The Radio Times*, he learnt that the singer's name was Myrtle Brook; a strange name to him, and evidently a new artist. Possessed of a keen musical ear, he listened to the singer with delight, and conjured up visions of a tall Marguerite-like beauty with long ropes of golden hair. The vision haunted him, asleep or awake, and he looked forward with feverish eagerness to the next appearance of the unknown singer's name on the programme.

"In about a fortnight's time, Myrtle Brook sang again, and Keene listened enraptured. A man of impulse, he decided to send a box of flowers to the studio with a note expressing his great admiration of her singing, trusting to the B.B.C. to forward the parcel to her private address. A few days later, he was delighted to receive a few lines from Miss Brook, thanking him for his gift.

"The note gave no clue to the girl's address, but being by this time quite infatuated with the unknown fair one, Keene wrote again, and going somewhat into detail as to his private circumstances, with the utmost delicacy begged the girl to disclose whether her affections were

engaged. If not, he implored her to grant him an interview."

"That young man should go far," remarked the Entertainer, admiringly. "He's wasted in the City; he ought to be in the country, selling condensed milk to dairy farmers."

"If you interrupt me, I shan't have time to finish the story," said the Tenor. "The girl replied, confessing that she was single and heartwhole, and that she was much impressed by Keene's letter. At the same time, she did not think it quite *comme il faut* to grant the desired interview, introduced as they were.

"Keene then lost his head completely; showered flowers, hot-house fruit, chocolates and even jewellery on his unseen incognita. Obsessed with the idea that she was tall and fair, he referred to her as his stately golden-haired goddess, and finally, in a passionate epistle, asked her to marry him!"

The Soprano leaned forward in her chair eagerly.

"Tell us quickly what Miss Brook replied," Mr. De Vere. "I am due to sing in two minutes' time."

With a careless gesture, the Tenor pulled out his cigarette-case, took out a cigarette and tapped it very reflectively on the back of his hand.

"The girl replied," he said, "that she would give him an answer in person on the following day. There would be no need to make an appointment; they could not fail to meet.

"Thoroughly puzzled, and in a state of great nervous excitement, Keene turned up at the office next day, sat down at his desk, and rang for his private secretary. Mary Selwood tripped in with her note-book and fountain-pen, and, instead of taking her seat at her own desk, went up close to Keene, perched on his desk, to his amazement, and in a demure voice said, very clearly: 'I shall be happy to be your wife, Wilfrid, dear!'"

"Great snakes!" cried the Entertainer, "do you mean to say—"

"I do," retorted the Tenor, calmly. "Mary Selwood had been studying at one of the colleges for some years; had decided to begin her career by singing for the B.B.C., and, after a satisfactory audition, had gone down on the programme as Myrtle Brook—her mother's maiden name."

"And did Wilfrid Keene marry her?" inquired the Soprano, anxiously, gathering her music together.

"I was present at the wedding," replied the Tenor, "and I can tell you that Keene is quite satisfied that his wife is every bit as attractive as the vision he conjured up when he heard her singing over the wireless!"

[We shall shortly publish another story in this Series.]

THE POTTERIES CHORAL SOCIETY, conducted by Mr. Carl Oliver, will broadcast for the first time from the Stoke-on-Trent Station on Friday, March 27th. This Society is well known in the district, and their programme should prove interesting to local listeners.

SCHUMANN'S Piano Concerto will be played by Miss Irene Scharrer at the London Station on Wednesday, March 25th, in a "Popular Classics" programme which will also include the first of the Brahms Symphonies.



Official News and Views. GOSSIP ABOUT BROADCASTING.

Well-Known Poetess to Broadcast.

LADY MARGARET SACKVILLE, the poetess, will broadcast for the second time from the Edinburgh Station on Thursday, April 2nd. She will give a short lecture recital on the Scottish Ballads, and the programme will be S.B. to all stations.

Light Music from London.

A pleasing change from the ordinary Sunday afternoon concert will be given at London on March 29th, when the programme will consist chiefly of chamber music of a light nature. The Quartet engaged is the Catterall String Quartet. Mr. Catterall has just retired from the leadership of the Hallé Orchestra, with which he has been associated for many years. Mr. Dale Smith, baritone, Miss Sidonie Goussens, harpist, and Mr. Angus Morrison, pianist, will contribute to the programme.

Far-Distant Listeners.

In *The Radio Times* postbag last week three letters of special interest were received. One was from Psawam, in the Bush of the Gold Coast, West Africa, recording clear reception of the Savoy Bands; another was from Heliopolis, Egypt, thanking the B.B.C. for an opera received on two valves from Bournemouth—"Every word clear and with good volume." This letter stated that the Bournemouth Station is received there every night, and generally very clearly. The third communication was from Bombay, and described an evening in the Bombay Radio Club, when programmes from Newcastle and London provided an evening's entertainment for the members.

A New Radio Singer.

Part of the programme to be broadcast from Edinburgh on Friday, April 3rd, will consist of a recital of operatic arias by Miss Lucy Romain. She was a pupil of Mme. Elena Gerhardt and Sir George Henschel, and this will be her first performance before the microphone. Miss Romain will sing, among other arias, "Batti Batti," from *Don Giovanni*, by Mozart, with 'cello obbligato, and a seldom-heard aria from *The Taming of the Shrew*, by Goetz.

Morse Practice from Sheffield.

The Sheffield Station will be transmitting Morse practice between 6.40-6.55 on Mondays and Thursdays from April 6th. In order that amateurs may have an opportunity of following the exact text of this practice, it will be taken from the "Official News and Views" in the current issue of *The Radio Times*.

"The Gamblers."

The popularity of two-hour plays at the Manchester Station has induced the "2ZY" Dramatic Company to prepare the production, under Mr. Victor Smythe, of *The Gamblers*, a play in three acts, by Charles Klein. The performance will take place on Monday, March 30th. The play is of the sensational type, after the manner of *The Third Degree*, by the same author. This play, it will be remembered, was the one with which the "2ZY" Dramatic Company opened their season in September last.

Manchester's Surprise Programme.

Owing to the collapse of some of the trunk lines to Manchester during the recent gale, when an S.B. programme was being relayed, the Station Director had hastily to provide an impromptu concert from some of the provincial stations. Manchester listeners apparently enjoyed the uncertainty of not knowing what the next item was to be. Accordingly, another surprise programme is being arranged by the station. It will be given on April 3rd, but the details of it will not be published.

A Religious Broadcast.

The religious service to be broadcast from Liverpool on Sunday, March 22nd, will be of particular interest to Roman Catholics. The address will be delivered by the Rev. Dr. T. E. Flynn, of St. Joseph's College, Upholland. The Catholic Choral Union Choir will also take part in this service.

Something New.

Something new in the way of programmes is promised by the Cardiff Station for Wednesday, April 1st. The performance will take the form of a music-hall show in two "houses," and no fewer than twelve different artists will offer "turns." At 7.30 listeners will be conducted to the first house of the "Colosseum," where Miss Helen de Frey, the coloratura soprano, will "top the bill." A feast of variety will be offered, including Warwick Bradshaw and his orchestra. Mr. Donald Davies will present his sketches of "Men, Music and Miscellanea." Somebody will syncopate, and the audience will stream out in good humour after the last turn by Miss Katie Goldsmith with her violin.

Topical Events by Radio.

Finding the evening still young, the "Parthenon" will be the next port of call, and here will be found a programme including Miss Mollie Seymour and Miss Nellie Norway, with violin and silver handbell solos; Mr. Olly Oakley and Miss Julia Larkins with a banjo, a piano and a gift for child impersonations; a boxing match which is guaranteed to last no longer than one round, and Mr. Sidney Evans, comedian. If time permits, a mystery item, showing the first Biograph of Topical Events by radio without the aid of television will be included.

Belfast's Afternoon Concerts.

The afternoon orchestral concerts on Tuesdays and Thursdays are a very popular feature of the Belfast programme. Letters have been received from all parts of Ireland, Scotland and the North of England testifying to the success of the recent series of Haydn and Mozart Symphonies. On Thursday, April 2nd, the programme will be devoted to the more popular works of Dvorák and Brahms. Miss Rosa Knight will sing a group of songs by each, and the orchestra will include two of the Slavonic Dances of Dvorák, and the Large movement of his New World Symphony, and two of the best-known Brahms intermezzi.

"For the Crown."

Another Radio Fantasy will be given at the Birmingham Station on Wednesday, April 1st. This is the fourth of the series and is entitled "For the Crown." The libretto is by John Overton, the novelist, who has chosen the period of the Cavaliers and Roundheads as the source of inspiration, a period which lends itself to romantic and imaginative treatment. The music to which this fantasy is set has been specially selected for the occasion by Mr. Joseph Lewis, the Musical Director of the Birmingham Station, who conducted the recent performance of *The Pilgrim's Progress* at Covent Garden.

Plymouth's Request Programme.

The first "Request Programme" will be given from the Plymouth Station on April 3rd. Miss Kathleen Drake, soprano, will be supported by the band of H.M. Royal Marines, in light and popular numbers. Mr. Edwin Birch will give a Dickens recital, and Madame Delia Elgar will join him in a duologue by Dawson Milward.

Life in The Ancient World.

The series of talks which Dr. R. W. Livingstone, Vice-Chancellor of the Queen's University, Belfast, is giving at the Belfast Station each Monday at 9.40, will be continued during April. His subject, "Some Views of Life in the Ancient World," is one with which he is well qualified to deal.

Dr. Livingstone, late fellow, tutor and librarian of Corpus Christi College, Oxford, has had a distinguished academic career, and he was a member of the Prime Minister's Committee on Classics in 1920. He has also published a number of books on classical subjects.

Plays at Aberdeen.

The first broadcast performance of the Rhapsody for Flute, Cor Anglais, String Quartet, Bass and two voices, by Mr. Arthur Blus, will be given at the Aberdeen Station on Friday, April 3rd. The following night Aberdeen will broadcast *The Glass Pencil*, a comedy in one act, by Arthur Black, and *Is It Possible?* a sketch by Dorothy Langton.

"David Garrick" to be Broadcast.

The Leeds-Bradford Station Quintet, under Mr. Percy Frostick, will support Mr. William Maerady and Miss Edna Godfrey-Turner on Friday, March 27th, when a series of plays will be presented, consisting of *David Garrick*, in four scenes; *A Daughter's Choice*; and *Married Life*, a farce in one act.

A Guessing Competition.

A Request Night and a Guessing Competition will be given at Bournemouth on Saturday, April 4th. The programme will consist of request items, and a prize to the value of £3 3s. 0d. will be awarded to the listener who sends in the most correct list of titles and composers' names of the items. Further details will be given in the programme.

Three Radio Dramas.

Three short plays are to be performed at the Stoke-on-Trent Station, on Friday, April 3rd. Mr. William Maerady and Miss Edna Godfrey-Turner are then to present *The Irish Doctor*, a farce in one act, by J. K. Wood; *A Daughter's Choice*, by Donald Edwards, and *Love in an Office*.

Anatole France.

In the course of the French talk from London on Thursday, March 26th, M. Stéphan will continue his survey of the work of Anatole France. He calls this talk "Anatole France et l'Histoire," and in illustration of the points made, he will, at the end of the talk proper, give an account of Anatole France's celebrated story "Le Procureur de Judée."

Aberdeen's New Assistant.

Mr. Henry M. Fitch has been appointed Assistant at Aberdeen Station. He is an ex-regular R.N. officer who during the war held the dual ranks of Naval Secretary to a Vice-Admiral and Major, R.N. Division. During his Eastern service he was attached to the Staff of the Crown Prince of Serbia, and speaks Serbian.

For the Children.

Drama and its exponents, the romance of the commonplace, music and books, talks on the open country, the fairyland of science, folk songs, and similar subjects are to be dealt with by the various "aunts" and "uncles" who conduct the "Teens' Corner" of the Leeds-Bradford Station from Monday, March 23rd. This part of the programme will now take place between 6 p.m. and 6.15 p.m. daily. The Children's Corner of this Station will, from the above date, be conducted from 5.15 p.m. to 6 p.m.

PEOPLE YOU WILL HEAR NEXT WEEK.



(Maurice Beck & Marguerite)
Miss DORIS VANE, a former member of Pellerin's "Follies," who will broadcast from London on Sunday, March 22nd.



(Horseshoe)
Miss MARJORIE SINCLAIR (Horseshoe) will sing at Belfast on Wednesday, March 28th.



(Foulsham & Bushfield)
Miss MARCIA BOURN and Miss LENA COPPING (Entertainers) will be heard from Bournemouth on Monday, March 23rd.

A Self-Taught Musician.

IT may be a wrong quotation, but a true saying, that "Some are born to greatness, some achieve greatness, whilst others have greatness thrust upon them." In the middle category must be placed Mr. Albert Sammons, the well-known English violinist, who broadcasts from Birmingham on Saturday, March 28th. As an instrumentalist from the age of seven, it can truly be said that Mr. Sammons is one of the few self-taught musicians who have achieved any marked degree of fame. After earning his living for years as a member of provincial orchestras, he migrated to London, where he was not long in meeting with the recognition that was his due.



(Gentle & Myrtle)
Miss ROSE MYRTIL (Gentle) will sing at Cardiff on Monday and at Manchester on Friday.



(Harris)
Mr. ALBERT SAMMONS.

It was when playing a movement from the Mendelssohn Concerto that he came under the notice of Sir Thomas Beecham, who was so impressed with his playing that not only did he ask him to join his orchestra, but appointed him, some twelve months later, as his leader. From that time success had earned and well merited has followed Mr. Sammons.

Composer of "The Red Pen."

Mr. Geoffrey Toye, whose light opera, *The Red Pen*, will be broadcast to all stations except Chelmsford on March 24th, is the son of a late House Master of Winchester College. A distinguished musician, he conducted *The Huskard* at the Haymarket Theatre before the war, as well as other well-known theatrical productions and Queen's Hall performances. After four years' service in the war, he conducted opera for Sir Thomas Beecham for a time, as well as some Philharmonic Concerts during the Seasons between 1918-1919. He has also conducted Gilbert and Sullivan Operas.



(Morris-Dogwood)
Miss NINA FRONORA (Morris-Dogwood) will sing at Hull on Friday, March 27th.



(Maurice Beck & Marguerite)
Mr. A. P. HERBERT, the well-known humorist, is author of "The Red Pen," which will be broadcast to all stations, except Chelmsford, on Tuesday, March 24th.



(Maurice Beck & Marguerite)
Mr. GEOFFREY TOYE.



(Maurice Beck & Marguerite)
Mr. L. STANTON JEFFERIES, Deputy Director of Music to the B.B.C., will conduct the music to "The Red Pen" on Tuesday, March 26th.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

BEETHOVEN'S "PASTORAL" SYMPHONY, No. 6.

THIS particular Symphony enters into every argument on "Programme Music," or "Absolute Music"—two technical terms which may be broadly defined thus: *Programme Music* is music which is avowedly written on some literary or pictorial basis (that is, on a "programme" of ideas outside music); *Absolute Music* is music which has no basis exterior to itself—music pure and simple.

When Beethoven wrote his *Pastoral* Symphony he was at great pains to have it understood as (to use his own words) "more expression of feeling than painting." Listeners may find interest in deciding for themselves how far this is true.

I.

"AWAKENING OF JOYFUL FEELINGS ON ARRIVAL IN THE COUNTRY."

(Quick, but not too quick.) The First Movement is simply a delightful piece of music in which you may, if you wish, ignore the title. It is, in fact, in the usual First Movement Form: two Main Tunes are given out in the Exposition, developed in the Development Section, and repeated in the Recapitulation.

The FIRST MAIN TUNE is very simple. A short phrase is played by STRINGS, is repeated (slightly differently) and continued, other instruments gradually joining in until something of a climax is built up. This ends on a rapidly repeated chord in CLARINETS and BASSOONS, answered by a rising phrase (derived from the First Main Tune) in First VIOLINS. These two answering phrases are both repeated three times, then the Violins lead in the—

SECOND MAIN TUNE. When listening to this, it is interesting to try to decide whether the treble or bass has the more important melody. For here are heard two tunes at the same time—a smooth, waving one which First VIOLINS start, and another (in slower notes) played with it and below it by CELLOS.

Note how, when First Violin and Cello have finished these little Tunes, each takes up the other's. Then the FLUTE enters with the slower-note Tune, and later other instruments, the volume of sound steadily increasing.

At the climax, the Strings are left to play still another short Tune. Two or three more are added. So we have here quite a group of tunes.

The Exposition ends in a whisper from the Strings.

The Development Section treats little but the First Main Tune. It and the Recapitulation maintain the feeling and style of the Exposition unbroken, and are very straightforward.

The Coda (or "Tail-piece") is long, but contains nothing new. It merely brings the movement to a satisfying close.

II. "BY THE BROOKLET."

In this Movement the impression is one of rippling along dreamily, without a pause.

One notices chiefly Two Solo CELLOS, MUTED, whose lines of melody are generally doubled, an octave above, by other Strings.

At the end, birds begin to sing. The trilling of the Nightingale is represented by a Flute, the high repeated notes of the Quail by an Oboe, and the lower call of the Cuckoo by the Two Clarinets.

III. "A VILLAGE FESTIVAL"

(Quick.) This is practically a country dance, German, of course, not English, though the first phrase is curiously like an Irish lil. The village

band is at times clearly horseshod, with its typical *doh-rah-doh* bass. The festivities are suddenly interrupted by—

IV. "A THUNDER STORM."

This is thoroughly realistic. The thunder is sometimes violent (loud Drum-rolls) sometimes a mere rumble (Lower Strings). Upper Woodwind help to suggest lightning. The abatement of the storm is welcomed by—

V. "A SHEPHERD'S SONG—

THANKSGIVING AFTER THE STORM."

(Fairly quick.) A CLARINET begins a Tune in the shepherd's-pipe manner. It is echoed by a Horn.

This Movement, like all the others, except the First, does not seem to want a detailed analysis in a brief description of the Symphony.

BRAHMS'S CLARINET QUINTET.

(CHELMSFORD, THURSDAY.)

This is written for Clarinet and String Quartet (Two Violins, Viola and Cello).

It is not a mere show-piece for Clarinet, though it does, indeed, use all the best resources of the instrument. But the Clarinet is here very little more prominent than the Strings, and, in fact, this Quintet owes much to the Clarinet's capacity for taking an unobtrusive part in the general conversation with the Strings.

There are Five Movements, the Third being joined to, and almost an introduction to, the Fourth.

The FIRST MOVEMENT (Quick) is fairly complicated, but none the less beautiful. There are at least four short tunes, given in turn to most instruments impartially.

In the SECOND MOVEMENT (Slow) the Strings are muted. It is more lyrical, but the middle part of the Movement consists chiefly of elaborations in Clarinet and First Violin.

The THIRD MOVEMENT (Moving steadily) is exceedingly simple and hymn-tune-like. As already said, it is joined to the—

FOURTH MOVEMENT (Rapid, but not too rapid, and with feeling). This is playful, whimsical, and has some interesting colour effects.

The FIFTH MOVEMENT (With speed) is an Air-with-Variations. The Air is in two sections, the second of which is repeated. There are five Variations, each with its own character. Towards the end, a suggestion of the First Movement becomes increasingly marked, until we come to the Coda, which is founded on the First and last Movements.

JOHN IRELAND RECITAL.

(GLASGOW, BELFAST, AND ARMSDEEN, FRIDAY.)

John Ireland was born at Bowdon, in Cheshire, in 1879.

He has written music in most branches, vocal, and instrumental, but by far the greater part of his output, up to the present, has been Chamber Music, Piano Music, and Solo Songs.

His PHANTASY TRIO for Violin, Cello and Piano is a continuous work, but is in four definite sections. The second section is slower than the first, the third is a shortened repetition of the first, and the last is a lively coda.

His FIRST VIOLIN SONATA, on the other hand, has three separate Movements.

The First Movement is vigorous; it is built upon several well-defined short phrases.

The Second Movement is called a *Romance*—a title to which its lyrical, and at times passionate expression lives up.

The Third Movement is a *Rondo*—a quick (this time, very boisterous, dance-like) piece in which one Main Tune recurs frequently.

Listeners' Letters.

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

The Young Idea.

DEAR SIR,—During a hygiene lesson last week, in answer to the question "What poisonous air do we breathe out?" the class was convulsed with laughter by the answer "ZLO."

Yours, etc.,

Harrow.

"THE TEACHER."

Why Jazz is Interesting.

DEAR SIR,—The writer of your article entitled "In Defence of Jazz," appears to have some wrong ideas on the subject which should be contradicted without further delay.

To begin with, he talks as if syncopation were a new thing which had been discovered quite recently. This is not so. As far back as the fourth century it was being used in hymn tunes and, since then, all the great composers have judiciously used it in their works.

Syncopation is briefly this: The making of an accent between two beats of a bar on what should really be the unaccented note. That is, the strong beat is tied so that it cannot take the ordinary accent, but must be silent. The result is that the accent is thrown forward upon the next beat, and just as when a jet of water is stopped for a second and, on being freed, flows on with renewed vigour, so the stream of music flows on with renewed vigour when it is released.

This form of expression is capable of making the most trivial and commonplace tune sound interesting when heard the first time, and that is why it is so popular with the "pot boiling" fraternity of so-called composers and the musically uneducated public.

But to say that jazz is an important contribution towards musical development is nonsense.

Modern dance music and popular songs are syncopated, and, as syncopation is no new thing, where does the important contribution to music come in?

Yours, etc.,

Belfast.

A. B.

The New Tuning Note.

DEAR SIR,—I think a satisfactory solution of this problem would be achieved if the piano were used to play a prelude instead of the scale. As "E. K. F." says, the volume of the tone increases as the pitch lowers, and no indication of the true output of the set can be obtained.

A composition which would be ideal is Chopin's Prelude in A, a short piece of about twenty bars and of as uniform a pitch as, I think, could be obtained.

I am sure it would be both artistic and useful, because, when all is taken into account, the high whistle is very annoying.

Yours, etc.,

Wakefield.

F. H.

Talks in the Evening.

DEAR SIR,—Your correspondent, "Mrs. H. E. M.," asks for music only from 7.30 to closing down time. Surely she overlooks the great army of workers who, like myself, have no chance of enjoying the afternoon talks, and depend entirely on the evening programmes.

While fully appreciating the musical items, I, and many of my friends, look forward to hearing the news bulletins, lectures, talks, and public speeches, and would be greatly disappointed if these were withdrawn from the programmes.

Yours, etc.,

London, N.

Mrs. E. A. C.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the previous page.)

High-Brow and Low-Brow.

DEAR SIR.—I have been reading various criticisms of the music in the broadcast programmes, and I have come to the conclusion that those who sign themselves "Low-Brow" or "Middle-Brow" are themselves the only stumbling-blocks in the way to the love of music.

The average man is terrified by the word "classical." This is a word which, when applied to music, includes the music and musicians of the eighteenth and nineteenth centuries. To explain away his terror at this word, the unfortunate person invents a word for himself, "High-Brow." This is intended to convey that the music of the Great Masters is either (1) below his dignity as an upholder of the rights of the uninitiated to imitate "music and morals" from across the Atlantic, or else (2) too deep and abstruse for his untrained intellect to enjoy. Such people are very broad-minded! There is a happy medium, though, and people in this state can enjoy both good and bad.

The fears of the "Low-Brows" are, however, groundless. If one were to play them a Mozart sonata, and tell them it was by the author of the latest fox-trot, they would thoroughly enjoy it; and if they heard a Schubert song, and were told that it was by the author of "Coal Black Mammy," there would be no bounds to their admiration.

For real "tunes" let them try the Masters. As soon as people realize that music, real music, is the expression of the emotions of men who had their loves, troubles, and joys, just like other men, then will the great works of Beethoven, Mendelssohn, Mozart, and Haydn, and the glorious songs of Schubert, Schumann, and Brahms, come into their own, and out the jazz bands and saxophones which are plaguing the world.

Yours, etc.,

Manchester. "A LOVER OF MUSIC."

Studying Languages by Radio.

DEAR SIR.—As a student of the French language, I follow with avidity the broadcasting in that language, and the sympathetic understanding of the speakers in the matter of learners' difficulties is gratefully noted.

I presume that the frequency of these and other language lectures (e.g., Spanish from Manchester, by Mr. Bletcher) varies according to public request. I feel, however, that if the demand is small, this is to be regretted.

Reception from the Continent can hardly be quite so satisfactory—except, possibly, by valve sets. If, therefore, more frequent lectures could be found practicable, their educative value to the individual and to the nation could scarcely be over-estimated.

Yours, etc.,

Derby. "SASS PIL."

A Crystal User's Grievance.

DEAR SIR.—I wish to voice a grievance which listeners in this part of the world who only possess the humble crystal set have to suffer.

Frequently the B.B.C. broadcasts a play, or scenes from a play, revue, opera, etc., from a London theatre, and by some evil mischance we who can only pick up London through Chelmsford have, on those particular nights, had to put up with a very much less interesting concert at Chelmsford itself.

Can your readers picture our disappointment at being compelled to listen to a concert from Chelmsford on a night when London is broadcasting, say, *The Beggar's Opera*, that finest of musical productions of recent times?

One more complaint. The latest method of tuning in by piano is no improvement; on the contrary, it is worse.

Yours, etc.,

Newington, Kent. A. B. C.

Schubert's Place in Music.

His Influence on Later Song Writers. By George L. Marshall.*

EVER since Schubert's death, nearly one hundred years ago, his music has gradually become more widely known, until his name is now as familiar on programmes as that of Mozart or Beethoven. Quite recently there has been a sudden renaissance of his popularity, fostered, perhaps, by a successful play dealing with an episode of his life—real or imaginary—set to his music, and to-day snatches of his melodies may be heard at street corners, not only in Continental cities, but in this country, as they doubtless were in Vienna when they began to capture the public imagination there.

Composed Over Six Hundred Songs.

To most people, Schubert is only known as a writer of songs, and it certainly is in this capacity that he has made the deepest impression on the world. But it should not be forgotten that he composed a great mass of choral and instrumental music, much of which is of the highest level. When he reveals defects, however, it is in these latter compositions and not in his songs, where he reaches sublime heights, and the whole range of them—he composed considerably over six hundred in his short life of thirty-one years—maintain a level of consistent excellence which is astonishing.

The first thing that strikes us about him is his amazing fertility. As Schumann said of him, "If fertility be a distinguishing mark of genius, then Franz Schubert is a genius of the highest order." He seems to have been incapable of expressing himself except in terms of music, and he even bashfully confessed when quite a boy that he could not help composing, for melodies seemed to keep flooding his brain and compelling him to pour them forth on paper.

Ideas Like a River.

It is a remarkable fact that although for some years he taught a class in his father's school, he had leisure to write such a quantity of things, many of them among his finest works, and it goes to show that, like Mozart, he was endowed with that rare gift of fluency which enabled him to commit his ideas to paper without the need of subsequent alteration.

This fluency was probably the cause of Schubert's only defect, not, of course, always apparent, namely, diffuseness and a lack of ability to mould his ideas into adequate and concise form. He sometimes seems to run away with himself from a sheer wealth of invention and to allow his ideas to spread themselves out like a river overflowing its banks.

His early music teachers, astonished by the fertility of his genius, seem to have ceased attempting to teach him the theoretical or, indeed, any other, branch of his art, and in later years Schubert himself confessed his lack of a sound knowledge of counterpoint and determined to repair the deficiency. Unhappily, he never survived to do so.

Making a Poet Understand.

The next point that strikes us about Schubert's music is the variety of his invention, and this is most clearly exemplified in his songs, where his remarkable ability to make his music appropriate to the words, stamps him as the greatest of song writers. A contemporary poet, a number of whose poems Schubert set to music, admitted that he never realized the full significance of his words until he heard them sung to the music of Schubert.

It would not be difficult to cite a host of examples in Schubert's songs of the complete harmony between music and words. He catches the atmosphere of a poem and transfers it to

his music as no other song writer has done—at least, with such consistence.

Another characteristic of Schubert is his modulation, that is, the way in which he passes from one key to another. Sometimes he moves through several keys in as many bars, or suddenly changes from a major to a minor key, or the reverse, with striking effect. Frequently, he makes a song in a minor key end in the major, as in the case of "Her Pilgrims," or "The Romanes from Rosamunde." He seems to have been particularly fond of this mode of expression, although it sometimes takes him out of his depth.

His Lack of Knowledge.

His almost invariable practice of never altering his notes when once they were written down was bound sometimes to lead him into the paths of diffuseness which we have already noted. He was unwilling to polish and repolish his work as Beethoven did, apparently in the belief that it would give it an air of artificiality. Beethoven's laborious efforts, on the other hand, to make his compositions as perfect as possible, had the effect of making them appear spontaneous. Handel and Mozart wrote down their notes rapidly without subsequent alteration, but they had the advantage of a very complete knowledge of counterpoint.

Schubert was endowed with as great facility as either Handel or Mozart, but his lack of theoretical knowledge puts him at a disadvantage when compared with them.

Again, his modulations are sometimes rather clumsy, as in the transition from the first to the second subject of the "Unfinished Symphony." But Schubert's defects of workmanship are far outweighed by his inventive faculty, which puts him among the world's great masters of melody. He has not Beethoven's broad humanity, sublime ideas, nor his great moral force, nor has he Mozart's faultless simplicity both of form and idea. He was not a musical virtuoso like almost all other great composers, but he was a creative artist of the first rank and as a song writer he has no superiors.

"The Divine Fire."

We can detect a trace of sadness in his melodies, due, perhaps, to his life of hardship and poverty, and to the lack of encouragement from his fellow men. His gentle and unassuming nature would not permit him to impose the force of his genius upon others and thus gain the recognition and affluence which would probably have been the means of prolonging his life.

His influence on later song writers has been very great and the art-song, that is, a song that does not consist simply of the repetition of the same melody for each successive verse, owes its development to him.

"Truly, he has the divine fire," said Beethoven of Schubert, after he had come to know some of the work of his younger contemporaries, and such musicians as Schumann, Mendelssohn, and Liszt have paid him a similar homage.

A PROGRAMME of Chamber Music will be given from the High-Power Station on Thursday, March 26th, by the Snow String Quartet, assisted by Mr. Frederick Thurston, clarinet player, with songs by Miss Dorothy Helmrich, contralto. The programme will include Haydn's Quartet in G, Op. 64, a Brahms Quintet for Clarinet and Strings, and the Ravel Quartet in F. In addition, an interesting short Overture on the Hebraic Theme, by Prokofiev, the modern Russian, will be played by the Quartet, assisted by Mr. Stanford Robinson.

* In a talk from Edinburgh.

WIRELESS PROGRAMME—SUNDAY (March 22nd.)

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

The High-Power (Chelmsford) Programme will be found on the facing page.

2LO LONDON. 365 M.

DE GROOT and the
PICCADILLY ORCHESTRA.
MAY BLYTH (Soprano).
A. E. Y. BENHAM (Bass).
CHARLES LEGGETT (Solo Cornet).
S.B. to other Stations.

3.0. The Orchestra.
Grande Fantaisie, "Mancos" Massenet
May Blyth.

"Ritorna Vincitor" ("Return Victorious")
("Aida") Verdi
Mancos's Aria, "I Try Not to Own That I
Tremble" ("Carmen") Bizet
The Orchestra.

Selection of Russian Melodies.
3.30 (approx.). A. E. Y. Benham.
"Se il rigor" ("La Juive") Helweg
"Vulcan's Song" ("Philemon and Baucis")
Gounod

Charles Leggett.
"The Children's Home" Cowen
The Orchestra.
"Liebestraume" Liszt, arr. Mahler (1)
Violoncello Solo, "Kol Nidrei" Max Bruch
(Soloist, J. SAMHEITIN)
Dance from "The Bride of Kashmir"
Rubinstein

4.5 (approx.). May Blyth.
"I Love the Moon" Rubens
"You Don't Believe in Fairies" Hope (1)
"Twilight It Is" Wignall
The Orchestra.

Nocturne from 2nd String Quartet
Borodin, arr. Weninger

"Clair de Lune" Massenet
"Pas des Fleurs" ("Nella") Delibes

4.30 (approx.). A. E. Y. Benham.
"The Raven" Schubert
"The Lute Player" A. Wren
Charles Leggett.

"The Chorister" Sullivan
The Orchestra.
Valse ("Rosenkavalier") Strauss

"Abide With Me" Liddle (1)
5.0-5.30.—CHILDREN'S CORNER. S.B.
from Newcastle.

5.30.—Hymn, "Forty Days and Forty Nights"
(A. and M., No. 92).

Bible Reading.
Anthem, "O Lord, Turn Thy Wrath"
(Hymn).

Address by the Rev. G. C. WILTON, M.A.,
Rector of St. Anne's, Solo.

Hymn, "Holy Father, in Thy Mercy"
(A. and M., No. 505).

Ballad Programme.

DORIS VANE (Soprano).
NORMAN NOTLEY (Baritone).
UNA BOURNE (Solo Pianoforte).
THE "2LO" QUARTET.

5.0. The Quartet.
"Ritournelle" Chaminade (3)

"La Cinquantaine" Gabriel Marie
"All Souls' Day" Lazen
Doris Vane.

"Do Not Go, My Love" Huguenin
"The Willow" Goring-Thomas
"When'er a Snowflake" Lehmann
Norman Notley.

"A Lover's Garland" Parry (11)
"Flow Down, Cold Rivulet" Graham Peal
"A Farewell" Christabel Marillier (2)

"Eleonora" Coleridge-Taylor (11)
6.30 (approx.). Una Bourne.

Nocturne Respighi
"Little Waltz," No. 1
"Water Wagtail" Cyril Scott (4)

Impromptu, "By a Mountain Brook"
The Quartet.

Favourite Airs from "Cavalleria Rustica"
Mascagni

Doris Vane.

"In Brittany" Bayan
"Sea Lullaby" Edward German
"A Birthday" Cowen (15)

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

10.15. Norman Notley.
"Mattinets" Tosti
"Song of Solace" Sinclair Logan
"Go, Lovely Rose" Roger Quilter
"The Roadside Fire" Faughan-Williams (1)
Una Bourne.

Gavotte Una Bourne
Finnish Rhythms, Op. 31 Paderm
"Sevillanas" (from Spanish Suite) Albéniz
The Quartet.

"Meditation" ("Thais") Massenet
Norman Notley (with the Quartet).

"Ombra mai fu" (The Largo) ... Handel
10.45.—Close down.

5IT BIRMINGHAM. 475 M.

Classical Programme.

3.0-5.0 THE STATION ORCHESTRA.
Conducted by JOSEPH LEWIS.
EMILY BROUGHTON (Soprano).
HAROLD CASEY (Baritone).
WALTER HEARD (Solo Flute).
The Orchestra.

Overture, "Oberon" Weber
Harold Casey.

"The Wanderer" Schubert
"Vulcan's Song" Gounod
The Orchestra.

Suite, "Mozartiana" Tchaikovsky
Emily Broughton.

Aria, "O, Had I Jubal's Lyre" Handel (11)
Walter Heard.

"Remembering Napoléon" Paganini
Hinter Idyll Kohler
The Orchestra.

"Melodie and Valse Mignonne" Monikowski
"Siegfried Idyll" Wagner
Harold Casey.

"The Lotus Flower" Schumann
"I Will Not Grieve" Schumann
Walter Heard.

"La Tremolo" Demarest
"Valse du Printemps" de Jong
Emily Broughton.

"The Violet" Massart
"Sweet Melodies" Brahms
"The Erl-King" Schubert
"The Tryst" Sibelius
The Orchestra.

Suite, "Ballad Egyptian" Lisner
6.0-6.30.—CHILDREN'S CORNER. S.B.
from Newcastle.

8.0-8.45.—Religious Service conducted by the
Hon. and Ven. the ARCHDEACON of
SALOP. Relayed from the Cathedral.

9.0-10.0.—Programme S.B. from Manchester.
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Local News.
10.15-10.45.—Programme S.B. from Manchester.

6BM BOURNEMOUTH. 385 M.

3.0-5.0.—Programme S.B. from London.
5.0-5.30.—CHILDREN'S CORNER. S.B.
from Newcastle.

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

8.25.—Hymn, "Jesus, Lover of My Soul"
(Tune, "Hillside") (English Hymnal,
No. 414).

Religious Address by the Rt. Rev. The
LORD BISHOP OF MANCHESTER.
Hymn, "Saviour, When in Dust to Thee"
(Tune, "Aberystwyth") (English Hym-
nal, No. 87).

9.0-10.0.—Programme S.B. from Manchester.
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Local News.
10.15-10.45.—Programme S.B. from Manchester.

5WA CARDIFF. 351 M.

3.0-4.40. ARTHUR ANGLE'S STRING
ORCHESTRA.

JENNIE ELLIS FRANKLIN (Mezzo
Soprano).
DAVID THOMAS (Tenor).
Orchestra.

"Russian Folk Songs" Yakov Krein
Jennie Ellis Franklin.

"O Flower of All the World"
Amy Woodford-Franks (1)

"A Little Pink Rose" Carrie Jacobs-Bond
"Sing, Joyous Bird" Montague Phillips
Orchestra.

"Olga's Love Song" Gibson
"Ronde des Latins" Ravigne
David Thomas.

"A Little Prayer" Russell (1)
"Little Mother of Mine" H. Burleigh
"Elegy" Massenet
Jennie Ellis Franklin.

"Homing" Teresa del Riego
"Sing Merrily To-Day" M. Phillips
"The Curtain Falls" Guy d'Hardelot
Orchestra.

"Mock Morris Dance" Percy Grainger
"Serbian Dances" V. Stelak
David Thomas.

"Songs of Roumania" H. Lohr
"Serenade" Schubert
"On Wings of Song" Mendelssohn
Orchestra.

"Statue Music" Gluck
"Humoresko" Tchaikovsky

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

8.30-9.0.—Service and Religious Address by
The Most Rev. W. J. F. ROBERTS,
D.D., LL.D., Primate of the Episcopal
Church in Scotland. S.B. from Dundee.

9.0. "The Song of Miriam."
(Franz Schubert).

BLANCHE ALLEN (Soprano).
THE "5WA" CHOIR.
THE STATION SYMPHONY
ORCHESTRA.

Conductor, WARWICK BRAITHWAITE.

9.25. The Music of Spring.
Orchestra.

"Spring" Debussy
Blanche Allen.

"The Smile of Spring" Percy Fletcher (11)
"April" Quilter
Orchestra.

"Winter Storms Have Waned" ("The
Valkyrie") Wagner
Blanche Allen.

"Spring Comes Laughing" M. Corew
"Wake Up" M. Phillips

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

Local News.
10.15. Orchestras.
"Spring" ("The Seasons") Gounod (11)

10.30.—"The Silent Fellowship"
10.45.—Close down.

2ZY MANCHESTER. 375 M.

3.0-5.0.—Programme S.B. from London.
5.0-5.30.—CHILDREN'S CORNER. S.B.
from Newcastle.

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

Religious Service.

Relayed to "5XX."

8.25.—Hymn, "Jesus, Lover of My Soul"
(Tune, "Hillside") (English Hymnal,
No. 414).

Religious Address by the Rt. Rev. The
LORD BISHOP OF MANCHESTER.

Hymn, "Saviour, When in Dust to Thee"
(Tune, "Aberystwyth") (English Hym-
nal, No. 87).

A number against a musical name indicates the name
of its publisher. A key list of publishers will be found on
page 597.

Sunday's Programme.

(Continued from the facing page.)

"Wagner" Concert.

S.B. to "5XX" and other Stations.

Performed by the
BRITISH NATIONAL OPERA
COMPANY.

THE R.N.O.C. ORCHESTRA
Conducted by AYLMER BUESST.

- 9.0. Act I. of
"THE VALKYRIE."
Sieglinde GLADYS ANCRUM
Sigmund WALTER HYDE
Hunding WILLIAM ANDERSON
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
- 10.15. Orchestra.
Prelude to "Tristan."
- 10.20. WALTER HYDE.
The Prize Song ("The Masterstingers").
- 10.30. Orchestra.
Overture, "The Flying Dutchman."
- 10.45.—Close down.

5NO NEWCASTLE. 400 M.

3.0-5.0.—Programme S.B. from London.
5.0-5.30.—CHILDREN'S CORNER. S.B. to
all Stations.

8.30-9.0.—Service and Religious Address by The
Most Rev. W. J. F. ROBERTS, D.D.
LL.D., Primate of the Episcopal Church
in Scotland. S.B. from Dundee.

9.0-10.0.—Programme S.B. from Manchester.
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.

10.15-10.45.—Programme S.B. from Manchester.

2BD ABERDEEN. 455 M.

3.0-5.0.—Programme S.B. from London.
5.0-5.30.—CHILDREN'S CORNER. S.B.
from Newcastle.

8.30-9.0.—Service and Religious Address by
The Most Rev. W. J. F. ROBERTS,
D.D., LL.D., Primate of the Episcopal
Church in Scotland. S.B. from Dundee.

9.0-10.0.—Programme S.B. from Glasgow.
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.

10.15-10.45.—Programme S.B. from Manchester.

5SC GLASGOW. 420 M.

3.0-5.0.—Programme S.B. from London.
5.0-5.30.—CHILDREN'S CORNER. S.B. from
Newcastle.

8.30-9.0.—Service and Religious Address by
The Most Rev. W. J. F. ROBERTS,
D.D., LL.D., Primate of the Episcopal
Church in Scotland. S.B. from Dundee.

9.0. Art in Italy.
S.B. to Aberdeen and Belfast.
ROBERT WATSON (Baritone).
A. PARRY GUNN (Recital).
HARRY CARPENTER (Solo Violin).
Robert Watson.

"Venezia e Care" ("Bonnie and Dear")
(Gavotte) Puccini, 15.-16.
Madrigal, "Amarilli" Cavalli, 1594-1614
"Vittoria, Vittoria" Carissimi, 1604-1674
Harry Carpenter.

"La Folle" ("The Lark")
Cornelli, 1663-1713, arr. H. Leonard

(Continued in the next column.)

HIGH-POWER PROGRAMME.

5XX. 1600 M.

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

SUNDAY, March 22nd.

3.0-5.0.—Programme S.B. from London.
5.0-5.30.—CHILDREN'S CORNER. S.B. from
Newcastle.
8.25-9.0.—Religious Service and Address by the
R. Rev. the LORD BISHOP OF MAN-
CHESTER. S.B. from Manchester.
9.0-10.0.—B.N.O.C. CONCERT. S.B. from
Manchester.
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
10.15-10.45.—B.N.O.C. Concert. S.B. from
Manchester.

MONDAY, March 23rd.

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

TUESDAY, March 24th.

5.30-7.30.—Programme S.B. from London.
GEORGE FIZZEY (Baritone).
THE NOVELTY TRIO
(HARRY EAST, MARGARET GLAN-
VILLE, RONALD GOURLEY).
CASANO'S OULET.

7.30. The Octet.
"Had My Thoughts Wines"
"I Hear Exquisite" ("The Hour
of Ecstasy") Hahn
"Offrande" ("The Offering")
"Réverie"
George Fizey.

"Roadways" H. Lohr
"A Vagabond's Song" Edric Candell
The Octet.

"Too a Wild Rose" MacDowell,
orchestrated
"At An Old Trying Place"
"From Uncle Remus" G. Wood-
house (4)
"To a Water-Lily"
Intermezzo, "Adriana Lecouvreur"
5.0 (approx.) The Novelty Trio.

Duet, "Since I Married You" (Margaret
Glanville and Harry East) East
Music and Humour (Ronald Gourley).
Song, "My Arabian Maiden" (Margaret
Glanville).

The Octet.
Selection, "The Masterstingers"
Wagner, arr. C. Woodhouse

8.40 (approx.) George Fizey.
"To-Morrow" Frederick Keel
"The Fishermen of England" ("A Rebel
Maid") Montagu Phillips

The Octet.
"Mädchen" ("Maidens") Sibelius
Vorspiel (Prelude) to "Tristan"
Wagner, arr. C. Woodhouse

The Novelty Trio.
Song, "The Restaurant Band" (Harry
East) (13)

Duet (Margaret Glanville and Harry East).
"Who'll Shut the Door?" (The Trio). (7)

9.15 (approx.) The Octet.
"On Wings of Song" Mendelssohn
"Nell" Fauré

(Continued from the previous column.)

A Perry Gunn.
A Personality.

"FRA LIEPO LIPTI" (Robert Browning).

Fra Filippo Lippi was a Florentine
painter who lived from 1412 to 1469.
Botticelli was his pupil. Circumstance
made Lippi a Monk, but, not possessing
the monkish temperament, he was given
to breaking bounds and joining bands of
roysters in their nocturnal adventures.
In this poem (which, like all his best work,
is dramatic in form) Browning imagines
Lippi caught by the Watch on one of
his night rambles. He makes friends
with the Chief of the Guard, and to him
expounds his philosophy of Art and of
Life.

The poem is generally acknowledged to be
one of the clearest and finest existing
expressions of the principles upon which

"How Oft My Soul is Moved" Handel

"The Golliver's Cake Walk" Delmonico

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. R. S. HAIT. S.B. from Glasgow.

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

WEDNESDAY, March 25th.

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

THURSDAY, March 26th.

5.30-7.30.—Programme S.B. from London.

Chamber Music Evening.

DOROTHY HELMICH (Contralto).
THE SNOW STRING QUARTET:
JESSIE SNOW, KENNETH SKEATING,
ERNEST TOMLINSON, EDWARD J.
ROBINSON. Assisted by FREDERICK
THURSTON (Clarinets) and STANFORD
ROBINSON (Pianoforte).

7.30. The Quartet.
Quartet in G. Op. 84 Haydn
Allegro con brio; Minuetto e trio;
Adagio; Finale, presto.
Dorothy Helmich.

"O Kähler Wald" ("O Forest Cool")
Brahms

"After a Dream" Paganini
"Cradle Song" Moussorgsky

"Jewish Song" Janáček
"Titanic" Grieg
"Lullaby" Grieg

8.5 (approx.) The Quartet.
assisted by Frederick Thurston.

Quintet for Clarinet and Strings, Op. 115
Brahms

Allegro; Adagio; Andantino, Presto non
tasto; Con moto.

8.40 (approx.) Dorothy Helmich.
"Doe's Song" Frederick Keel

"I Have Twelve Oxen" John Ireland
"Her Song"
"Go Not, Happy Day" Frank Bridge

"Morning Hymn" Henschel

8.50 (approx.) The Quartet.
assisted by Frederick Thurston and
Stanford Robinson.

Overture on Hebrew Themes Proukofiev

9.0 (approx.) Frederick Thurston.
Concert Aria, Op. 10 Schock

Inlyll Harold Samuel

9.10 (approx.) The Quartet.
Quartet in F Ravel

Allegro Moderato—Très Doux; Asses Vif
—Très Rhythme; Très lent; Vif et
Agité.

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

FRIDAY, March 27th.

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

SATURDAY, March 28th.

5.30-7.30.—Programme S.B. from London.
7.30-9.30.—LIGHT SYMPHONY PRO-
GRAMME. S.B. from Birmingham.

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

the Italian painters of the greatest
period founded their practice.

Robert Watson.

"Infelice e tu credi" ("Unhappy Me!
And I Believed Thee") ("Ernani")

Verdi

"King Philip's Aria" ("Don Carlos")
Verdi

"Pro Piccini" ("Stabat Mater")
Rossini

Harry Carpenter.
"Canto Amoroso" ("Love Song")

Sammartini, arr. Mischel Elman

"Préludio and Allegro"
Gustavo Pugni, arr. Kreisler

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

Local News.
10.15-10.45.—Programme S.B. from Manchester.

A number against a musical item indicates the name of
its publisher. A list of publishers will be found on
page 597.

WIRELESS PROGRAMME—MONDAY (March 23rd.)

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

The High-Power (Ochelmsford) Programme will be found on page 585.

2LO LONDON. 365 M.

3.15-3.45.—Transmission to Schools: Mr. GEOFFREY SHAW on "Music."
4.0-5.0.—Time Signal from Greenwich. "Vogues and Vanities," by Carmen of Cockaigne. "The Physical Education of the Baby and Toddler," by Muriel Winch. Music performed during Afternoon Tea at the Grosvenor.

5.30-6.15.—**CHILDREN'S CORNER:** Stories by Elizabeth Clark. Music by Auntie Sophie. "The Yellow Spotted Dog," by Christine Chamberlain.

6.45-6.55.—Mr. J. TIMMS: "Water Divining."

7.0.—**TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN.** S.B. to all Stations. Mr. J. R. NORMAN, of the Natural History Museum, "Some Fishes of the Sea Shore." S.B. to all Stations. Local News.

THE "ROOSTERS":
ARTHUR MACKNESS (Tenor);
SEPTIMUS HUNT (Baritone);
PERCY MERRIMAN (Entertainer);
WILLIAM MACK
(Humorous Entertainer);
GEORGE WESTERN
(Pianist and Entertainer).
Assisted by

THE WIRELESS ORCHESTRA:
and DAN GODFREY, Junr.
Present

7.30. **A SERIES OF CAMEOS.**

"At the B.B.C." Percy Merriman
"By the Sea" William Mack
"Up West" Percy Merriman
"Down East" George Western

8.30.—**TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN.** S.B. to all Stations except Bournemouth. Topical Talk. Local News.

10.0. **The Orchestra.**
Selection, "Sybil" Jacobi
MABEL COSTANDUROS
in Original Cockney Sketches.
The Orchestra.

"Crucian" Michiels.
10.30.—Close down.

5IT BIRMINGHAM. 475 M.

2.30-4.30.—**The Station Wind Quintet.** Mona Mair (Soprano).

5.0-5.30.—**WOMEN'S CORNER:** Sidney Rogers, F.R.H.S., Horticultural Hints, "New Hybrids," Stanley Finchett (Songs).

5.30-6.15.—**CHILDREN'S CORNER.**
6.15-6.40.—**Teens' Corner:** Norman E. L. Guest, B.A., History Talk, "Houses and Customs of the Middle Ages."

7.0.—**WEATHER FORECAST and NEWS.** S.B. from London.
Mr. J. R. NORMAN. S.B. from London. Local News.

Popular Music.

THE STATION ORCHESTRA.

IRABEL TEBBS (Soprano).

RICHARD MERRIMAN (Solo Cornet).

THE THREE ACES (Entertainers).

7.30. **The Orchestra.**
March, "Phantom Brigade" Myddleton
Suite, "Four Indian Love Lyrics"

Woodforde-Finden (1)
"The Temple Bells": "Less than the
Dust": "Kashmiri Song": "Till I
Wake"

Isabel Tebbes.

"She Wandered Down the Mountain Side"
Frederic Clay (1)

"The Swallows" Cowen (1)
Richard Merriman.

"Love's Garden of Roses" Haydn Wood
The Orchestra.

Waltz, "Lynceus" Lincke

THE EXPERIMENTAL TRANSMISSION
for Amateur Wireless Engineers
will be carried out by
THE EDINBURGH STATION,
10.30-11.0.

8.15. **The Three Aces.**
In Thirty Minutes of Fun and Frolic written
and composed by J. H. Potter and F. R.
Jukes, introducing:
"A Topical Budget."

"The Lark."
"The Girls of the Year"
"A Hungry Medley."
"The Sun Will Be Shining Sooner."
"Proverbs."
"An Impromptu Duet."

8.45. **The Orchestra.**
Pot Pourri, "A Musical Switch" Alford
Intermezzo, "In a Persian Market" Kotelbey
Isabel Tebbes.

"Carmena" Lane Wilson (22)
"Love's a Merchant" Carey
The Orchestra.

Waltz, "Madame Pompadour" Fell
9.30.—**WEATHER FORECAST and NEWS.** S.B. from London.

Topical Talk. Local News.

10.0. **Richard Merriman.**

"Because" Guy d'Hardelot
Isabel Tebbes.

"The Dancing Lesson" Oliver (6)
"One Morning Very Early" Sanderson (1)

The Orchestra.
Suite, "Yankiana" Thurban (1)

March; Serenade; Sketch.
9.55.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—**Fashion Talk to Women** by Louis de Mayo. Marie Bourn and Lena Copping (Entertainers). **THE ROYAL BATH HOTEL DANCE ORCHESTRA,** relayed from King's Hall Rooms. Musical Director, DAVID S. LIFF.

5.0-6.0.—**CHILDREN'S CORNER.**

6.0-6.30.—**Scholars' Half Hour.** "William Wilberforce," by Hubert Hill.

7.0.—**WEATHER FORECAST and NEWS.** S.B. from London.
Mr. J. R. NORMAN. S.B. from London. Local News.

7.30-8.0.—Interval.

Winter Gardens Programme.

THE LLEWELYN BEVAN LONDON
BALLAD SINGERS.

Relayed from the Winter Gardens.

8.0. **LLEWELYN BEVAN (Solo Pianoforte).**
Preludes in A Flat Chopin
DAVID EVANS.

Aria, "Largo al facoltoso" ("The Barber of Seville") Rossini
MONA GREY (Dramatic Recital).

"The Bells" E. A. Poe
MAIR JONES.

"Let Here the Gentle Lark" Bishop
Llewelyn Bevan.

"Norwegian Bridal and Processional
March" Grieg
David Evans.

"Serenade" Schubert
Mona Grey.

"A Musical Sketch"
Interval
Mair Jones.

"Villanelle" E. dell'Arcqua
Llewelyn Bevan.

"Nocturne No. 9 in B Major" Chopin
"Polish Dance" Schumann

David Evans.
"Give a Man a Horse He Can Ride"
Michael Head (1)

"The Christening" Howard Fisher
Mona Grey.

Selections from her Repertoire.
Mair Jones.

"A Prayer in Absence" May Broke

David Evans and Mair Jones.
"Trot Here, Trot There" ("Véronique")
Messager

10.0.—**WEATHER FORECAST and NEWS.**

Local News.

10.15-10.30.—*Programme S.B. from London.*

SWA CARDIFF. 351 M.

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

4.0-4.30.—**Concert of Gramophone Records.**
4.45-5.15.—"SWA'S" "FIVE O'CLOCKS."

5.15-6.0.—**CHILDREN'S CORNER.**
6.0-6.15.—**Teens' Corner.**

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

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

Mr. J. R. NORMAN. S.B. from London.

Local News.

Request Programme—V.

ROSE MYRTIL (Contralto).

WILLIAM PRIMROSE (Solo Violin).

THE STATION ORCHESTRA.

Conductor, WARWICK BRAITHWAITE.
Orchestra.

7.30. **March, "Hands Across the Sea" Sousa**
Overture, "Rosenkranz" Schubert

7.45. **Rose Myrtill.**
"Angus MacDonald" J. Roedel
Kathleen Mavourneen" Cronch

7.55. **William Primrose.**
Hungarian Dance, No. 2 Brahms
Serenade Dello

8.5. **"A NASTY NIGHT IN NUBIA."**
A Radio Melodrama by
Ivor Herbert McClure.

Performed by

THE "SWA" RADIO PLAYERS.

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

8.55. **Rose Myrtill.**
"My Ship" Horne
"The Enchantress" Hutton (1)

9.5. **William Primrose.**
Andantino Martini-Kreier
Copies Viennese Kreier

9.15. **Orchestra.**
"Melodious Memories" Finck

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

Station Director's Talk. Local News.

10.0. **William Primrose.**
Air on G String Bach

10.5. **Rose Myrtill.**
"Ave Maria" Schubert
(With Violin Obligato.)

"Three Fishers" Hutton (1)

10.15. **Orchestra.**
"The Parade of the Tin Soldiers" Janini
In a Chinese Temple Garden Kotelbey

"March of the Gladiators" Fock
10.30.—Close down.

2ZY MANCHESTER. 375 M.

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

4.30-5.0.—**Broadcast for Secondary Schools** (Juniors): James Bernard, "The Cauldron Scene" and "Macbeth's Last Fight" ("Macbeth") (Shakespeare).

4.0-4.30.—**WOMEN'S HALF HOUR:** Wilfred Ahar (Tenor).

5.0-6.0.—**CHILDREN'S CORNER.**

6.30-6.55.—J. E. Russell, "Musical Appreciation" (19).

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

Mr. J. R. NORMAN. S.B. from London.

Local News.

More Favourites.

JENNIE COPELAND (Soprano)

ALFRED BEATTIE (Humorist).

FRED THASLEY (Solo Oboe).

THE "2ZY" ORCHESTRA.

7.30. **Orchestra.**
Overture, "William Tell" Rossini

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 197.

WIRELESS PROGRAMME—MONDAY (March 23rd.)

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

- Jeanne Capeland.**
 "Coming Thru the Rye"
 "Cherry Ripe" G. C. Dorn
 Orchestra
 "In a Persian Market" Kathleen
 7.55 (approx.) Alfred Beattie
 Song, "Chorus" Tonn Clare (13)
 Monologue, "Reflections of a Penny" S. Bennett (17)
 Orchestra
 "The Harmonious Blacksmith" Harold
 8.20 (approx.) Fred Tibbels
 "Absence" Barton
 "Let Sals"
 Selection, "Chu Chin Chow" Norton (21)
 Jeanne Capeland
 Love & Old Sweet Song Molloy (11)
 "Kathleen MacAvourneen" F. N. Cronch
 8.40 (approx.) Orchestra
 Overture, "The Yeomen of the Guard"
 Alfred Beattie
 Song, "Listening In" Orphorp (13)
 Monologue, "The Rover" Barker (16)
 Orchestra
 Selection, "Carmen"
 9.30 WEATHER FORECAST and NEWS
 S.B. from London
 Typical Talk
 Local News
 10.00—Close down.

- 5NO NEWCASTLE. 400 M.**
 3.45-6.15.—Jane Fleming (Mezzo-Soprano). The Station Septet
 5.15-6.0.—CHILDREN'S CORNER
 6.0-6.30.—Schools' Half Hour. Thos. Carter
 M. C. MIEFF LIEE. "How We Know What Time It Is"
 6.35-6.50.—Farmers' Corner Mr. H. C. Pearson
 "Spring Sown Crops" (11)
 7.0—WEATHER FORECAST and NEWS
 S.B. from London
 Mr. J. R. NORMAN. S.B. from London
 Local News.

- Variety.**
 DORIS MILLER (Soprano).
 ANDREW MAGNAY (Entertainer).
 THE WALLSEND MALE VOICE CHOIR
 Conductor, GEORGE W. DANKEN.
 THE "5NO" REPERTORY COMPANY
 THE STATION ORCHESTRA:
 Conductor, EDWARD CLARK.
 7.30. The Orchestra.
 Overture, "Zazetta" Auber
 7.45. Doris Miller (with Orchestra).
 "Jealous" Little
 "Memory Lane" Conrad
 "Duo de Duo" Kussel
 7.55. Andrew Magnay
 "Cum Geordie Head the Baim" Joe Wilson,
 "Divvent Clash the Door" arr. Warrington
 8.3. The Orchestra.
 "The Lute Dances Waltz" Cuvillier (6)
 8.6. Choir.
 "The Soldiers' Chorus" ("Faust")
 "The Owl and the Pussycat" de Koven (2)
 "Tomboloo" Gribel
 9.0. Choir.
 North Country Songs with Chorus
 "John Peel"; "The Keel Row"; "Bully Ho"
 (Soloist), FARQUHAR LYN. H. Barltoun.
 9.5. M.
 "Jackie Robinson Talks" W. J. Robson

- 8.45. Repertory Company**
CUNEO NIGHT
 A Play by Richard Hughes.
 Cast:
 Harry GORDON LEA
 Bill ERIC STUART
 Studdart (an African) Prospector
 A. C. ALAN THOMPSON
 A Girl MARY PETTIE
 Scene: The Congo Bush at night
 "THE PERFECT PAIR."
 A Dialogue by Vera Bennett.
 Cast:
 Jua. Witham GORDON LEA
 Dora (His Wife) MARY PETTIE
 The Action passes in the drawing-room of the Withams' House
 Plays produced by GORDON LEA.
 Doris Miller (with Orchestra).
 9.0. "Lary"
 "An Alone" Irving Berlin
 "Bagdad"
 9.10. Choir
 Songs with Chorus.
 "Bound for the Rio Grande" arr. Terry (2)
 "The Old Pinks at Home" Vaughan Williams (14)
 "The Peacher" arr. Austin
 (Soloist, TOM STIMSON, Bass)
 9.20. Orchestra
 Overture, "Poet and Peasant" Suppe
 9.30 WEATHER FORECAST and NEWS
 S.B. from London.
 Typical Talk
 Local News.
 10.0. Choir
 Comrades in Arms" Adam (2)
 "I Am a Soldier" Dudley Buck (2)
 "Johnnie" Bootham (2)
 "The Last Day Closes" Sullivan (11)
 10.10.—Close down

- ABERDEEN. 495 M.**
 3.50-6.0.—The Wireless Dance Orchestra. Feminine Topics
 6.30-8.0.—CHILDREN'S CORNER. Adventures at the Piano (2) "The Island and the Tides."
 8.15-7.0.—Girl Guides' News Bulletin. Constance M. Ogston, Capt. 24th Company, "How to Raise Company Funds." Boy Scouts' News Bulletin. Scoutmaster George M. Loya, "Scouting in the Schools."
 7.0.—WEATHER FORECAST and NEWS.
 S.B. from London
 Mr. J. B. NORMAN. S.B. from London.
 Local News.

- ANNE THURSFIELD (Contralto).**
THE WIRELESS ORCHESTRA
 The Wireless Quartet.
 7.30. Quartet in F Major Beethoven
 7.45. Anne Thurfieid
 "Who is Sylvia?" Schubert
 "Hark, Hark the Lark"
 "Death and the Maiden"
 "The Wild Rose"
 "Margaret at the Spinning Wheel"
 8.0. Duet for Two Violins Bach
 8.30. Anne Thurfieid.
 "The White Pease"
 "The Market Girl"
 "Cradle Song"
 "Rum of It"
 "I Began to Dance"
 8.50.—Quartet for Oboe and Strings Mozart

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

- 9.15.—Duet for Two Cellos Lee
 9.30.—WEATHER FORECAST and NEWS
 S.B. from London.
 Dr. R. W. LIVINGSTONE. S.B. from Belfast
 Local News.
 10.0. THE WIRELESS DANCE ORCHESTRA
 Fox-trot, "Fanny Yvette"; Waltz, "Dream Voyage" (5); One-step, "Keep On Never Minding"; Fox-trot, "Horse Shoe Blues"; Waltz, "Just to Hold You in My Arms" 11.0.
 "Me" (9); Waltz, "Isle of Sweethearts."
 10.30.—Close down.

- SSC GLASGOW. 420 M.**
 3.30-4.30.—An Hour of Melody with the Wireless Quartet and Peter Rosetti (Violoncello)
 4.45-5.15.—WOMEN'S HALF HOUR
 5.15-6.0.—CHILDREN'S CORNER
 6.0-6.5.—Weather Forecast for Glasgow.
 6.40-6.55.—"Ompax" on Football.
 7.0.—WEATHER FORECAST and NEWS.
 S.B. from London.
 Mr. J. R. NORMAN. S.B. from London.
 Local News.

- "In Days of Old."**
 S.B. to Dundee.
THE STATION ORCHESTRA
 HENRY A. CARUTHERS.
 GERTRUDE EDGARD (Soprano).
 ISAAC LOROWSKY (Solo Violin).
 THE STATION CHOIR
 Orchestra.
 7.30. Ancient Dances and Airs for the Lute—A Free Transcription for Orchestra
 Balletta Sympson Molinara
 Gavotte
 Villanella
 Pango Mexico Composer unknown—end of 16th century
 7.55. "Hope the Hermit"
 "Come, Ladies and Lads"
 "The Name of My True Love"
 "There Was a Simple Minder"
 8.1. Isaac Lorowsky
 8.12. Orchestra
 "Water Music" Handel, arr. Hart
 8.35. Gertrude Edgard.
 "Under the Greenwood Tree"
 "The Fishing"
 "My Lodging is in the Cold, Cold Ground"
 (This song was sung by Mary Davis before King Charles II. in St. W. Davenant's play "The Rival" in 1661.)
 "Pase Three o' Clock"
 8.45. Choir and Orchestra.
 "Ode on St. Cecilia's Day" Purcell 1658-95

- 9.30.—WEATHER FORECAST and NEWS.
 S.B. from London.
 Dr. R. W. LIVINGSTONE. "Some Views of Life in the Ancient World—A Philo-
 sophical Study" S.B. from Belfast.
 Local News.
 Isaac Lorowsky
 Sonata in G Major Purcell—1659-95
 10.0. Gertrude Edgard.
 "At Her Cottage Door, Mary"
 "Send Me a Lover, St. Valentine"
 "As Down in the Meadows"
 10.20. Orchestra.
 Sonata on "Santa Maria"
 10.30.—Close down

A number against a musical form indicates the name of its publisher. A key list of publishers will be found on page 597.

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

[illegible]

4.10. Markets, con. 5.13. Stock Exchange News,
Women's Hour, 5.50. (con. 9 p.m., Times Sq.,
Dance (Rural). Lo Music, Paris, provides a special

p.m., later relayed from Englewood
6 p.m., Outside relay station
on (airmail cable), time relayed by KLM-9, which
at 8:00 p.m., later than. From Houston on air.
See each month's 6:00 p.m., time (San). Power
will shortly be increased.

[illegible][illegible]

STATION (Baby Station)—Under construction.
STATION (Male Station)—Under construction.

[illegible][illegible]

MUNSTER—410 m. (1 1/2 hrs.).
11 a.m. Sacred Cmt. Hall. News, 11:30 (week days),
11:35, Times Bldg., 1:30 p.m. Martins, 3:30 p.m.

11:30 a.m. (Sun.) Lec. (weekdays), 8:30 a.m.
Weather, Time Mag. Lec., 7:25, Windows, Com. or
Opera Dances (Sat.), 9 p.m., English, Experiments or
Spanish News Dances (Sat.).
12:15 a.m. 414 to (2) bet.
10:15 a.m. Black Exp. Weather Lec., Faculty Col.

(1899-1900), 1899-1900, 1900-1901, 1901-1902, 1902-1903, 1903-1904, 1904-1905, 1905-1906, 1906-1907, 1907-1908, 1908-1909, 1909-1910, 1910-1911, 1911-1912, 1912-1913, 1913-1914, 1914-1915, 1915-1916, 1916-1917, 1917-1918, 1918-1919, 1919-1920, 1920-1921, 1921-1922, 1922-1923, 1923-1924, 1924-1925, 1925-1926, 1926-1927, 1927-1928, 1928-1929, 1929-1930, 1930-1931, 1931-1932, 1932-1933, 1933-1934, 1934-1935, 1935-1936, 1936-1937, 1937-1938, 1938-1939, 1939-1940, 1940-1941, 1941-1942, 1942-1943, 1943-1944, 1944-1945, 1945-1946, 1946-1947, 1947-1948, 1948-1949, 1949-1950, 1950-1951, 1951-1952, 1952-1953, 1953-1954, 1954-1955, 1955-1956, 1956-1957, 1957-1958, 1958-1959, 1959-1960, 1960-1961, 1961-1962, 1962-1963, 1963-1964, 1964-1965, 1965-1966, 1966-1967, 1967-1968, 1968-1969, 1969-1970, 1970-1971, 1971-1972, 1972-1973, 1973-1974, 1974-1975, 1975-1976, 1976-1977, 1977-1978, 1978-1979, 1979-1980, 1980-1981, 1981-1982, 1982-1983, 1983-1984, 1984-1985, 1985-1986, 1986-1987, 1987-1988, 1988-1989, 1989-1990, 1990-1991, 1991-1992, 1992-1993, 1993-1994, 1994-1995, 1995-1996, 1996-1997, 1997-1998, 1998-1999, 1999-2000, 2000-2001, 2001-2002, 2002-2003, 2003-2004, 2004-2005, 2005-2006, 2006-2007, 2007-2008, 2008-2009, 2009-2010, 2010-2011, 2011-2012, 2012-2013, 2013-2014, 2014-2015, 2015-2016, 2016-2017, 2017-2018, 2018-2019, 2019-2020, 2020-2021, 2021-2022, 2022-2023, 2023-2024, 2024-2025, 2025-2026, 2026-2027, 2027-2028, 2028-2029, 2029-2030, 2030-2031, 2031-2032, 2032-2033, 2033-2034, 2034-2035, 2035-2036, 2036-2037, 2037-2038, 2038-2039, 2039-2040, 2040-2041, 2041-2042, 2042-2043, 2043-2044, 2044-2045, 2045-2046, 2046-2047, 2047-2048, 2048-2049, 2049-2050, 2050-2051, 2051-2052, 2052-2053, 2053-2054, 2054-2055, 2055-2056, 2056-2057, 2057-2058, 2058-2059, 2059-2060, 2060-2061, 2061-2062, 2062-2063, 2063-2064, 2064-2065, 2065-2066, 2066-2067, 2067-2068, 2068-2069, 2069-2070, 2070-2071, 2071-2072, 2072-2073, 2073-2074, 2074-2075, 2075-2076, 2076-2077, 2077-2078, 2078-2079, 2079-2080, 2080-2081, 2081-2082, 2082-2083, 2083-2084, 2084-2085, 2085-2086, 2086-2087, 2087-2088, 2088-2089, 2089-2090, 2090-2091, 2091-2092, 2092-2093, 2093-2094, 2094-2095, 2095-2096, 2096-2097, 2097-2098, 2098-2099, 2099-2100, 2100-2101, 2101-2102, 2102-2103, 2103-2104, 2104-2105, 2105-2106, 2106-2107, 2107-2108, 2108-2109, 2109-2110, 2110-2111, 2111-2112, 2112-2113, 2113-2114, 2114-2115, 2115-2116, 2116-2117, 2117-2118, 2118-2119, 2119-2120, 2120-2121, 2121-2122, 2122-2123, 2123-2124, 2124-2125, 2125-2126, 2126-2127, 2127-2128, 2128-2129, 2129-2130, 2130-2131, 2131-2132, 2132-2133, 2133-2134, 2134-2135, 2135-2136, 2136-2137, 2137-2138, 2138-2139, 2139-2140, 2140-2141, 2141-2142, 2142-2143, 2143-2144, 2144-2145, 2145-2146, 2146-2147, 2147-2148, 2148-2149, 2149-2150, 2150-2151, 2151-2152, 2152-2153, 2153-2154, 2154-2155, 2155-2156, 2156-2157, 2157-2158, 2158-2159, 2159-2160, 2160-2161, 2161-2162, 2162-2163, 2163-2164, 2164-2165, 2165-2166, 2166-2167, 2167-2168, 2168-2169, 2169-2170, 2170-2171, 2171-2172, 2172-2173, 2173-2174, 2174-2175, 2175-2176, 2176-2177, 2177-2178, 2178-2179, 2179-2180, 2180-2181, 2181-2182, 2182-2183, 2183-2184, 2184-2185, 2185-2186, 2186-2187, 2187-2188, 2188-2189, 2189-2190, 2190-2191, 2191-2192, 2192-2193, 2193-2194, 2194-2195, 2195-2196, 2196-2197, 2197-2198, 2198-2199, 2199-2200, 2200-2201, 2201-2202, 2202-2203, 2203-2204, 2204-2205, 2205-2206, 2206-2207, 2207-2208, 2208-2209, 2209-2210, 2210-2211, 2211-2212, 2212-2213, 2213-2214, 2214-2215, 2215-2216, 2216-2217, 2217-2218, 2218-2219, 2219-2220, 2220-2221, 2221-2222, 2222-2223, 2223-2224, 2224-2225, 2225-2226, 2226-2227, 2227-2228, 2228-2229, 2229-2230, 2230-2231, 2231-2232, 2232-2233, 2233-2234, 2234-2235, 2235-2236, 2236-2237, 2237-2238, 2238-2239, 2239-2240, 2240-2241, 2241-2242, 2242-2243, 2243-2244, 2244-2245, 2245-2246, 2246-2247, 2247-2248, 2248-2249, 2249-2250, 2250-2251, 2251-2252, 2252-2253, 2253-2254, 2254-2255, 2255-2256, 2256-2257, 2257-2258, 2258-2259, 2259-2260, 2260-2261, 2261-2262, 2262-2263, 2263-2264, 2264-2265, 2265-2266, 2266-2267, 2267-2268, 2268-2269, 2269-2270,

8 a.m. Sailed (Sun.) 0 m M. 10 m
 Weather 10 a.m. Factory 10 m 10 m 10 m
 10 m 10 m 10 m 10 m 10 m 10 m 10 m 10 m
 10 m 10 m 10 m 10 m 10 m 10 m 10 m 10 m

[illegible][illegible]

4.46 p.m. Children Wed., 6.30 p.m. Lee
6.46 p.m. Children Wed., 6.30 p.m. Lee
6.46 p.m. Children Wed., 6.30 p.m. Lee

Markets, Orch. Time Btg., 2 p.m. Markets
3.30, Orch., Children (Wed.) 4.30, Loc. (Thurs.)
5.30, Loc. (Thurs.), Expositions (Wed.) 5.45, 6 p.m.,
10 p.m. Com. Weather News 9 p.m., Con.
10 p.m. — Will shortly be increased to 5 kw.
KOENIGSBERG—443 m. c. kw.

8 a.m. Sad, Sad Con. (Sun.) 10.15, Methodist; 11.55, Time
(11.15) Time, West. Sal. Ch. 12.15, 12.45
Leprosy (Thu, Sat), 7 p.m. Con. or Open,
8 p.m. Ch. or Lec. News, Dance (Thur, Sun.)

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 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.

[illegible][illegible]

FIESTA (RADIO WISN) 300 m. (1 hr.)
 6 a.m., Time Sig., 12:30, Weather, 2:30, Stock Markt
 4:30, Mus., 6 p.m. News, Coc.; 11:30, Children
 6:30, News, Weather, Snow Forecast (Fri., Sat.)
 7 p.m., Time Sig., Coc. News, 8 p.m., Dance (Wed
 Sat.)

DAYLY 5 p.m. to 6 p.m. (Children 4 p.m. and 5 p.m.)
 7 p.m. and 8 p.m. News, 9 p.m. and 10 p.m.

[illegible][illegible]

8.54 p.m. National Lac. Com.* (Tue., Thu., Sat.)

[illegible]

Time 9:00 a.m. to 4:00 p.m. = 2nd. Mon. and
Wed. 10:10-11:01
Sun. 7:40 p.m. (Wed. only)

MAIN:

| | Addresses. | Telephone No. |
|-----------------------|---------------------------------|----------------|
| ABERDEEN | 17, Beaumont Street | 7931 |
| BELFAST | 31, Lincolnhall Street, Belfast | 5870-1 |
| BIRMINGHAM | 105, New Street | Midland 393 19 |
| BOLNHEIMOUTH | 12, Holdenhurst Road | 3480-1 |
| CARDIFF | 39, Park Place | 2516-5 |
| GLASGOW | 21, Blythwood Square | Douglas 1192-4 |
| LONDON | 2, Savoy Hill, W.C. 2 | Regent 6173 |
| MANCHESTER | Orms Buildings, 126, Paragon | City 9484-7 |
| NEWCASTLE | 24, Eldon Square | Central 5885 |
| RELAY | 79, George Street | Central 9595 |
| EDINBURGH | 26-27 Bishop Lane | Central 6138 |
| HULL | 85, Lord Street | Bank 5016 |
| LIVERPOOL | Attercliffe Chambers, | |
| PLYMOUTH | Athenaeum Lane | 2283 |
| SHEFFIELD | Messrs. Union Grinding | |
| | Wheel Corporation Street | Central 4029 |
| LEEDS-BRADFORD | Cabinet Chambers, Basinghall | |
| | Street, Leeds | 38131 |
| STOKE-ON-TRENT | Marine Buildings, | |
| | Stoke-on-Trent | Healey 1970 |
| NOTTINGHAM | 4, Broadmarsh Gate, | |
| | Nottingham | 6944 and 6945 |
| DUNDEE | 3, Leitham Road | Dundee 5200 |
| SWANSEA | Oxford Buildings | Oxford |
| | Street | Sws. sm 31 7 |

ITALY

[illegible]

11:40 p.m. Coll. News. Weather (Tue., Thu.,
 Weather News (Wed., Fri.).
 11:45 a.m. **LETTLAND:**
 and occupation.
LITHUANIA.
 11:50 a.m.

1944. 1945. 1946. 1947. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147. 2148. 2149. 2150. 2151. 2152. 2153. 2154. 2155. 2156. 2157. 2158. 2159. 2160. 2161. 2162. 2163. 2164. 2165. 2166. 2167. 2168. 2169. 2170. 2171. 2172. 2173. 2174. 2175. 2176. 2177. 2178. 2179. 2180. 2181. 2182. 2183. 2184. 2185. 2186. 2187. 2188. 2189. 2190. 2191. 2192. 2193. 2194. 2195. 2196. 2197. 2198. 2199. 2200. 2201. 2202. 2203. 2204. 2205. 2206. 2207. 2208. 2209. 2210. 2211. 2212. 2213. 2214. 2215. 2216. 2217. 2218. 2219. 2220. 2221. 2222. 2223. 2224. 2225. 2226. 2227. 2228. 2229. 2230. 2231. 2232. 2233. 2234. 2235. 2236. 2237. 2238. 2239. 2240. 2241. 2242. 2243. 2244. 2245. 2246. 2247. 2248. 2249. 2250. 2251. 2252. 2253. 2254. 2255. 2256. 2257. 2258. 2259. 2260. 2261. 2262. 2263. 2264. 2265. 2266. 2267. 2268. 2269. 2270. 2271. 2272. 2273. 2274. 2275. 2276. 2277. 2278. 2279. 2280. 2281. 2282. 2283. 2284. 2285. 2286. 2287. 2288. 2289. 2290. 2291. 2292. 2293. 2294. 2295. 2296. 2297. 2298. 2299. 2300. 2301. 2302. 2303. 2304. 2305. 2306. 2307. 2308. 2309. 2310. 2311. 2312. 2313. 2314. 2315. 2316. 2317. 2318. 2319. 2320. 2321. 2322. 2323. 2324. 2325. 2326. 2327. 2328. 2329. 2330. 2331. 2332. 2333. 2334. 2335. 2336. 2337. 2338. 2339. 2340. 2341. 2342. 2343. 2344. 2345. 2346. 2347. 2348. 2349. 2350. 2351. 2352. 2353. 2354. 2355. 2356. 2357. 2358. 2359. 2360. 2361. 2362. 2363. 2364. 2365. 2366. 2367. 2368. 2369. 2370. 2371. 2372. 2373. 2374. 2375. 2376. 2377. 2378. 2379. 2380. 2381. 2382. 2383. 2384. 2385. 2386. 2387. 2388. 2389. 2390. 2391. 2392. 2393. 2394. 2395. 2396. 2397. 2398. 2399. 2400. 2401. 2402. 2403. 2404. 2405. 2406. 2407. 2408. 2409. 2410. 2411. 2412. 2413. 2414. 2415. 2416. 2417. 2418. 2419. 2420. 2421. 2422. 2423. 2424. 2425. 2426. 2427. 2428. 2429. 2430. 2431. 2432. 2433. 2434. 2435. 2436. 2437. 2438. 2439. 2440. 2441. 2442. 2443. 2444. 2445. 2446. 2447. 2448. 2449. 2450. 2451. 2452. 2453. 2454. 2455. 2456. 2457. 2458. 2459. 2460. 2461. 2462. 2463. 2464. 2465. 2466. 2467. 2468. 2469. 2470. 2471. 2472. 2473. 2474. 2475. 2476. 2477. 2478. 2479. 2480. 2481. 2482. 2483. 2484. 2485. 2486. 2487. 2488. 2489. 2490. 2491. 2492. 2493. 2494. 2495. 2496. 2497. 2498. 2499. 2500. 2501. 2502. 2503. 2504. 2505. 2506. 2507. 2508. 2509. 2510. 2511. 2512. 2513. 2514. 2515. 2516. 2517. 2518. 2519. 2520. 2521. 2522. 2523. 2524. 2525. 2526. 2527. 2528. 2529. 2530. 2531. 2532. 2533. 2534. 2535. 2536. 2537. 2538. 2539. 2540. 2541. 2542. 2543. 2544. 2545. 2546. 2547. 2548. 2549. 2550. 2551. 2552. 2553. 2554. 2555. 2556. 2557. 2558. 2559. 2560. 2561. 2562. 2563. 2564. 2565. 2566. 2567. 2568. 2569. 2570. 2571. 2572. 2573. 2574. 2575. 2576. 2577. 2578. 2579. 2580. 2581. 2582. 2583. 2584. 2585. 2586. 2587. 2588. 2589. 2590. 2591. 2592. 2593. 2594. 2595. 2596. 2597. 2598. 2599. 2600. 2601. 2602. 2603. 2604. 2605. 2606. 2607. 2608. 2609. 2610. 2611. 2612. 2613. 2614. 2615. 2616. 2617. 2618. 2619. 2620. 2621. 2622. 2623. 2624. 2625.

CENTRAL WHEELLESS STATION—1.450 m.
Sundays 12.45 p.m. Loo., 1.30 p.m. News, 4.15 p.m. News.
Weekdays 1 p.m. Markets, 1.30 p.m. News or 4.15 p.m. News.
11.45 STATION 1.000 m.

TRADES' UNION COUNCIL STATION-450 m.
3 p.m., 100 (Mon and Wed.).

Open, 8:30 p.m. News and Com.
KSTU 13.6 (KATV) 350 m. low 3.

(Along rd. Newd. 45 p.m. Con.
 BILDAQ Radio Vikarby 350-400 m. Testing slowly
 SWEDEN
 WITH KROHM (8444) 430 m. (500 w.)
 Shoulay 9.55 a.m. Rapped Service. 4 p.m. Children
 (m. 500 w.)

[illegible]

1. Location - 1000 ft. above sea level
 2. Altitude - 1000 ft.
 3. Direction - N. 1000 ft.
 4. Time - 1000 ft.
 5. Weather - 1000 ft.
 6. Remarks - 1000 ft.

[illegible]

Time (Sig. News, 4 p.m.; Children (Wed.), 5:30.
Weather News, 7 or 7:15 p.m.; (Sun. or Lec. daily,
8 p.m. Time and date.)

PRINCIPAL AUSTRALIAN BROADCAST STATIONS.
 SYDNEY: 2UE, 2GB, 2CH, 2SM, 2SR, 2BL, 2OP, 2FI, 2LA, 2UT, 2Y, 2M, 2W, 2C, 2D, 2E, 2F, 2G, 2H, 2I, 2J, 2K, 2L, 2M, 2N, 2O, 2P, 2Q, 2R, 2S, 2T, 2U, 2V, 2W, 2X, 2Y, 2Z, 2AA, 2AB, 2AC, 2AD, 2AE, 2AF, 2AG, 2AH, 2AI, 2AJ, 2AK, 2AL, 2AM, 2AN, 2AO, 2AP, 2AQ, 2AR, 2AS, 2AT, 2AU, 2AV, 2AW, 2AX, 2AY, 2AZ, 2BA, 2BB, 2BC, 2BD, 2BE, 2BF, 2BG, 2BH, 2BI, 2BJ, 2BK, 2BL, 2BM, 2BN, 2BO, 2BP, 2BQ, 2BR, 2BS, 2BT, 2BU, 2BV, 2BW, 2BX, 2BY, 2BZ, 2CA, 2CB, 2CC, 2CD, 2CE, 2CF, 2CG, 2CH, 2CI, 2CJ, 2CK, 2CL, 2CM, 2CN, 2CO, 2CP, 2CQ, 2CR, 2CS, 2CT, 2CU, 2CV, 2CW, 2CX, 2CY, 2CZ, 2DA, 2DB, 2DC, 2DD, 2DE, 2DF, 2DG, 2DH, 2DI, 2DJ, 2DK, 2DL, 2DM, 2DN, 2DO, 2DP, 2DQ, 2DR, 2DS, 2DT, 2DU, 2DV, 2DW, 2DX, 2DY, 2DZ, 2EA, 2EB, 2EC, 2ED, 2EE, 2EF, 2EG, 2EH, 2EI, 2EJ, 2EK, 2EL, 2EM, 2EN, 2EO, 2EP, 2EQ, 2ER, 2ES, 2ET, 2EU, 2EV, 2EW, 2EX, 2EY, 2EZ, 2FA, 2FB, 2FC, 2FD, 2FE, 2FF, 2FG, 2FH, 2FI, 2FJ, 2FK, 2FL, 2FM, 2FN, 2FO, 2FP, 2FQ, 2FR, 2FS, 2FT, 2FU, 2FV, 2FW, 2FX, 2FY, 2FZ, 2GA, 2GB, 2GC, 2GD, 2GE, 2GF, 2GG, 2GH, 2GI, 2GJ, 2GK, 2GL, 2GM, 2GN, 2GO, 2GP, 2GQ, 2GR, 2GS, 2GT, 2GU, 2GV, 2GW, 2GX, 2GY, 2GZ, 2HA, 2HB, 2HC, 2HD, 2HE, 2HF, 2HG, 2HH, 2HI, 2HJ, 2HK, 2HL, 2HM, 2HN, 2HO, 2HP, 2HQ, 2HR, 2HS, 2HT, 2HU, 2HV, 2HW, 2HX, 2HY, 2HZ, 2IA, 2IB, 2IC, 2ID, 2IE, 2IF, 2IG, 2IH, 2II, 2IJ, 2IK, 2IL, 2IM, 2IN, 2IO, 2IP, 2IQ, 2IR, 2IS, 2IT, 2IU, 2IV, 2IW, 2IX, 2IY, 2IZ, 2JA, 2JB, 2JC, 2JD, 2JE, 2JF, 2JG, 2JH, 2JI, 2JJ, 2JK, 2JL, 2JM, 2JN, 2JO, 2JP, 2JQ, 2JR, 2JS, 2JT, 2JU, 2JV, 2JW, 2JX, 2JY, 2JZ, 2KA, 2KB, 2KC, 2KD, 2KE, 2KF, 2KG, 2KH, 2KI, 2KJ, 2KK, 2KL, 2KM, 2KN, 2KO, 2KP, 2KQ, 2KR, 2KS, 2KT, 2KU, 2KV, 2KW, 2KX, 2KY, 2KZ, 2LA, 2LB, 2LC, 2LD, 2LE, 2LF, 2LG, 2LH, 2LI, 2LJ, 2LK, 2LL, 2LM, 2LN, 2LO, 2LP, 2LQ, 2LR, 2LS, 2LT, 2LU, 2LV, 2LW, 2LX, 2LY, 2LZ, 2MA, 2MB, 2MC, 2MD, 2ME, 2MF, 2MG, 2MH, 2MI, 2MJ, 2MK, 2ML, 2MM, 2MN, 2MO, 2MP, 2MQ, 2MR, 2MS, 2MT, 2MU, 2MV, 2MW, 2MX, 2MY, 2MZ, 2NA, 2NB, 2NC, 2ND, 2NE, 2NF, 2NG, 2NH, 2NI, 2NJ, 2NK, 2NL, 2NM, 2NN, 2NO, 2NP, 2NQ, 2NR, 2NS, 2NT, 2NU, 2NV, 2NW, 2NX, 2NY, 2NZ, 2OA, 2OB, 2OC, 2OD, 2OE, 2OF, 2OG, 2OH, 2OI, 2OJ, 2OK, 2OL, 2OM, 2ON, 2OO, 2OP, 2OQ, 2OR, 2OS, 2OT, 2OU, 2OV, 2OW, 2OX, 2OY, 2OZ, 2PA, 2PB, 2PC, 2PD, 2PE, 2PF, 2PG, 2PH, 2PI, 2PJ, 2PK, 2PL, 2PM, 2PN, 2PO, 2PP, 2PQ, 2PR, 2PS, 2PT, 2PU, 2PV, 2PW, 2PX, 2PY, 2PZ, 2QA, 2QB, 2QC, 2QD, 2QE, 2QF, 2QG, 2QH, 2QI, 2QJ, 2QK, 2QL, 2QM, 2QN, 2QO, 2QP, 2QQ, 2QR, 2QS, 2QT, 2QU, 2QV, 2QW, 2QX, 2QY, 2QZ, 2RA, 2RB, 2RC, 2RD, 2RE, 2RF, 2RG, 2RH, 2RI, 2RJ, 2RK, 2RL, 2RM, 2RN, 2RO, 2RP, 2RQ, 2RR, 2RS, 2RT, 2RU, 2RV, 2RW, 2RX, 2RY, 2RZ, 2SA, 2SB, 2SC, 2SD, 2SE, 2SF, 2SG, 2SH, 2SI, 2SJ, 2SK, 2SL, 2SM, 2SN, 2SO, 2SP, 2SQ, 2SR, 2SS, 2ST, 2SU, 2SV, 2SW, 2SX, 2SY, 2SZ, 2TA, 2TB, 2TC, 2TD, 2TE, 2TF, 2TG, 2TH, 2TI, 2TJ, 2TK, 2TL, 2TM, 2TN, 2TO, 2TP, 2TQ, 2TR, 2TS, 2TT, 2TU, 2TV, 2TW, 2TX, 2TY, 2TZ, 2UA, 2UB, 2UC, 2UD, 2UE, 2UF, 2UG, 2UH, 2UI, 2UJ, 2UK, 2UL, 2UM, 2UN, 2UO, 2UP, 2UQ, 2UR, 2US, 2UT, 2UU, 2UV, 2UW, 2UX, 2UY, 2UZ, 2VA, 2VB, 2VC, 2VD, 2VE, 2VF, 2VG, 2VH, 2VI, 2VJ, 2VK, 2VL, 2VM, 2VN, 2VO, 2VP, 2VQ, 2VR, 2VS, 2VT, 2VU, 2VV, 2VW, 2VX, 2VY, 2VZ, 2WA, 2WB, 2WC, 2WD, 2WE, 2WF, 2WG, 2WH, 2WI, 2WJ, 2WK, 2WL, 2WM, 2WN, 2WO, 2WP, 2WQ, 2WR, 2WS, 2WT, 2WU, 2WV, 2WW, 2WX, 2WY, 2WZ, 2XA, 2XB, 2XC, 2XD, 2XE, 2XF, 2XG, 2XH, 2XI, 2XJ, 2XK, 2XL, 2XM, 2XN, 2XO, 2XP, 2XQ, 2XR, 2XS, 2XT, 2XU, 2XV, 2XW, 2XX, 2XY, 2XZ, 2YA, 2YB, 2YC, 2YD, 2YE, 2YF, 2YG, 2YH, 2YI, 2YJ, 2YK, 2YL, 2YM, 2YN, 2YO, 2YP, 2YQ, 2YR, 2YS, 2YT, 2YU, 2YV, 2YW, 2YX, 2YY, 2YZ, 2ZA, 2ZB, 2ZC, 2ZD, 2ZE, 2ZF, 2ZG, 2ZH, 2ZI, 2ZJ, 2ZK, 2ZL, 2ZM, 2ZN, 2ZO, 2ZP, 2ZQ, 2ZR, 2ZS, 2ZT, 2ZU, 2ZV, 2ZW, 2ZX, 2ZY, 2ZZ, 2AA, 2AB, 2AC, 2AD, 2AE, 2AF, 2AG, 2AH, 2AI, 2AJ, 2AK, 2AL, 2AM, 2AN, 2AO, 2AP, 2AQ, 2AR, 2AS, 2AT, 2AU, 2AV, 2AW, 2AX, 2AY, 2AZ, 2BA, 2BB, 2BC, 2BD, 2BE, 2BF, 2BG, 2BH, 2BI, 2BJ, 2BK, 2BL, 2BM, 2BN, 2BO, 2BP, 2BQ, 2BR, 2BS, 2BT, 2BU, 2BV, 2BW, 2BX, 2BY, 2BZ, 2CA, 2CB, 2CC, 2CD, 2CE, 2CF, 2CG, 2CH, 2CI, 2CJ, 2CK, 2CL, 2CM, 2CN, 2CO, 2CP, 2CQ, 2CR, 2CS, 2CT, 2CU, 2CV, 2CW, 2CX, 2CY, 2CZ, 2DA, 2DB, 2DC, 2DD, 2DE, 2DF, 2DG, 2DH, 2DI, 2DJ, 2DK, 2DL, 2DM, 2DN, 2DO, 2DP, 2DQ, 2DR, 2DS, 2DT, 2DU, 2DV, 2DW, 2DX, 2DY, 2DZ, 2EA, 2EB, 2EC, 2ED, 2EE, 2EF, 2EG, 2EH, 2EI, 2EJ, 2EK, 2EL, 2EM, 2EN, 2EO, 2EP, 2EQ, 2ER, 2ES, 2ET, 2EU, 2EV, 2EW, 2EX, 2EY, 2EZ, 2FA, 2FB, 2FC, 2FD, 2FE, 2FF, 2FG, 2FH, 2FI, 2FJ, 2FK, 2FL, 2FM, 2FN, 2FO, 2FP, 2FQ, 2FR, 2FS, 2FT, 2FU, 2FV, 2FW, 2FX, 2FY, 2FZ, 2GA, 2GB, 2GC, 2GD, 2GE, 2GF, 2GG, 2GH, 2GI, 2GJ, 2GK, 2GL, 2GM, 2GN, 2GO, 2GP, 2GQ, 2GR, 2GS, 2GT, 2GU, 2GV, 2GW, 2GX, 2GY, 2GZ, 2HA, 2HB, 2HC, 2HD, 2HE, 2HF, 2HG, 2HH, 2HI, 2HJ, 2HK, 2HL, 2HM, 2HN, 2HO, 2HP, 2HQ, 2HR, 2HS, 2HT, 2HU, 2HV, 2HW, 2HX, 2HY, 2HZ, 2IA, 2IB, 2IC, 2ID, 2IE, 2IF, 2IG, 2IH, 2II, 2IJ, 2IK, 2IL, 2IM, 2IN, 2IO, 2IP, 2IQ, 2IR, 2IS, 2IT, 2IU, 2IV, 2IW, 2IX, 2IY, 2IZ, 2JA, 2JB, 2JC, 2JD, 2JE, 2JF, 2JG, 2JH, 2JI, 2JJ, 2JK, 2JL, 2JM, 2JN, 2JO, 2JP, 2JQ, 2JR, 2JS, 2JT, 2JU, 2JV, 2JW, 2JX, 2JY, 2JZ, 2KA, 2KB, 2KC, 2KD, 2KE, 2KF, 2KG, 2KH,

[illegible]

STATIONS.
 A. 37-412 m. Oakland, Cal.
 WFLA-310 m. Monticello, New Brunswick.
 KDKA-258 m. East Pittsburgh, Pa.
 W. 41-311 m. Springfield, Mass.
 W. 41-310 m. Dartmouth, Mass.

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|------|----|----|---|-------------|
| W 1 | 40 | 71 | 8 | W York City |
| W 2 | 42 | 71 | 4 | W York City |
| W 3 | 43 | 71 | 4 | W York City |
| W 4 | 44 | 71 | 4 | W York City |
| W 5 | 45 | 71 | 4 | W York City |
| W 6 | 46 | 71 | 4 | W York City |
| W 7 | 47 | 71 | 4 | W York City |
| W 8 | 48 | 71 | 4 | W York City |
| W 9 | 49 | 71 | 4 | W York City |
| W 10 | 50 | 71 | 4 | W York City |
| W 11 | 51 | 71 | 4 | W York City |
| W 12 | 52 | 71 | 4 | W York City |
| W 13 | 53 | 71 | 4 | W York City |
| W 14 | 54 | 71 | 4 | W York City |
| W 15 | 55 | 71 | 4 | W York City |
| W 16 | 56 | 71 | 4 | W York City |
| W 17 | 57 | 71 | 4 | W York City |
| W 18 | 58 | 71 | 4 | W York City |
| W 19 | 59 | 71 | 4 | W York City |
| W 20 | 60 | 71 | 4 | W York City |
| W 21 | 61 | 71 | 4 | W York City |
| W 22 | 62 | 71 | 4 | W York City |
| W 23 | 63 | 71 | 4 | W York City |
| W 24 | 64 | 71 | 4 | W York City |
| W 25 | 65 | 71 | 4 | W York City |
| W 26 | 66 | 71 | 4 | W York City |
| W 27 | 67 | 71 | 4 | W York City |
| W 28 | 68 | 71 | 4 | W York City |
| W 29 | 69 | 71 | 4 | W York City |
| W 30 | 70 | 71 | 4 | W York City |

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(March 25th.)

WIRELESS PROGRAMME—WEDNESDAY (March 25th.)

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

Joseph Parn
Would You Care?
M. Kruada
Loveday
The Song of the Road
The Merchant of Venice

2ZY MANCHESTER. 375 M.

3.0-3.30. Concert by the "2ZY" Quartet
3.40-4.0. Broadcast to Primary Schools Mr. H. B. Brennan, B.A. "A Visit to Eves"
4.20-5.0. WOMEN'S HALF HOUR: Frank Hatcherson, Baritone.
5.0-6.0. CHILDREN'S CORNER
6.0-6.55. Major W. Peor Groves, "Across the Continent by Easy Stages"
7.0. WEATHER FORECAST and NEWS
S.B. from London
Prof. T. H. PEAR, M.A., B.Sc., "Psy-
chology and Examinations Done"

A Famous Military Band. THE LANCASHIRE VOLUNTEERS

South Lancashire Regt.
Conductor F. W. COLEMAN
BETTY WHEATLEY (Soprano)
LEONARD GOWING (Tenor)
GEORGE LISTER (Bass)

March, "Lorraine"
Excerpts from: "Pot to the Sea"
"Caprice de Naxos"
Betty Wheatley
"The Bolshoi"
Hand
"In a Monastery Garden"
Selection, "Pagliacci"
Leonard Gowing
"Love Goes Gathering Roses"
"So Fair a Flower"
T. Lister, "Dolls of Outcry"
"The Birth of Mankind"
"The Magic Flute"
"Youth"
"St. Nicholas at Wade"
Dorothy F. Hobbs
"Nocturne"
"Run, Mary, Run"
"Deep River"
"Left Thine Eyes"
Overture, "Tannhauser"
"Scottish Serenade"
Come, O Come, My Life's Delight
"O Mountain"
"The Throat"
"Spanish Gait"
"From Innocence to Folly"
Dorothy F. Hobbs
"Spring Song of the Robin Woman"
"By the Waters of Minniscandia"
"The Moon Drops Low"
Overture, "Doris Dens of Yarrow"
"Bannock Vale"

3.30.—WEATHER FORECAST and NEWS.

S.B. from London
Dr. L. STORR BEST, S.B. from Sheffield.
Royal Horticultural Society Talk
Local News.

10.5. Leonard Gowing.
"Murmuring Breezes"
"The Garden of Your Heart"
Humorous Paraphrase, "I'll be E. and Mice"

Regimental Marches.
10.30.—Mr. W. F. BLETCHER, Examiner in
Spanish to the U.L.C.L., Spanish Talk.
S.B. to Stoke-on-Trent
11.0.—Close down.

5NO NEWCASTLE. 409 M.

3.45-4.45. Tilley's Restaurant Orchestra
4.45-5.15. Local songs
5.15-5.30. CHILDREN'S CORNER

Scholars Half Hour Mr. L. O'Connell
M. B. B. Sec. F.I.C. "Matters in H"

Parliamentary
Wholesome "Cave Pies"

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

Prof. T. H. PEAR, S.B. from Manchester
Local News

8.30. NEWCASTLE AND GATESHEAD
CHORAL UNION
Conductor Dr. W. G. WHITFAKE
Relayer from the Town Hall

Overture, "Il Seraglio"
"Noble Square Dance" (A Northumbrian
P.P.T. No.)
"King of the Hill"

ELsie SUDABY
F. J. POTTS

THE PHILHARMONIC ORCHESTRA

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

Dr. L. STORR BEST, S.B. from Sheffield
Royal Horticultural Society Talk
Local News

9.0. GENUINE ORCHESTRA

10.0. Close down

2BD ABERDEEN. 495 M.

3.30-5.0.—Concert: The Wireless Orchestra
Ethel Farquhar (Mezzo-Soprano). Feta
Laine Topics

5.30-6.0. CHILDREN'S CORNER
6.0-6.30. Mr. James W. Stewart, Secretary
of the National Union for the North
The League and Disarmament—The
League

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

8.0. LAR, S.B. from Manchester
Local News

Popular Programme.
SOPHIE ROWLANDS (Soprano)
DOROTHY F. HOBBS (Contralto)
T. M. KINNIER (Tenor)
THE WIRELESS ORCHESTRA

8.30. Selection, "From the Highlands"
Soprano Rowlands
"One Fine Day" ("Madame Butterfly")
"The Birth of Mankind"
"She Wandered Down the Mountain Side"

7.55. Tom Kinniburgh
"Within These Sacred Bowers" ("The
Magic Flute")
"Youth"
"St. Nicholas at Wade"

6.10. Dorothy F. Hobbs
American Songs
"Nocturne"
"Run, Mary, Run"
"Deep River"
"Left Thine Eyes"

8.20. Overture, "Tannhauser"
"Scottish Serenade"
Come, O Come, My Life's Delight
"O Mountain"
"The Throat"

8.40. "Spanish Gait"
"From Innocence to Folly"
Dorothy F. Hobbs
"Spring Song of the Robin Woman"

8.55. "By the Waters of Minniscandia"
"The Moon Drops Low"
Overture, "Doris Dens of Yarrow"

9.0. "Bannock Vale"

1.15. Dorothy F. Hobbs
American Songs

The Old Road
"Lover"
"Dawn"
"A Day"
"WEATHER FORECAST and NEWS"

S.B. from London
Dr. L. STORR BEST, S.B. from Sheffield
Royal Horticultural Society Talk, S.B.
Local News

10.0. Close down

10.30.—Close down

SSC GLASGOW. 420 M.
11.30 (12.30) M. Day Tea Session.

3.30-4.0. Broadcast to Schools
4.0-4.45. Musical Moments by The Wireless
Quartet and Bertram Griffiths (Baritone)

4.45-5.0. WOMEN'S HALF HOUR
5.0-6.0. CHILDREN'S CORNER

6.0-6.5. Western Frontiers for Far West
6.5-7.0. Mr. T. Munro, of the Scottish Board
of Agriculture, on "Rat Destruction"

6.40-6.55. Mr. J. R. Peddie, M.A., on "Litera-
ture"

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

Prof. T. H. PEAR, S.B. from Manchester
Local News

"Where the West Begins."
"The Birth of Mankind"

THE PHONO FLIGHTS
"The Birth of Mankind"

"Just a picture of one of these far-off
parts of the British Empire"

Many of us have, by reading, been to
countries other than our own, and have
imprinted on our minds vivid pictures
which give unbounded pleasure—many
of us have experienced that yearning to
visit certain lands. To-night, then, "SSC"

will ring up the curtain on Canada
Make yourself quite comfortable, adjust
your ear phones, and if you act
advised by lowering the lights, we feel
sure you will receive a picture of the
Dominion as it is to-day with here and
there a phase from the past, showing
the struggles and successes of the great
Provinces

The train will leave Quebec at 7.35 p.m.,
and we shall halt at Montreal, Ottawa,
Toronto, Hamilton, Niagara, Winnipeg,
Saskatoon, Edmonton, Jasper Park,
Vancouver

First Phase: A Prairie Scene in 1870—
twenty-one years after the Gold Rush
Second Phase: Fighting a Forest Fire by
Aeroplane. (From A. Corbett Smith's
"Riders of the Air")

Third Phase: Captain H. O. Mansfield
(Late N.W. Mounted Police) in Songs,
Reminiscences, and Stories of the Cowboy
with a word picture of a "Prairie Police"

Fourth Phase: "The Land of the Midnight
Sun"—The Land of "Mushera," Trappers,
and Traders

The Phono Flight will include the following:
Guide, GEORGE ADAM, of the C.N.R.
DOROTHY ROBSON (Soprano)
FREDERICK CUNNINGHAM (Baritone)
ALISTAIR J. J. J.

Capt. H. C. VAN ELDON
HUBERT TATLOCK and his Dramatic
Company

THE STATION ORCHESTRA
Conducted by
HERBERT A. CARRUTHERS

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

Dr. L. STORR BEST, S.B. from Sheffield.
Royal Horticultural Society Talk, S.B.
Local News.

10.5.—DANCE MUSIC relayed from The
Radio

11.0. Close down

A number against a musical item indicates the source
of its publication. A key list of stations will be found on
page 567.

THE CHILDREN'S CORNER.

CONDUCTED BY THE
AUNTS AND UNCLES.

The Greedy Wolverine.

HULLO, children. You have all heard of a wolverine. Many of you have even heard of a wolverine. Here is an interesting tale by Captain B. G. Mansfield that will tell you all about this animal.

The wolverine is a most destructive beast. It is also greedy, fierce and malicious. And he is often called the Glutton. This name he gets because of the habit he has of robbing the traps made and set by the trappers.

The mascot of a fellow is about the size of a retriever dog, though more heavily built, and with shorter, stronger legs. His fur is blackish-brown in colour with a lighter band of fur starting on his shoulders, passing along the sides of his body and meeting again on the back just in front of where his short bushy tail starts. Like the beaver, he has also a thick woolly coat.

Specially Made Traps.

Though clumsy in appearance, he can be remarkably nimble, and when surprised can make off at a great rate. But he seldom comes out of his lair, except at night, when he is in search of food.

I was once with an Indian who found one in a trap specially made to try to catch this troublesome rogue. And how pleased the Indian was to find the wolverine in the trap, because if it had not been caught it would have spoiled the traps by knocking them down and scattering the baits. These traps were set for marten—fall traps they are called, and they are made of sticks and logs put up in a special way. This kind of trap is the best one to use as it is much more humane than any other. The Indian or the white trapper makes long lines of these traps, many lines running for miles up and along the sides of the forest covered mountains.

When a wolverine finds the track or path

made by the trapper, he usually follows it and lunges y smashes each trap and devours the bait. And not only the bait but oftentimes the beautiful marten caught in a trap. He is a lazy fellow and finds this way of getting food much easier than hunting it himself. Or, if already gorged with food, he will perhaps carry the marten away and hide it in the woods, or he may just tear it to pieces and leave the bits.

A Bitter Fate.

Because these beasts, as you have seen, he has been known to visit the camps of trappers in their absence and either destroy or carry away all the necessary things that the trapper needs to live—food, blankets, snowshoes, and even pots and frying pans. So you can realize how glad the Indian was to catch his enemy the wolverine and why he carried it so cheerfully on his back to the trading post. Not only had he got rid of one of the trapper's most bitter foes, but he had also secured a valuable skin.

But how different were the feelings of another poor Indian who was prevented by illness from making his usual visit to his traps. He was only ill a week and then found his lines of traps he went to find that a wretched wolverine had paid them a visit. The Indian was in a place where he had placed a fox trap and was bitterly disappointed to find that a beautiful fox had been caught and that the wolverine had eaten it all up with the exception of the tail and a few bits of fur.

The poor man came back to the trading post carrying the tail and feeling and looking dreadfully woe-begone, for he had lost a prize such as he might never catch again, for black and silver foxes are few and far between and very valuable.

Meeting the fur trader shortly after I enquired as to what the skin would have been worth had the trapper brought it to the post.

fact. When I asked him what he told me that he thought the skin would have been worth over two hundred pounds.

So though the trapper's life is considered a hard and lonely one, prizes are won (and lost, at times).

Nothing like such a prize came my way, though I spent the whole of one long winter trapping, and though life was hard at times, I thoroughly enjoyed a great deal of it. What I liked most was being out in the great snow-bound woods alone with Nature in its wildest and purest state.

Not once, when out with a comrade, we found that we, too, had been visited by a wolverine. We were slowly making our way through the woods up the steep slopes of one of the Rocky Mountains when we discovered that a number of our traps had been partially knocked down and the baits set for the marten taken.

Mixed His Prize.

What a nuisance it was, for every trap had to be at least partially rebuilt and fresh baits placed in position. But what we feared most was that he had visited our camp at the end of our line and done a lot of damage there. Knowing what a destructive rogue the Glutton is, we quite expected to find our food cupboards, our blankets torn to shreds and probably all our cooking utensils taken away and hidden in the snow. So on we went, making our way through the deep fresh fallen snow and on approaching our camp—it was but a tiny sheet, we found, to our joy, that the wolverine had sneaked off and gone away through the woods. If he had kept on a little further, he would have found, as we did, a splendid dark brown marten in the very last trap before reaching our little camp.

So you see that the wolverine is an interesting sort of a fellow, though he spoils himself by being so greedy.

THE PRINCESS WHO GIGGLED.

By LANGFORD REED.



The fairy godmother suddenly appeared before her.

one that stuck out, or who suffered from any other slight peculiarity.

At heart, she was as kind and sweet as she was beautiful, and serious misfortune always made her feel sad, so that she gave away most of her pocket-money to poor orphans and beggars, and adopted so many starving and homeless cats and dogs that a whole staff of servants had to be engaged to look after them. Her feeling arose from the fact that, like some little girls to-day (and, I regret to say, some big ones also), she had got into the giggling habit and

ONCE upon a time there was a little girl who was rather fat, and rather thick, or who had large feet, or

when once the fit was on her she found it hard to stop.

Her kind-hearted and foolish parents, instead of giving her a well-deserved smacking, tried to cure her by talking about serious and depressing topics, such as wet blankets and willow trees and sack-cloth and sea-sickness and thunderstorms and toothache, but the more they tried the more she giggled.

So that the King and Queen were at their wits' end to know what to do.

Now it happened that her godmother was a fairy. She had been in the fairy business all her life and was most reliable. The Queen called on her for aid.

"Yes, I can cure her," said the fairy. "Put her in my charge for a day and give me a free hand, and I promise to return her to you unharmed and entirely free from giggling."

The suggestion commends itself to me," answered the Queen, "and if you are successful, there is nothing my husband and I will not do to show our gratitude, even to giving you half of our Kingdom."

"Don't mention it," said the fairy, "the satisfaction at a good deed done will be its own reward."

Thus it happened that when the Princess awoke next morning, she found herself in Fairyland. At first, she was delighted, but when she realized that she was a kind of prisoner, her joy changed to sorrow, especially when she discovered that she was an object of ridicule to the fairies for being so different from them.

"Isn't she big and clumsy?" they mocked,

and they went off into fits of giggling. Of course, beside her, they were tiny little folk and their voices sounded like mere squeaks. They teased her so much that she tried to catch them to smack them. But they flew up in the air, or made themselves invisible, and then pulled her hair or poked her in the back, making fun all the time at her clumsy attempts to catch them. She never giggled once, all the time she was in Fairyland, but was giggled at till she hated the very sound of giggling. And by the time the day was over, she had cried more than ever she had done in her life, so that when the fairy godmother suddenly appeared before her, in the guise of a kind-looking old woman, with a funny hooked nose that almost met the point of her long chin, she did not giggle in the least, but only implored to be allowed to go home.

"Yes, my child, I think you can go home now," said the fairy, changing into her own beautiful self and waving a wand over her. "In a few minutes you will fall asleep, and when you wake up, it will be in your own little bed and all that has happened will seem to you a dream."

And it was just as the fairy said, and from that day the Princess was the nicest, jolliest girl in the Kingdom, full of fun, and always ready to laugh at anything worth laughing at, but quite cured of the foolish giggling which had been her one great fault in the past.

I hope you are not a giggling girl. If so, do try to cure yourself, or you may grow into a giggling woman, and that is very much worse.

WIRELESS PROGRAMME—THURSDAY (March 26th.)

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

The High-Power (Chelmsford) Programme will be found on page 585.

2LO LONDON. 365 M.

- 10.0.0.—Time Signal from Greenwich. The Week's Concert of New Gramophone Records.
- 3.15.3.45.—Transmission to Schools "The Children in Dickens—Pop." Lecture Recital by J. C. STOBART and R. E. TAPPIN.
- 4.0.5.0.—"More Letters of O. Toyo," by (Romantic) James. Music performed at Afternoon Tea at the Trocadero. Motor Cadwells—Who Pays? by The Harrier-at-Law.
- 5.50.6.15.—CHILDREN'S CORNER L.G.M. of the Daily Mail. Zoo Story, "New Zoo Babies." Pianoforte Solos by Melvyn Yeats.
- 6.35.5.50.—"Cats of Various Breeds," by a West End Veterinary Surgeon.
- 6.50.6.55.—Market Prices for Farmers. S.B. to all Stations.
- 7.0.0.0.—TIME SIGNAL FROM BIG BEN.
- 7.00.0.0.—WEATHER FORECAST and 1ST GEN. AL NEWS BULLETIN S.B. to all Stations.
- FRENCH TALK under the auspices of J. Institut Français. S.B. to all Stations. Talk by the Radio Society of Great Britain. S.B. to all Stations.
- 7.30.8.30.—HALL ORCHESTRA PENSIONERS' FUND CONCERT. S.B. from Manchester.
- 8.30.—TIME SIGNAL FROM GREENWICH.
- 8.30.0.0.—WEATHER FORECAST and 2ND GEN. AL NEWS BULLETIN S.B. to all Stations.
- 8.30.0.0.—"The Boat Race." S.B. to all Stations.
- 10.0.0.—THE SAVOY ORPHEANS and SAVOY HAVANA BAND relayed from the Savoy Hotel, London. S.B. to all Stations.
- 11.0.0.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30.4.35.—The Station Pianoforte Quartet.
- 4.0.5.0.—CHILDREN'S CORNER. Jessie Russell.
- 5.0.6.0.—CHILDREN'S CORNER.
- 6.0.6.40.—Children's Corner: Florence M. Austin.
- 6.50.7.30.—Programme S.B. from London.
- 7.30.8.30.—Programme S.B. from Manchester.
- 8.30.11.0.—Programme S.B. from London.

6BM BOURNEMOUTH. 385 M.

- 3.45.5.0.—Talk to Women. "London Papers," by Anne Farnell Watson. Beethoven Programme: The Wireless Orchestra conducted by Capt. W. A. Penhagstone.
- 5.0.6.0.—CHILDREN'S CORNER.
- 6.0.6.30.—Scholars' Half Hour. "The Solar Spectrum," by R. M. Clark, B.Sc.
- 6.50.7.30.—Programme S.B. from London.
- 7.30.8.30.—Programme S.B. from Manchester.
- 8.30.11.0.—Programme S.B. from London.

5WA CARDIFF. 351 M.

- 3.0.4.0.—Concert of New Gramophone Records.
- 4.45.5.15.—"SWAS" "FIVE O'CLOCK." Miss Eleanor Vachell, F.L.S., Member of the Botanical Exchange Club of the British Isles. "Wild Flowers."
- 5.15.6.0.—CHILDREN'S CORNER.
- 6.0.6.15.—"Teens' Corner."
- 6.35.6.50.—Mr. Richard Tressler, F.R.H.S. Gardening.
- 6.50.6.55.—Market Prices for Farmers. S.B. from London.
- 7.0.—WEATHER FORECAST and NEWS S.B. from London.
- FRENCH TALK. S.B. from London.
- Radio Society Talk. S.B. from London.
- Local News.

GERTRUDE JOHNSON (Soprano)
SYDNEY COUTHAM (Tenor)
LEONARD BLAISELL (Soprano)
THE STATION ORPHEANS
Conductor WARREN K. BRATHWAITE
An Hour with Beethoven.

- 7.35.—Overture, "Coriolanus" Orchestra
- 7.45.—Gertrude Johnson
Aria with Orchestra.
- 7.55.—Leonard Blaise
Romance in G for Violin
- 8.10.—Sydney Coutham
"Adeleide" Br. Thoven
- 8.20.—Orchestra
Overture, "Fausto"
- An Hour of Light Music.**
- 8.30.—Orchestra
Selection, "The Magic Flute" Mozart
- 8.45.—She is Far From the Land "Lambert & Hartlett"
- "It is Only a Tiny Garden" Wind
- 8.55.—Orchestra
"Merry Andrew" John Ireland
- "Rosemary" Elgar (4)
- 9.10.—Gertrude Johnson
"Fairy Cradles" Mallet & Green
- "Canterbury Bells" Mallet & Green
- 9.20.—Orchestra
Overture, "Mariana" Rullin
- March, "Boys of the Old Brigade" Mallet & Green
- 9.30.—WEATHER FORECAST and NEWS S.B. from London
- Topical Talk S.B. from London
- Local News
- 10.0.—THE SAVOY BANDS. S.B. from London
- 11.0.—Close down.

2ZY MANCHESTER. 375 M.

- 4.30.5.0.—WOMEN'S HALF-HOUR Betty Bayton (Contralto)
- 5.0.6.0.—CHILDREN'S CORNER
- 6.25.6.50.—Farmers' Corner
- 6.50.6.55.—Market Prices for Farmers. S.B. from London
- 7.0.—WEATHER FORECAST and NEWS S.B. from London
- FRENCH TALK S.B. from London
- Radio Society Talk S.B. from London
- 8.0.—HALL ORCHESTRA PENSIONERS' FUND CONCERT S.B. to other Stations
- 9.0.—THE STATION ORPHEANS
Conductor, HAMPTON HARTY
Brambling Concerto in G for String Quartet
Thorne Bates
- "Credo" Orchestra
- Irish Symphony Orchestra H. Hart
- Interval
Orchestra
- Divertimento, "The Village Musician" Stuart
- Thorne Bates.
Don Juan's Serenade "Thorne Bates"
- Overnight in Bedouin "Graham P. L."
- When Lights Go Rolling Home "John L."
- Orchestra
- Symphony in G Major "V."
- Pacific 231 "Hart"
- Overture, "The Mastersingers" Wagner
- 9.30.—WEATHER FORECAST and NEWS S.B. from London
- Topical Talk. S.B. from London
- Local News
- 10.0.—THE SAVOY BANDS S.B. from London
- 11.0.—Close down.
- 5NO NEWCASTLE. 400 M.
- 3.45.5.15.—Beethoven's Bells Redford & The Stat on Trio
- 5.15.6.0.—CHILDREN'S CORNER
- 6.50.7.30.—Programme S.B. from London
- 7.30.8.30.—Programme S.B. from Manchester
- 9.0.11.0.—Programme S.B. from London

2BD 495 M.

- 3.30.0.0.—The Wireless Orchestra.
F. J. Topica.
- 5.0.6.0.—CHILDREN'S CORNER
- 6.5.6.50.—Girls' Garden News. The Hon. Mrs. Macdonald. The Boys' Brigade News. J. H. Galt. 40th (Surrey) Foot (Club).
- 6.50.6.55.—Market Prices for Farmers. S.B. from London
- 7.0.—WEATHER FORECAST and NEWS S.B. from London
- FRENCH TALK S.B. from London
- Radio Society Talk S.B. from London
- Local News
- Music Drama.**
MAYNARD AITKEN (Contralto)
R. THRIESTON PARISH CHURCH
DRAMATIC SOCIETY
THE WIRELESS ORCHESTRA
Orchestra
- 7.5.—Selection, "Mousses Beaucourt" Messinger
- 7.45.—Margaret Aitken
"The Blackbird's Song" Scott (4)
- "Fairy Song" ("The Immortal Hour") Boughton (14)
- "Far Off I Hear a Lover's Flute"
Dramatic Society
- 8.0.—"GUY MANNERING" (Abridged)
"THE GIPSY PROPHECY"
A Musical Play in Three Acts
by Danie, Terry
- Col. Monnerie WILLIAM MCKERRON
Henry Bertram JAMES CARROLL
Dorothy Sampson G. G. PATERNON
James D. Simon MAX ANTON
Dick Underdale CHARLES SINCLAIR
Della Macdonald GEORGE HAY
Robert Glossin ARTHUR HENDERSON & Co. Ltd.
- Col. Monnerie WILLIAM MCKERRON
Henry Bertram JAMES CARROLL
Dorothy Sampson G. G. PATERNON
James D. Simon MAX ANTON
Dick Underdale CHARLES SINCLAIR
Della Macdonald GEORGE HAY
Robert Glossin ARTHUR HENDERSON & Co. Ltd.
- Gipsies, Soldiers, Peasants, etc.
Review—Scotland
Arranged for Broadcast by
W. J. STEWART
- 9.0.—Margaret Aitken
"The Blackbird's Song" Scott (4)
- 9.1.—"Fairy Song" ("The Immortal Hour") Boughton (14)
- 9.30.—WEATHER FORECAST and NEWS S.B. from London
- Topical Talk. S.B. from London
- Local News
- 10.0.—THE SAVOY BANDS. S.B. from London
- 11.0.—Close down.
- 5SC GLASGOW. 420 M.
- 3.30.4.30.—An Hour of Melody with the Wireless Quartet and Margaret Watson (Soprano).
- 4.4.5.0.—WOMEN'S HALF-HOUR
- 5.0.6.0.—CHILDREN'S CORNER
- 6.50.6.55.—Market Prices for Farmers. S.B. from London
- 7.0.—WEATHER FORECAST and NEWS S.B. from London
- FRENCH TALK S.B. from London
- Radio Society Talk. S.B. from London
- Local News.
- (Continued on page 585)

A number against a musical work indicates the name of its publisher. A list of subscribers will be found on page 587.

WIRELESS PROGRAMME—FRIDAY (March 27th).

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

The High-Power (Chelmsford) Programme will be found on page 585.

LONDON. 365 M

1.0-2.0.—Time Signal (M)

played du

3.15-3.30.—*My Music* (Horn)

4.0-4.30.—London (Horn)

4.30-5.0.—Organ Music, relayed from

Lush (Horn)

5.0-5.30.—*My Music* (Horn)

5.30-6.0.—*My Music* (Horn)

6.0-6.30.—*My Music* (Horn)

6.30-6.45.—*My Music* (Horn)

6.45-7.0.—*My Music* (Horn)

7.0.—TIME SIGNAL (M)

WEATHER FORECAST and NEWS

8.0.—*My Music* (Horn)

8.15-8.30.—*My Music* (Horn)

8.30-8.45.—*My Music* (Horn)

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5IT 475 M

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6BM BOURNEMOUTH. 385 M

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7.30-8.0.—*My Music* (Horn)

WIRELESS PROGRAMME—FRIDAY (March 27th).

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

A Night of Adventure.

SEYMOUR DOSSER (Tenor)

THE STATION ORCHESTRA

Conductor, WARWICK BRAITHWAITE

7.30 Overture, "Calm Sea" ... Mendelssohn

7.40 "Blow, Blow, Thou Winter Wind" ... Quilter (1)

On the Beach of Otahai ... J. Harrison (5)

The Sea Gipsy ... Michael Head (1)

7.50 "LIFE IN THE ANTARCTIC"

A Radio Picture of several Incidents in the Shackleton Expedition of 1914-16 by an Officer of the *Endurance*, Captain L. GREENSTADT

8.20 "Captain Oates" ("Three Heroes") ... Seymour Dossier

8.35 To the Children ... Signe (4)

The Soldier ... John Ireland

8.45 "A DRAMA OF THE NORTH"

A True Story of a Crime and its Investigation in the Backwoods of Canada, by Captain H. G. Mansfield, late of the Royal North West Mounted Police

THE "SWA" RADIO PLAYERS

9.15 Tone Picture, "On the March" ... Harvey (1)

9.30 WEATHER FORECAST and NEWS

S.B. from London

Sir STEWART STOCKMAN S.B. from London. Local News

10.0 Dance Music

10.30 Close down

22Y MANCHESTER. 375 M.

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

3.0-3.30.—Concert by the "22Y" Quartet

4.0-4.30.—Broadcast for Secondary Schools (Seniors). Father A. L. Cortis, S.J., "The Numbers and Dimensions of the Stars"

4.30-5.00 WOMEN'S HALF HOUR Gwen Aulton Clarke (Soprano)

5.0-5.30.—CHILDREN'S CORNER

5.30-5.55.—Major W. Peet Groves, "Across the Continent by Easy Stages" (5)

7.0.—WEATHER FORECAST and NEWS

S.B. from London

A ATKINSON S.B. from London

Local News

Vocal, Instrumental and Humorous.

ROSE MYRTIL (Contralto)

LEE THIRLETHWAITE (Baritone)

ALFRED BARKER (Solo Voice)

WILLIAM WATSON (Entertainment)

THE BLACK DIKE BAND HARMONY

QUARTET PARTY

D. CHATBURN, F. BAIGH, J. WOOD, P. SHAW

8.30 Quartet

I Love Thee

Drunk to Me Only

LaBuly

7.53 "Mad nation" ... Cyril Scott (4)

"Moto Perpetuum"

Lee Thirlethwaite

"Sword of Ferrara" ... Bottara

"When I Was a Page" ("Fubstall") ... Verdi

The Watermill ... S. Dandney (13)

The Street Waterman's Song ... Hunter (13)

8.25 Quartet

O Harmony ... Hindemith

Sleep, Gentle Lady ... Bishop

Shall I that Pass ... Stephenson (1)

Sappho Ode ... Brahms

Still as the Night ... Carl Hahn

Legends ... Defant (2)

"La Capricieuse" ... Rhyer

Comrades in Arms ... Adam

Le Prophete ... Megerbey

Had I a Golden Pound to Spend ... F. Keel (1)

Dreams Fleeting ... G. Oldroyd (4)

WEATHER FORECAST and NEWS

S.B. from London

Sir STEWART STOCKMAN S.B. from London

Station Director's Talk Local News

10.15 WILLIAM WATSON (Entertainer)

"Snorkins" ... M. B. Spurr (13)

"It Isn't Daisies" ... H. M. Burnaby (1b)

Comfort ... H. Service

10.30.—Close down

5NO NEWCASTLE. 400 M.

3.40-4.00.—F. Harrington (Baritone), Robert Mark (Violoncello), Agnes Strong on "Sintram and His Companions"

5.15-6.0.—CHILDREN'S CORNER

6.0-6.20.—Scholar Half Hour—Mr. T. W. Miles, D.A., B.Sc., "Moax of Words in Literature"

7.0.—WEATHER FORECAST and NEWS

S.B. from London

G. A. ATKINSON S.B. from London

Local News

SOPHIE ROWLANDS (Soprano)

TOM KINNIER (Bass)

THE STATION ORCHESTRA

THE MERRY ORPHANS

8.30 Ballet Music from "Rosamunde" ... Schubert

7.50 "Come, O Come, My Life's Dearest"

"The Thistle" ... Orchestra

8.0 "Valse de Fleurs" ... Tom Kinborough

8.10 The Wayfarer's Night Song

An Old English Love Song

8.20 Selection, "Cavalleria Rusticana" ... Mascagni

8.30 "A! For You" ... Euthopia Martin (5)

"Jungle Hat" ("The Mountebank") ... Euthopia Martin (5)

March from "Tannhäuser" ... Wagner

8.40 "Singsong" ... Howard Fisher

8.50 "St. Nicholas at Wade" ... Kennedy Russell

9.0 The Second Appearance of "5NO" Merry Orphans

9.30.—WEATHER FORECAST and NEWS

S.B. from London

Sir STEWART STOCKMAN. S.B. from London. Local News

10.0 The "5NO" Merry Orphans

10.30.—Close down

2BD ABERDEEN. 495 M.

3.30-5.0 School Transmission Mr. Harry

McFarlane, M.A., on "Art." Mr. John

McFarlane, M.A., M.C., on "People of the Tropical Forest." The Wireless

Orchestra. Famous Topics

5.15-6.0.—CHILDREN'S CORNER

6.0-6.15.—Foot a Corner. Conducted by Peter

6.15-6.30.—Foot a Corner. Advice Corner under the

6.30-6.35.—Agricultural Notes

6.40-6.55.—Mr. James Nicol. S.B. from Dun

der

7.0.—WEATHER FORECAST and NEWS

S.B. from London

S. A. ATKINSON S.B. from London

Local News

BELLA REDFORD (Soprano)

JULIEN ROSETTI (Solo Pianoforte)

An Hour of Schumann.

7.30. Symphonic Studies, Op. 13

Pavilions, Op. 2

Vienne Carnival, Op. 26

8.15. Bella Redford.

"Boxes From the East."

"The Land Afar"

Has Baloo "Words of Burns."

"Ah No, I Cannot Believe It"

"A Night in Spring."

8.30.—Programme S.B. from Glasgow

9.30.—WEATHER FORECAST and NEWS

S.B. from London

Sir STEWART STOCKMAN S.B. from London. Local News

Half-an-Hour of Brahms and Schumann.

10.0. Bella Redford

"True Love"

"There Among the Willows"

"Fainter and Fainter in My Dream"

"Lullaby"

10.15. Julian Rosetti.

Fantastic Pieces Schumann

10.30.—Close down

GLASGOW. 420 M.

1.30-12.30.—M. J. day Transmissions

2.0-3.0.—Broadcast in Schools

3.0-4.0.—All Moments by the Wireless

Quartet and Regina T. Tabot. Baritone

4.45-5.15.—WOMEN'S HALF HOUR

5.15-5.50.—CHILDREN'S CORNER

5.50-6.0.—Poems and Ballads

No. 4, "The Battle of Otterbourne," by

6.0-6.15.—Weather Forecast for Farmers

6.15-6.30.—S.B. from Dun

7.0.—WEATHER FORECAST and NEWS

S.B. from London

Local News

7.30-7.45.—Programme S.B. from London

7.45.—Chas. H. HENRY (Tenor)

"Up in the Saddle" ... W. Walton

Oh But to Hear Thy Voice "Tchaikovsky"

In Summer-time On Breton "Graham Rice"

"Trade Winds" ("Four Salt Water")

8.0-8.15.—John Ireland and B. Cant

Relayed from the Engineers' and Ship

JOHN IRELAND (Pianist)

BESSIE SPENCE (Violoncello)

IAN MACPHERSON (Bass)

JOHN B. DIKSON (Cellist)

Phantasy Trio in A Minor for Violin, Cello

and Piano

Ian MacPherson

Spring Song

The Heart's Desire

Hope the Hornblower

John Ireland

The Island Spell

"Chelsea Beach and Ragamuffin"

Bessie Spence and John Ireland

Sonata No. 2 in D Major

Allegro leggiero, In tempo sostenuto

quasi adagio; Allegro sciolto assai.

Ian MacPherson

"The Ball of San Maria"

"If There Were Dreams to Sell"

"I Have Two"

John Ireland

"A. series W. d. Brooks"

"The Holy B"

On a Brilliant Morning

9.30-10.30. Programme S.B. from London

A number against a musical name indicates the number

of the publisher. A key list of publishers will be found on

page 587

WIRELESS PROGRAMME—SATURDAY (March 28th.)

The letters "S.B." printed in italics in these programmes signify a Broadcast from the studios were based.

- 10.15.—*Don't*
"Cock-a-doodle-oo, I am Fowl" Ashton
Band
Polka, "Bonnie Botsch" Wahlteufel
Barn Dance, "Cuckoo Cuckoo" Bickelstein
8.15. Joseph Farrer
"She is Far from the Land" F. Lamber
"Come, My Own One" Barkerworth
"Old Clothes and Fine Clothes"
"An Evening Song" Blomfield
"I'll Sing Two Songs of Araby" Chig
Land
Lancers, "The Merry Widow"
9.45. Isaac Dow
"Tim Bliggs and the Lawyer"
Joseph Farrer on
"Wander-thirst" Ronald (5)
"The Southdown Shepherd" J. A. Gwyn (5)
"The Song of the Road" G. Shuster
"I'm a Rouser" Mendelssohn
Band
Waltz, "Destiny" Baynes
Sir Roger de Coverley and Galop."

9.30-12.0.—Programme S.B. from London

5NO NEWCASTLE. 400 M.

- 3.45-5.15. T. ... Restaurant Orchestra. Local News.
5.15-6.0.—CHILDREN'S CORNER
6.50-6.55. Poultry Notes
7.0.—WEATHER FORECAST and NEWS
S.B. from London
JOHN KENNIE Foot and Tain
Local News.

Musical and Dramatic.
GEORGE TINDLE Baritone
THE STATION MILITARY BAND
Conductor, EDWARD CLARK

- 7.30. Band
Overture, "Semiramide"
7.50. George Tindle
Quadr with Me the Purple Wine" Sh...
"The Gay Highway" Drummond
"Sea Breeze" John Lee

8.0. ANNE HARRIS Baritone
THE "ANO" REPERTORY COMPANY

- 9.0. George Tindle.
"Captain Mac" Sanderson (1)
"Friend o' Mine" Sanderson (1)
"Coming" William Helmore (7)

- 9.10. Band
Suite, "Casse Noisette" Tchaikovsky

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. HUGH M. BELL. S.B. from London.
Local News.

10.0. TILLEY'S DANCE ORCHESTRA
Relayed from the Grand Assembly Rooms,
Harris Bridge

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

12.0.—Close down.

2RD ABERDEEN. 495 M.

- 3.30-5.0.—Concert: The Wireless Orchestra.
Harold F. Jarrold (Baritone). Fernand
Tapes: The MARCHIONESS OF
ABERDEEN and TEMAIR: "The
Work of the International Council of
Women."

30-5.0.—CHILDREN'S CORNER Choruses
by the Uncles.

1. "This Week's Interesting Adventure"
(prepared by John Sparks Kirkland)
"Gold-miner's March" March 25th. 15
T. Rev. Charles White P.E.S.
The Zoo and the Zoo

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

1. Capt. H. G. MANSFIELD S.B. from
London
Local News

Miscellaneous Programme.
ROBERT D. STRANGWAYS (Baritone).
THE BARNARDO MUSICAL BOYS
Conductor WILLIAM WILSON

30. Barnardo Musical Boy
Handbells, "Dance-a-Round Polka"
Sleighbells, "The Green Hills of Tyrol"

Miniature Chimes. Scotch Airs"
(Introducing "Dances Gray."
Adair, "Mary of Angles."

Mandolins, "Fandango."
Nyxophones and Tubophones
March

Handbells, "The Herald March" Wagner
Selection on Bagpipes, including "Crusaders"
March" and "Highland Wedding."
Ocarinas, "Come to My Heart"

Mandolins, "Autumn Leaves"
Fairy Bells and Auto Harp, "Roussseau's
March"

Handbells, "The Parade of the Tin Soldiers"
3.11. Robert D. Strangeways
"The Farmer's Pride"
"To Morrow"
Jane
Chorus, "The Farmer's Pride"

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"The Farmer's Pride"
"To Morrow"
Jane
Chorus, "The Farmer's Pride"

Mandolins, "Favourite Airs, intro-
duced by"

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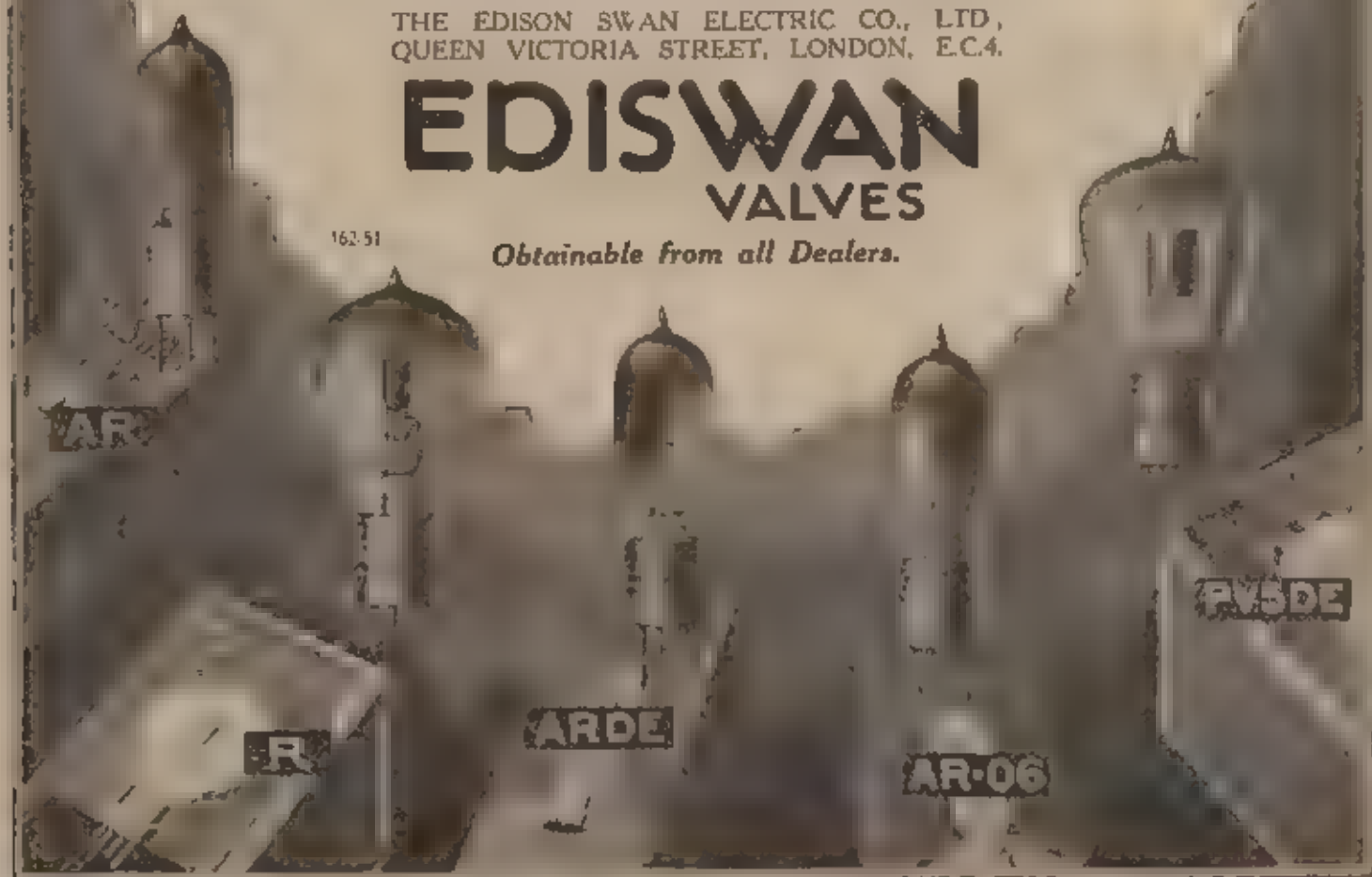
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Should We Laugh at These Now?

Comic Songs That Once Were the Rage. By Edwin Pugh.

WHAT goes to the making of a really good comic song—the idea, the words, the music, the chorus, the comedian's rendering, his voice, his acting, his personality, or all or any of these in combination?

I should say that first the words and then the music are its most important factors. There are comic songs which owe everything to the singer, and when sung by anybody else are not in the least comic. There are others—far rarer—which "set over" (as actors say) by virtue of an exquisitely quaint or irresistibly drol delivery. In such cases, they are set

Chirpwin's "Cockney Coon."

I must give just one of these, Chirpwin's "Cockney Coon," which only a few of us oldsters have heard. The tune mainly consists of variations on an old-fashioned English air "Merrily Danced the Quaker's Wife." Still, the words themselves are not so bad, and somewhere, here and there, read seriously up-to-date.

You've heard about the coon 'a tu be married very soon?

Well, there's a coon that I know

He's a coon 'a tu be married very soon.

He's a coon 'a tu be married very soon. He's a coon 'a tu be married very soon.

He thinks that America is as far off as the moon.

He knows more of Alby Shaper than I do. Cockney Coon!

On Sunday night he'll buy a cigar, Monday night a fur.

Tuesday, Wednesday, Thursday and Friday night he'll borrow a screw till Saturday.

(A slave or two from the "Quaker's Wife.")

Any, the Cockney Coon!

Broad Humour.

Chirpwin belonged properly to the pre-war days of those Veterans of Variety whose performances most readers of *The Radio Times* have heard over the wireless, and not a few, I daresay, have witnessed on the stage. It is roughly to that, and to the immediately preceding period that my own memory goes back when I recall the music-hall of my youth. It is to that memory I must trust in giving my impressions of some of those nineteenth-century ditties.

There was a good deal of coarseness on the music-hall stage then; the humour was somewhat a little broad, the wit not always too refined. But it had one outstanding merit which the modern equivalent for the old-fashioned music hall seems to me to lack. The songs of those days were never, or very seldom, in the honest sense of the word, suggestive.

Funny Choruses.

Take, for example, these two choruses of songs, of which I forget the verses, as I forget the singers. The first is of love in low life

Since Lizer's been in love, all sorts of things

She cleans her teeth and combs her hair,

She's aought such curious things to wear

Straight! she makes the best of her store,

Since Lizer's been in love!

The other, also of low life—

Since our Bill's been and joined the Army,

We're fit to bust wi' pride.

He looks so nobby in his soldier clothes,

With a stripe straight down each side

And when he's out on furlough

All the gals in the street go barmy

England's not in danger now

Since our Bill's been and joined the Army!

Both these songs embody a really funny idea, and so could be sung by any mere blundering

comic song still be funny. As could also any other comic song.

Never introduced you donah in a pal.

On the odds is ten to one he anokes var go.

He's a coon 'a tu be married very soon.

Take her where he didn't oughter—so

Never introduced you donah in a pal

(Take my life)

Always keep yer optics on yer gal!

And—"The Brick Came Down." They Irish labourers are debating whether they shall knock off for the day or go on working. "Let a toss up for it," says one—"with a brick. If the brick comes up, we will stick it out. If it comes down, we will stick it out."

The brick came down,
We had the 'arf a day!

Fall Diggins.

But the rest of the chorus is quite unworthy of the originally humorous idea. Then there is the man who married the tattooed woman, who insists on practicing her art on him. Hear his plaint when she has accomplished her fell driggins:—

All over me—and over me!

There's a Indian ink all down my leg.

And ships of war and all that sort of thing.

I'm just like a picture gallery.

You ought to look at the views of London.

All over me

A little coarser? Maybe. But, after all, a healthy kind of coarseness, which its humour, like the humour of the following, surely compensates.

I will sing a song of fun

That you meet in different places,

At the police-court and the races.

And the Band of Hope

Everybody's got 'em.

If you only spot 'em.

So, in have adve (faces) like a lot of faces.

They make 'em up and lose 'em up in places.

Every great one without warning

'S got to put up with the face he's born in.

The School of Lewis Carroll.

And so on. There's a rich inconsequentialness (if I may use the word) about that song which, however remotely, does belong to the school of Lewis Carroll, Edward Lear, and other like Victorians. This also belongs to the Victorian era, but is more in the vein of Mr Jerome K. Jerome.

When father papered the parlour,

You couldn't see him for paste!

Dabbling it here dabbling it there!

Paste and paper everywhere

Mother got stuck to the ceiling,

The children to the floor!

You never saw a fairy

So stuck up before!

Borrowed from Dickens.

I cannot conclude without giving at least one sample of a most peculiar form of humour in the way of the comic song which once had a tremendous vogue. Each verse described some unwise proceeding on the part of someone, which led to the inevitable result that—

His funeral's to-morrow,

My poor heart aches with sorrow!

No more he'll leave a card

For I let him rather have

And we're going to plant him to-morrow!

That last idea, by the way, of planting instead of burying the corpse was borrowed from Dickens, who, incidentally, not only enjoyed listening to, but likewise enjoyed singing, the various kinds of old comic songs that I have tried to describe. And if that great humorist and humanist delighted in that rough and ready humour, we surely must believe that there could never have been anything very wrong with it.

"The Red Pen."

Story of The Opera.

On Tuesday, March 24th, this Ballad Opera will be broadcast for the first time to all Stations, except Chelmsford. The author, Mr. A. P. Herbert, is one of our best-known humorists, and the music is by Mr. Geoffrey Toye. This synopsis will enable listeners to follow the opera with greater interest.

THE scene is Hyde Park, the particular spot, the centur's corner. Several of them are waiting now. The strains of the "Red Pen" are heard approaching. It is a revolutionary marching song of the General Federation of Poets and Writers. The G.F.P.W. are coming to demonstrate for the nationalisation of the Industry. Their leader is HENRY WORDSWORTH.

HENRY announces the strike of his members and states their demands. Soon no one is left but HENRY, DAFFODIL SMITH, the General Secretary, and the reporter SAMUEL S. SLATE.

Sir ROBERT QUINT, M.P., Minister of Drama, comes to the place with his personal staff, the Hon. MR. HAEL GRAY, Private Secretary, and Mrs. MARY JANE BLAKE.

MICHAEL suggests to DAFFODIL that a solution of the trouble would be to have Sir ROBERT as Chief at the proposed Ministry of Poetry. He subsequently proposes to her, but she is secretly in love with "Stephen Byrne," the unknown author of the "best-seller," "Peppermint," and "Caramel."

HENRY, in his turn, proposes to MARY JANE. She is secretly in love with "Stephen Byrne." HENRY hints darkly that he is "Stephen Byrne." (Tris "Who is my lover?") MARY JANE goes out, pursued by HENRY. DAFFODIL is no sooner left alone than the reporter emerges from behind the trees. He has overheard all except the name of the man she loves.

Sir ROBERT returns. SLATE asks him to confirm the rumour of his new appointment. Sir ROBERT now mounts the tub to speak. HENRY demands to be arrested. The audience threaten the Minister. DAFFODIL presents their ultimatum. Sir ROBERT must be its Chief.

ACT II

At the Ministry of Verse. (Song "Morning Mornings.") MARY JANE enters. HENRY WORDSWORTH is strolling out of the Office.

DAFFODIL is still being pursued by MICHAEL, but she cannot forgive him for his imposture of "Stephen Byrne." At length, he convinces her it is true.

Sir ROBERT comes in to hear the weekly Departmental Competition.

The staff decide they must change the Minister and decide upon "Stephen Byrne" as his successor.

They are departing when Sir ROBERT wants to know what the crowd of civilians is that has drifted into the Office. They are a deputation of Consumers of Poetry.

The Minister has letters to dictate to MARY JANE. One of them is for her, a proposal of marriage. She must officially decline, as she is another's, namely, "Stephen Byrne's."

The Deputation is let in. Their suggestion is that public confidence would be restored by the appointment of a practical poet, for instance, Stephen Byrne.

The menacing and sinister Red Pen is heard approaching. HENRY and DAFFODIL hear a procession of poets and place a red Pen against Sir ROBERT'S heart. They demand his instant resignation, and intimate that his successor is to be "Stephen Byrne." "And who is he?" asks the Minister. "The L." declares MICHAEL and HENRY, with one voice. Sir ROBERT begs their pardon. "It is he," and explains how it happened. Thus, he remains in Office. *Finale.*

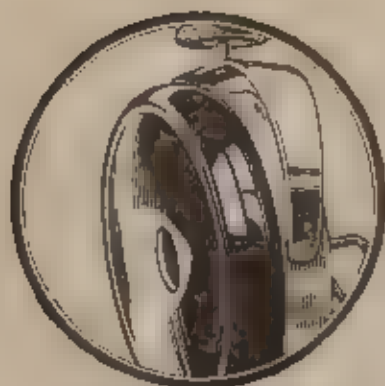


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TRADE MARK

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6KH 335 M.

Week Beginning Sunday, March 22nd

SUNDAY, March 22nd.

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MONDAY, March 23rd, and WEDNESDAY,
March 25th

March 25th

2.30-3.30 } Music relayed from the Majestic
4.0-4.30 } Picture House
3.30-4.0.—WOMEN'S HALF HOUR
5.15-6.15.—CHILDREN'S CORNER
4.0-5.35.—Boy Scouts Talk.
7.0-10.30.—Programme S.B. from London.

TUESDAY, March 24th, and THURSDAY,
March 26th.

3.0 3.30.1 Gramophone Records.
4.0 4.30.1
3.30 4.0.—WOMEN'S HALF FOOT R
5.15. — FT. LOREN S CORN. R

Hall Winslow Society Talk (Times-

6.25-6.50 Mr. O W H. Glossop, "The Greatest
of All Foods—Milk" (Thursday).
Market Prices for Farmers, S.D.
(from London (Thursday)).
7.0-11.0. Prominent S.B. from London.

FRIDAY, March 27th

FRIDAY, March 27th
 2.0-3.30. (Mama relayed from the Majestic)
 4.0-4.30. f Picture House.
 3.30-4.0.—WOMEN'S HALF HOUR
 15-8.15.—CHILDREN'S CORNER
 7-7.30.—Programme S.H. from London.

7 0-7 30.—*Programme S.S. from London.*

Gleanings From Other Lands.
 NINA FFONORA (Mezzo-Soprano).
 MURRAY SANDERSON (Tenor).
 OLGA MARTIN, Recites.
 THE STATION ORCHESTRA
 Conducted by EDWARD SULLIVAN.

ENGLAND.

selection, "The Rose" .. art. Myddelton
Ogilby Martin
Henry V & Speech Before Harfleur

[illegible]

Parisien { "Demokelle Ohio"
Bessy, dation "
Sket... { ... } *Fischer*

Nova Fr. cors.

Chamans de Marion" *Hodges*

1. *Journal of the American Medical Association*, 1997; 278: 1039-1044.

8.15 W. H. Es.
Olea Martin.
The Ash (" I. H. W. O.

Selection. The Look *...not Modesto*

B.38.
ITALY
By FINE SANDERSON
Per 10 Gloria " " " "

U'nd Euer zu Laute ich" Danke

| | | |
|----------------------|-----------------|------|
| Les ô morte "..... | M | H du |
| Serenade Bulero..... | Bor 16 | M |
| | Fousées d'Amour | |
| La | | d |

August 1 under

99. LAND. *A. Scartath*

Solution: $\frac{1}{2} \times 25 = 12.5$ cm. $\frac{1}{2} \times 25 = 12.5$ cm. $\frac{1}{2} \times 25 = 12.5$ cm.

Selection, "The Hustle" arr. Al Goldstein
13.4. Martin

Lochmoxerus " " " " *Sgt. Walter Scott*

Schnay Sanderan.

The Pibroch Stanford M

* Scotch Love Song Del Rio

'An Eskay Love Lilt' Kennedy Fraser (1

9 30. 10 0.—Programme 8. B. from London.

(Continued in column 2, page 019)

Reduced Prices of B.T.H. Radio Apparatus

In consequence of the reductions in the prices of B.T.H. Headphones and B.T.H. Radio Valves, coupled with the increased demand for Radiola Receivers, the following revised schedule of prices is current as from February 17th.

| Apparatus | Complete with | | | Old Price | New Price |
|---|------------------|----------------------|---------------|-----------|-----------|
| | Headphones | Valves | Dry Batteries | | |
| Radiola "Bijou" Crystal Receiver | 1 set 4000 ohms. | — | — | 3 5 0 | 2 15 0 |
| Radiola "Model A" Crystal Receiver | 1 set 4000 ohms. | — | — | 4 15 0 | 4 5 0 |
| Loading Device, 1,600 Metres. for above | — | — | — | 8 6 | 8 0 |
| Radiola 1. Valve-Crystal Receiver | 1 set 4000 ohms. | 1 B5 | H.T. | 11 0 0 | 10 0 0 |
| Loading Coils 1,600 Metres. for above | — | — | — | 17 0 | 16 0 |
| Radiola II. 2-Valve Receiver | 1 set 4000 ohms. | 2 B5 | H.T. and L.T. | 21 0 0 | 19 0 0 |
| Radiola III. 3-Valve Cabinet Receiver, with enclosed Loud Speaker | 1 set 4000 ohms. | 3 B5 | H.T. and L.T. | 50 0 0 | 49 0 0 |
| Radiola VI. 6-Valve Cabinet Receiver with enclosed Loud Speaker | 1 set 4000 ohms. | { 4 B5 }
{ 2 H6 } | H.T. and L.T. | 137 0 0 | 135 0 0 |
| Radiola Portable 3-Valve Receiver, 1,600 Metres. | 1 set 4000 ohms. | 1 B5 | H.T. and L.T. | 28 0 0 | 27 0 0 |
| Ditto Mahogany finish | — | — | — | 30 10 0 | 29 10 0 |
| Power Amplifier, 2-Valve | — | 2 B4 + 2 B6 | — | 12 10 0 | 12 0 0 |
| Unit Amplifier, 1-Valve | — | — | — | 2 15 0 | 2 15 0 |
| Portable Loud Speaker & Amplifier, Leather finish | — | 2 B6 | H.T. and L.T. | 24 0 0 | 23 10 0 |
| Ditto Mahogany finish | — | — | — | 26 0 0 | 25 10 0 |
| Headphones 4,000 ohms. | — | — | — | 1 5 0 | 1 0 0 |
| Headphones 120 ohms. | — | — | — | 1 2 6 | 1 0 0 |
| R Valve | — | — | — | 12 6 | 11 0 |
| B3 Valve | — | — | — | 1 1 0 | 18 0 |
| B4 Valve | — | — | — | 1 15 0 | 1 10 0 |
| B5 Valve | — | — | — | 1 9 0 | 1 1 0 |
| B6 Valve | — | — | — | 1 15 0 | 1 10 0 |
| B7 Valve | — | — | — | 1 17 0 | 1 12 0 |

The new price of the Radiola, II 2-valve Receiver includes Loading Coils (1,600 metres) for the High Powered Bijou.



Advertisement of The British Thomson-Houston Co. Ltd.

Leeds—Bradford Programme.

2LS 346 M. 310 M.
Week Beginning Sunday, March 22nd.

SUNDAY, March 22nd

10-5.30.—Programme S.B. from London
11.15-8.0.—Services relayed from Holy Trinity
Church, Boar Lane, Leeds. Address by
The Rev. J. E. ROBERTS, M.A.
10.10.45.—Programme S.B. from Manchester

MONDAY, March 23rd.

1.30-4.30.—Gramophone Record by Moses
Barza, "The Invitation of Opera" (1)
2.45-3.15.—The Station Trio
3.15-6.0.—CHILDREN'S CORNER
6.0-6.15.—Teens' Corner
6.15-6.30.—Musical Programme
6.30-6.45.—Sergeant Brown's Travels in Russia
and South Africa by Charles C. O'Brien
7.0-1.30.—Programme S.B. from London

TUESDAY, March 24th.

11.30-12.30.—Gramophone Records
2.30-4.0.—Isaac Freedman and his Orchestra
relayed from the Theatre Royal Piccadilly
House, Bradford.
4.45-5.15.—WOMEN'S HALF HOUR
5.15-6.0.—CHILDREN'S CORNER
6.0-6.15.—"Teens' Corner"
7.0-11.0.—Programme S.B. from London.

WEDNESDAY, March 25th.

1.10-1.20.—Gramophone Record
3.30-4.30.—Signor Calamanti and his Orchestra,
relayed from the Scala Theatre, Leeds.
5.15-6.0.—CHILDREN'S CORNER
6.0-6.15.—"Teens' Corner"
6.15-6.30.—Musical Programme
6.30-6.55.—"On My Anvil," by Miss Siddlemark
7.0-1.30.—Programme S.B. from London

THURSDAY, March 26th.

11.30-12.30.—Gramophone Records
2.30-4.0.—Isaac Freedman and his Orchestra
4.45-5.15.—WOMEN'S HALF HOUR
5.15-6.0.—CHILDREN'S CORNER
6.0-6.15.—Teens' Corner
6.15-6.30.—Mr. Arthur K. Brown, J.C. Asks you
to Avoid
6.50-11.0.—Programme S.B. from London

FRIDAY, March 27th.

1.30-12.30.—Gramophone Records
3.30-4.0.—A Talk to Local Services
4.0-5.0.—Signor Calamanti and his Orchestra
5.15-6.0.—CHILDREN'S CORNER
6.0-6.15.—"Teens' Corner"
6.15-6.30.—Musical Programme
7.0-1.30.—Programme S.B. from London.

Musical and Dramatic Evening.

**WILLIAM MACFADY AND EDNA
CODRIFY TURNER**

Presenting a Series of Plays

THE STATION QUINTET

Under the Direction of Percy Frostick

7.30.—The Quintet
Selection, "Poppy", Jones and Samuela
42.—"DAVID GAFFER"
William MacFady
A Play in Four Scenes
8.10.—The Quintet
1.—and Life in Vienna Komrak
8.30.—ADAMANT IS LOVE
Child Edwards.
A Dramatic Episode in One Act
The Quintet
8.50.—Entr'acte La Belle Pierrette Foulds
9.30.—Entr'acte S.B. from London.
1.1.—MARRIED LIFE
(Donald Edwards)
A Farce in One Act
10.30.—Close down

SATURDAY, March 28th.

3.45-3.46.—The Station Trio
5.15-6.0.—CHILDREN'S CORNER
6.0-6.15.—"Teens' Corner"
7.0-12.0.—Programme S.B. from London.

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Also the "New" Junior
de Luxe with highly
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wood horn. £3 5 0

50/- "New" AMPLION JUNIOR

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Truth's Remarkable Report on the New "Direct" Way of Learning Languages.

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So says the famous journal *Truth* in a remarkable report on the new "direct" method of learning French, German, and Spanish.

The method investigated by *Truth* is directed by correspondence by the well known Pelman Languages Institute.

This method enables you to learn French, Spanish, and German in Spanish, and German in German. No English is employed. There is no translation. There are no vocabularies to be memorised. Grammatical complexities are avoided. And the system of instruction is so simple that even a child can understand it.

The Path to Fluency.

The *Pelman Languages Institute* in a report entitled "The Gift of Tongues," presents to the English student a book written entirely in French or German or Spanish and enables him to read it through with complete understanding without once referring to a dictionary. From the first the student is free from the translation hindrance. He learns naturally and easily to express his thoughts directly in the foreign tongue, and for this reason his speech is fluent and idiomatic.

"The *Pelman system*," says the report, "is a well planned scheme which reveals new words as they are needed. No more than one new word is introduced at one time in any sentence, and each new word is treated so thoroughly as to ensure its being both understood and memorised before proceeding to the next. The meanings of common nouns are pictorially suggested, and the names of abstract things are introduced into the text in so subtle a manner and used in so many different contexts that their meaning is also unmistakable."

Personal Tuition.

Although the *Pelman* method of learning French, Spanish and German is taught entirely through the post, each student receives personal tuition. As *Truth* remarks—

"Despite its simplicity, the *Pelman Languages course* is very thorough, and leaves little to chance. If any loophole remains where the student may possibly go wrong, or be mystified at any point, he is speedily so. His progress is checked, his mistakes being corrected with helpful annotations, and his difficulties eliminated by one of the skilled tutors employed for this highly important work. In short, he enjoys the inestimable advantage of personal tuition, which must specially commend itself to those who have failed to learn languages through class work. By this means his personal interest, application, and in consequence govern his rate of progress, his own particular difficulties being expertly dealt with at length."

Remarkable Tributes.

Everyone who has adopted this new method is delighted with it. Here are a

few typical letters received from readers who have taken one or other of the three courses.

"I find the *Pelman* method is the best way of learning French without a teacher." (H. 082)

"By your method, which is gradual and sure, the pupil learns more in one year than in four years by the ordinary method." (S. M. 163)

"In the space of eight months I have learnt as much Spanish as I learnt French in eight years at school." (S. K. 119)

"I find it both interesting and instructive. The method appeals to me, and I shall certainly recommend it to anyone I may meet who desires to acquire a thorough and practical knowledge of the French language in a pleasant and easy fashion." (L. 111)

"Although I disliked languages in tenacity at school and did not believe they could be interesting, I decided to try your system and have found it 'perfect'—one becomes fascinated almost against one's will." (M. 008)

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"I have enjoyed my lessons very much and think the *Course* is simply wonderful." (K. 293)

"With regard to Part I, I have found this most interesting. The method employed seems to introduce one to a knowledge of the language quickly and effectively." (H. 112)

"The *French Course* is certainly a brain-worm on someone's part; although I am fairly fluent in the language there is a lot to learn even in Part I." (G. 118)

"I am very well satisfied with the result of my *French Course*. I have often tried to learn French at different times (I am 57 years old) and have tried most of the advertised systems. Yours seems to me to be the most practical and thorough. I hope you will make a great success of these *Courses*—they certainly deserve it." (C. 165)

FREE APPLICATION FORM.

To the **PELMAN LANGUAGES INSTITUTE**,
350, Bloomsbury Mansions, Hart Street, London, W.C.1.

Please send me, gratis and post free, a copy of

"HOW TO LEARN FRENCH"
"HOW TO LEARN SPANISH"
"HOW TO LEARN GERMAN"

Strike out two of these,

together with a copy of *Truth's* report entitled "The Gift of Tongues" and full particulars of the New *Pelman* Method of Learning Foreign Languages without using English.

NAME

ADDRESS

"I have found your *Course* in every way satisfactory and it has improved my knowledge of German very much indeed. The way in which all the different rules are set out makes it very easy to master the trickery of the German language. I shall have no hesitation whatever in recommending you to any who may be interested in learning foreign languages in the shortest possible time." (G. H. 130)

"I should like to say again how very interesting the two *Courses* have been to me. When I first saw your advertisement I doubted if it were possible to read the booklets which contained no word of English. But I may truthfully say that I have read and understood each one in turn, without having to consult a dictionary once." (W. 614)

"The *Course* has been a godsend to me, for I have very bad health and spend nearly all the winter in bed. Until I began to learn French with your wonderful system, I found time hang very heavily on my hands. I am delighted with the progress I have made, and even while ill I find I can both study and enjoy French by the way you teach it. I never knew anything so absolutely simple—doing away with all the drudgery in beginning a language." (L. 458)

"I have already recommended the *German Course* to one student, who has struggled for years under the old, and happily obsolete, methods, and I was able truthfully to describe your system as the only one which makes acquiring a vocabulary not merely inevitable but simply inevitable." (G. B. 122)

Hundreds of similar letters could be quoted did space permit.



This wonderful new *Pelman* method of learning French, Spanish, and German is explained in three little books (one for each language).

You can have a free copy of any one of these books by writing for it to-day (using the following coupon) to the *Pelman Languages Institute*, 350, Bloomsbury Mansions, Hart Street, London, W.C.1. State which of the three books you want, and a copy will be sent you free of charge, and post free together with a reprint of *Truth's* report on the new method.



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| Southern Memories—One Step (American Medley) - | (Savoy Orpheans) | C 183 | |
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| Poem—Waltz | (Savoy Havana Band) | | |
| "The Dollar Princess"—Waltz | (Savoy Havana Band) | B 965 | |
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| Hau-ang Melody—Waltz | (Savoy Orpheans) | B 1954 | |
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| Why did you call me wonderful one?—Fox Trot | (Savoy Orpheans) | B 1919 | |
| Go 'long Mule—Fox Trot | (Savoy Orpheans) | | |
| Dream Daddy—Fox Trot | (Savoy Orpheans) | B 97 | |
| Driftwood—Fox Trot | (Savoy Havana Band) | | |

The Gramophone Co., Ltd., 363 367 Oxford Street, London, W. 1.



Nottingham Programme.

SNG 328 M.

Week Beginning Sunday, March 22nd

SUNDAY, March 22nd

Programme S.H. from London

Programme S.H. from London

Programme S.H. from Manchester

MONDAY, March 23rd.

The Scala Picture Theatre On

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LONG RANGE AT LOW COST.

Hitherto powerful sets have been chiefly notable for their high prices.

A Loud Speaker Set, therefore, selling at **£4 10 0** must mark a distinct and economical advance in receiving equipment.

Although the Little Giant is but a two-valve set, these two valves do the work done by the three or four usually employed in the ordinary type of long range Loud Speaker Set. They also do it without the instability often found in complicated reflex circuits.

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Loudspeaker £5 7 0**

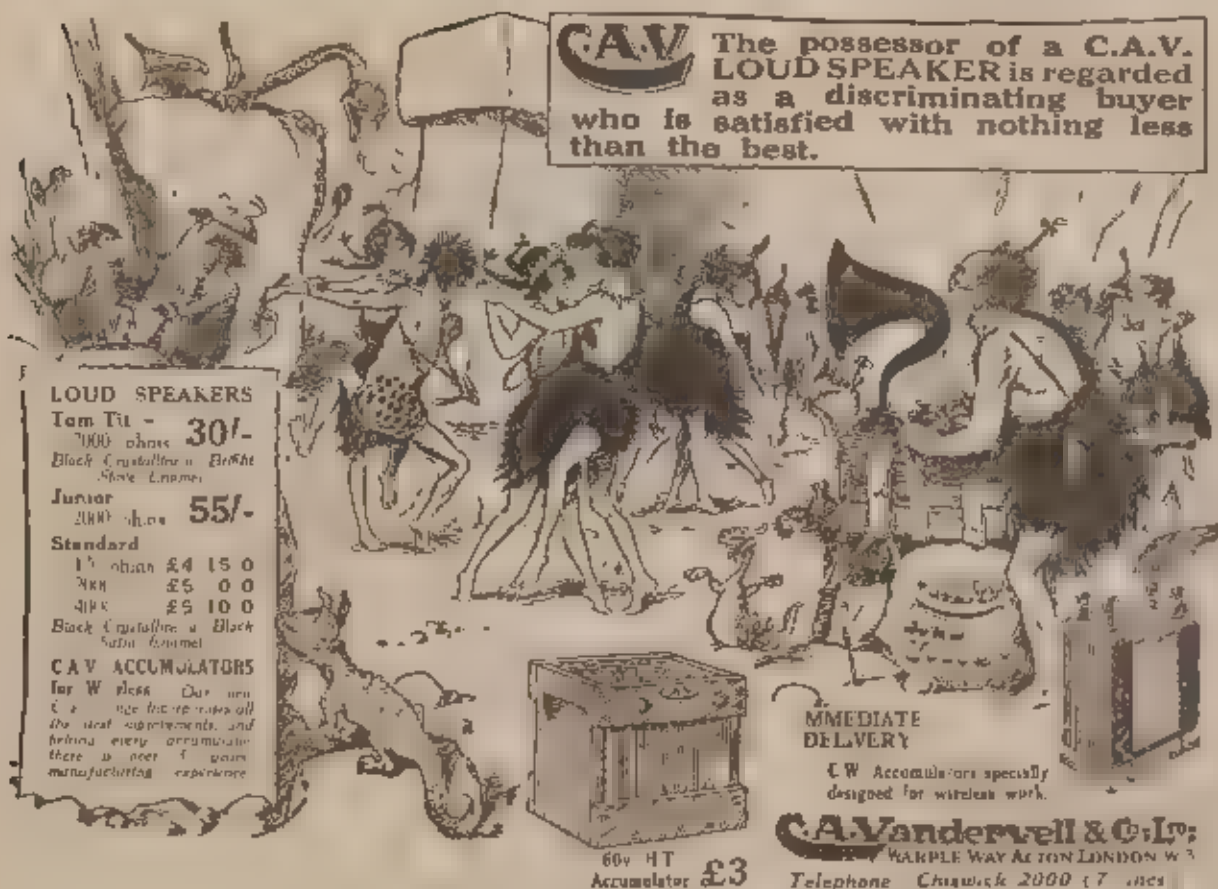
With complete wiring and
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for use. It is a most
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LOUD SPEAKER, and has
been tested and found
to be of the highest quality.

£10 5 0

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B.P.S. 100.

(Continued in column 2, page 619.)



C.A.V. The possessor of a C.A.V. LOUD SPEAKER is regarded as a discriminating buyer who is satisfied with nothing less than the best.

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 Tom Tit - 30/-
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 4MM £5 0 0
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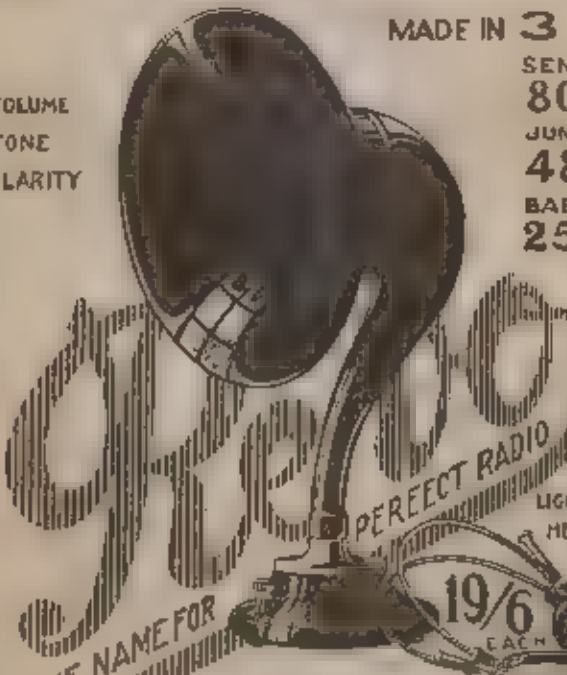
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This hearing makes no appeal to the imagination, but it graphically suggests the difference in efficiency between 7/22s and Mars. If your crystal set's volume gives you the impression that you are on the back row of the gallery—don't blame the set. Take down

the 'Mars' and for a moment you will find yourself in the front row of the stalls. You will find that every word is crystal clear. You will find that the 'Mars' is a real revelation in the world of wireless. It is a real revelation in the world of wireless. It is a real revelation in the world of wireless. It is a real revelation in the world of wireless.

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 Wellington Works, Wellfield Road, Preston. Established over 40 years.
 Telephone 44, 45, 46

Plymouth Programme.

5PY 338 M.

Week Beginning Sunday, March 22nd.

SUNDAY, March 22nd.

7.45-8.30. } Programme S.B. from London
8.30-9.0. }
9.10-10.45. } Programme S.B. from Manchester

MONDAY, March 23rd, and WEDNESDAY, March 25th.

11.30-12.30.—Gramophone Record.
1.30-4.30.—Ernest Manning and his Orchestra relayed from the New Palace Theatre.
Vocalist: Dorothy Lindein (Soprano).
6.0-6.30.—WOMEN'S TOPICS.
6.30-6.50.—CHILDREN'S CORNER.
7.10-8.30.—Programme S.B. from London.
8.30-9.0.—Mr. H. R. Smith on "The Lure of the Press."

TUESDAY, March 24th.

7.45-8.30.—Ernest Manning and his Orchestra.
8.30-9.0.—WOMEN'S TOPICS.
9.10-10.45.—CHILDREN'S CORNER.
11.30-12.30.—Mr. F. J. Leese on "The Story of the West of England" (8).
7.0-11.0.—Programme S.B. from London.

THURSDAY, March 26th.

7.45-8.30.—Albert F. J. Brook and his Trio, relayed from the Royal Hotel.
8.30-9.0.—WOMEN'S TOPICS.
9.10-10.45.—CHILDREN'S CORNER.
6.50-11.0.—Programme S.B. from London.

FRIDAY, March 27th.

3.30-4.0.—Tales to Schools: Mr. Henry Stone, "How Leather is Made."
Musical Interlude: Mr. F. N. Charr, "The Story of the Ship."
4.0-5.0.—Albert F. J. Brook and his Trio.
5.0-6.10.—WOMEN'S TOPICS.
6.10-7.10.—CHILDREN'S CORNER.
7.10-8.30.—Mr. J. H. Thomas, M.C. Lab. Mary, "The Story of the Ship."
8.30-9.0.—Programme S.B. from London.

SATURDAY, March 28th.

7.45-8.30.—Albert F. J. Brook and his Trio.
8.30-9.0.—WOMEN'S TOPICS.
9.10-10.45.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

"5PY'S" Birthday Party.

OUR FIRST ANNIVERSARY.

7.45-8.30.—Mr. F. J. Leese on "The Story of the Ship."
8.30-9.0.—Mr. F. J. Leese on "The Story of the Ship."
9.10-10.45.—Mr. F. J. Leese on "The Story of the Ship."
10.0.—THE ROYAL HOTEL DANCE ORCHESTRA, relayed from the Assembly Rooms.
11.0-1.0.—THE SAVOY BANDS. S.B. from London.

**Cash Prizes
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THE one principal factor that determines the length of life of any valve is the temperature at which the filament is run. If such a discovery were possible, a "cold" valve requiring no heat from electric batteries or otherwise—to drive off its electron stream would possess an indefinite life.

* * * * *

It was with this thought at the back of our minds that we set about designing the Wuncell Valve. At all costs filament temperature must be kept down to a very minimum. That our efforts have been crowned with complete success can be gauged from the fact that when the Wuncell is working in daylight its glow is practically invisible, while even in the dark it is merely comparable to the dull red embers of a dying match.

* * * * *

The Wuncell Valve gives exceptional results because it has been built upon radically different lines. Instead of obtaining low consumption by thinning down the wire used in the filament at the risk of fragility, the Wuncell filament has been specially manufactured to throw off a greatly increased electron emission. As a result considerably less heat (or battery current) is required to operate it.

* * * * *

Before you buy your next Valve be sure to see the Wuncell. Examine the filament for yourself—compare it with any other Dull Lumier and you will readily understand why it has such a phenomenally long life. After all, it is the length of time that a valve lasts that will count most with you.



W.1 For use in all
Amplifiers.
W.2 With re-arranged
filament for
long distance
transmission.
18/- each

Fitted with automatic
temperature control
to prevent overheating
and to insure
long life.

W.R.1 Corresponding
type to W.1
W.R.2 Corresponding
type to W.2
20/- each



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Dull Lumier
Wuncell Values

Advertisement of A. C. Cossor Ltd., Highbury Grove, N.5

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L1477 *Angela Cavarero-Thorn* With Piano and Organ
Melodious Guitars, etc.

The Kedroff Quartette (Unaccompl.)

12 inch Double Sided, 7s. 6d.

- L1577** *Surge of the Vagabonds* - In Russian
Oh! Tugboat (N. Wagner, Berlin) - In Russian
14 inch Double Sided, 5s.
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Oh! Tugboat (N. Wagner, Berlin)

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12 inch Double Sided, 7s. 6d.

- 9017** *Elizabetta* - It is enough to be Not His Wife Like a
10 inch Double Sided, 3s.

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Waltz With Me (Lullaby) - J. H. Squire Instrumental Octet
3551 *Waltz With Me (Lullaby)* - J. H. Squire Instrumental Octet
3559 *Waltz With Me (Lullaby)* - J. H. Squire Instrumental Octet

Ronald Gourlay, Entertainer

10 inch Double Sided, 3s.

- 3548** *The Bessie Polka* - Whistling Solo
Give Me a Place in London - Song at the Piano

Details of other Famous Broadcast Artists
on Columbia Records will appear on this page.

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The NEW Columbia Gramophone

The Great British Gramophone
Invention—A Revolution in Tone.

Sir HENRY
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"I consider this instrument
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the advancement of music
since the original invention
of the gramophone itself."

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Choose a COLUMBIA

Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, March 22nd.

SUNDAY, March 22nd.

3.00-3.15. *from London*
 8.00-8.15. *from London*
 9.15-9.30. *from London*

MONDAY, March 23rd, to THURSDAY, March 26th

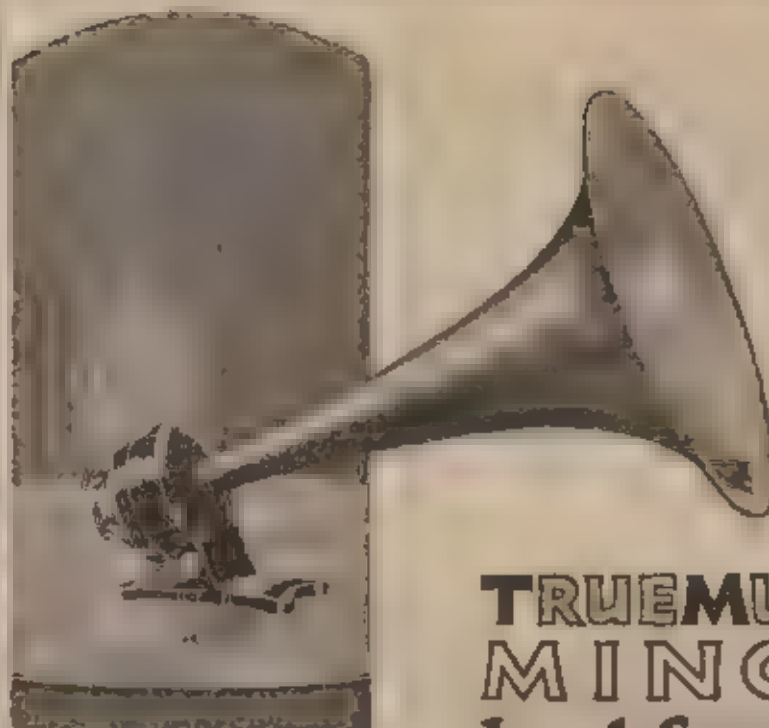
1.00-1.15. *from London*
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 11.00-11.15. *from London*
 11.30-11.45. *from London*
 12.00-12.15. *from London*
 12.30-12.45. *from London*

FRIDAY, March 27th.

11.30-12.30. Gramophone Records
 1.00-1.15. Mr. W. Percival Westell, F.L.S.,
 Wonderland Nature Talks—(6) "The
 Songs of a New Year"
 1.30-1.45. Orchestral Music, relayed from the
 Grand Hotel
 2.00-2.15. Chamber Music by the Yorkshire
 String Quartet, relayed from the Grand
 Hotel
 2.30-2.45. *from London*
 3.00-3.15. *from London*
 3.30-3.45. *from London*
 4.00-4.15. *from London*
 4.30-4.45. *from London*
 5.00-5.15. *from London*
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 8.00-8.15. *from London*
 8.30-8.45. *from London*
 9.00-9.15. *from London*
 9.30-9.45. *from London*
 10.00-10.15. *from London*
 10.30-10.45. *from London*
 11.00-11.15. *from London*
 11.30-11.45. *from London*
 12.00-12.15. *from London*
 12.30-12.45. *from London*

SATURDAY, March 28th.

1.00-1.15. *from London*
 1.30-1.45. *from London*
 2.00-2.15. *from London*
 2.30-2.45. *from London*
 3.00-3.15. *from London*
 3.30-3.45. *from London*
 4.00-4.15. *from London*
 4.30-4.45. *from London*
 5.00-5.15. *from London*
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 6.30-6.45. *from London*
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 8.00-8.15. *from London*
 8.30-8.45. *from London*
 9.00-9.15. *from London*
 9.30-9.45. *from London*
 10.00-10.15. *from London*
 10.30-10.45. *from London*
 11.00-11.15. *from London*
 11.30-11.45. *from London*
 12.00-12.15. *from London*
 12.30-12.45. *from London*



TRUEMUSIC MINOR Loud Speaker 21/-



T.M.C. No. 2 Headphones
4000 ohms, 19/6.



T.M.C. No. 3 Lightweight
Headphones 4000 ohms.
Weight only 6½ ounces 22/6

The "Minor" reproduces all kinds of Broad
casting perfectly. It will do full justice to the
most elaborate set, and will get the best out of
a small one.

Its performance will delight you.

All the family can enjoy Broadcasting for the
cost of one pair of phones.

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

The resistance is 2,000 ohms.

If you cannot get a "TrueMusic Minor"
Loud Speaker at your favourite Wireless Shop,
we will supply you direct.

For "DX" working or a crystal set, T.M.C.
Headphones are just what you want; sensitive
and clear toned. They are comfortable to wear
and are only 19/6 for only the best
value in their class. Remember that all T.M.C. apparatus carries a
twelve months' guarantee.

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| TrueMusic Standard | 5 0 0 |
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There is never a disappointed Sylverex purchaser; our most rigorous system of triple-testing makes it impossible for a faulty Crystal ever to be labelled "Sylverex." Not only is Sylverex sensitive *all over and right through*, but it is also *consistently* sensitive, so that whether you buy Sylverex in the Strand or in Edinburgh, or *anywhere*, you always get a *picked specimen*. Thus every Sylverex User becomes our Ambassador—spreading the news of Sylverex amongst his friends, and even, as *this* writer has done, telling his local *Dealers* about it, too.

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at this morning and told him the result of my trial, and that see others during the week. For I think that others should know a good thing. It means a lot to me as my hen-bow not let me go on a night and see. We was a very nice pleasure. I shall let all my wireless friends know that I have found a Winner.



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A book for any concert-goer, pianist, or gramophonist, providing a simple historical summary of the period from the 16th century to Beethoven. The book contains brief illustrated biographies of the leading composers of each period, extensive lists of gramophone records, pianola rolls and printed music illustrating every composer and period treated, full Bibliographies, etc. 6s. net.

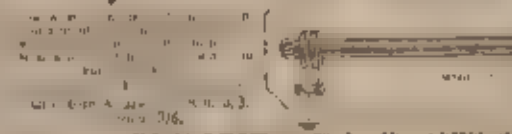
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Stoke-on-Trent Programme.

6ST 306 M.

Week Beginning Sunday, March 22nd.

SUNDAY, March 22nd.

- 3.0-4.0 Programme S.B. from London
- 8.1-9.0 A Simple Service relayed from St. Albans
- 9.1-10.0 Programme S.B. from Manchester

MONDAY, March 23rd, to WEDNESDAY, March 25th, and SATURDAY, March 28th.

- 1.0-1.30. Mid-day Concert (Tuesday)
- 3.0-4.30. The Majestic Cinema Orchestra
- 5.0-6.0. CHILDREN'S CORNER
- 6.30-6.55. Instructions in the Morse Code
- 7.0 onwards.—Programme S.B. from London
- 10.0-11.0. Spanish Talk S.B. from Manchester

THURSDAY, March 26th.

- 3.30-4.30. Gramophone Records of the week
- 6.0-6.0. CHILDREN'S CORNER
- 6.30-6.50. Instructions in the Morse Code
- 6.50-11.0. Programme S.B. from London

FRIDAY, March 27th.

- 12.30-1.30. Mid-day Concert
- 3.0-4.0. Transmission to Schools. Mr. J. H. Buckett, "Architect"
- 4.30-5.0. The Majestic Cinema Orchestra
- 5.0-6.0. CHILDREN'S CORNER
- 6.30-6.50. Instructions in the Morse Code
- 7.0-7.30. THE OTTORIES CHORAL SOCIETY
Conductor—CARL OLIVER.
Trio.
Trio in D Minor (Part I.), Op. 32. Brahms.
Choral Society.
"God Sends the Night" ... Somerville (11).
"Sing Morn" ... Spofforth (11).
"Buckingham Palace" ... Woss-Newton.
Laurie Stanger.
8.0. Gertrude Cotton.
"April, My April" ... Vincent Milligan (1).
"Altho' Though be Silver Moon" ... Lohr.
"Butterfly Wings" ... M. Phillips.
8.10. Trio.
Trio in D Minor (Part II.) ... Arensky.
Choral Society.
"I Would I Were the Glow Worm" (London ... Rhodes (11).
"Miracle's Song of Hope" ... Adams.
"Love the Miracle" ... Challinor.
8.30. M. ...
Polonaise in A Flat ... Chopin.
8.35. Gertrude Cotton.
The Jewel Song ... Faust ... Arnold.
Lament and Song ... Mascagni.
8.45. Trio.
Trio in C Minor (Part I.), Op. 68 ... Mendelssohn.
9.10. Choral Society.
"The Tide Runs" ... Adam Caras (11).
"The Beacon" ... Jerry Fletcher (11).
"Rise and Shine" ... "God" German.
9.20. "Serenade Melancolique" ... Tchaikovsky.
"La Focierie" ... Couperin Kreisler.
9.30-10.0.—Programme S.B. from London.
10.0. Choral Society.
"Maritana" ... Wallace.
"The Long Day Closes" ... Sullivan.
10.12. Gertrude Cotton.
"Happy Day" Henderson (1).
"Don't Hurry" ...
10.17. Trio.
Trio in C Minor (Part II.) ... Mendelssohn.
10.30.—Close down.



More than 40,000 titles were suggested for this wonderful picture.

THE immense and totally unexpected response to our simple little Competition has caused us no little embarrassment. Many of the titles are so clever and so appropriate that it has been necessary for us to delay until next week our decisions.

Certainly the fact that such a large number of readers of "The Radio Times" have taken the trouble to write to us is a positive proof of the esteem in which BROWN Wireless Headphones and Loud Speakers are held throughout the whole country.

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ON THE
NORFOLK BROADS



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[illegible]

We will also have information
that help you with information
and advice.

1. Name of owner: 218 East 19th St. Apt. 19
 2. Address: 19th St. Apt. 19
 3. City: San Francisco
 4. State: California
 5. Zip: 94103
 6. Phone: 415-398-1234
 7. Date: 10/1/78
 8. Signature: [Signature]
 9. Printed Name: John Doe
 10. Title: Owner
 11. Address: 19th St. Apt. 19
 12. City: San Francisco
 13. State: California
 14. Zip: 94103
 15. Phone: 415-398-1234
 16. Date: 10/1/78
 17. Signature: [Signature]
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 192. City: San Francisco
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 194. Zip:

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Swansea Programme.

6SX 485 M.

Week Beginning Sunday, March 22nd.

SUNDAY, March 22nd.

3.15-5.30. } Programmes S.B. from Cardiff
5.30-6.0. }
6.0-10.45. } Programmes S.B. from London

MONDAY, March 23rd.

3.0-4.0. The Castle Cinema Orchestra, relayed from the Castle Cinema, Musical Director, Jack Arnold
5.0-5.15. WOMEN'S TOPICS
5.15-6.0. CHILDREN'S CORNER
7.0-10.30. Programmes S.B. from London.

TUESDAY, March 24th.

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

WEDNESDAY, March 25th.

7.0-4.0. The Castle Cinema Orchestra.
5.0-5.15. WOMEN'S TOPICS.
6.0-6.15. CHILDREN'S CORNER
7.0-10.30. Programmes S.B. from Cardiff

THURSDAY, March 26th.

3.0-4.0. Gramophone Records.
5.15-6.0. CHILDREN'S CORNER
6.50-11.0. Programmes S.B. from London.

FRIDAY, March 27th.

3.0-4.0. Gramophone Records.
5.0-5.15. WOMEN'S TOPICS.
5.15-6.0. CHILDREN'S CORNER
7.0-7.30. Programmes S.B. from London
W. H. HOARE'S ORCHESTRA
MAURICE FAIT'S DRAMATIC COMPANY
MAYNARD ELLIS FRANKLIN (Soloist)
7.30. Orchestra.

March 28th
The Castle Cinema Orchestra
March 29th
The Castle Cinema Orchestra
March 30th
The Castle Cinema Orchestra
March 31st
The Castle Cinema Orchestra

7.55. Dramatic Company
WIDOW
A One-Act Play by Herbert Swore.

Scene: Mrs. Smith's Living Room in 1, Mervaby's Rents, Drury Lane
6.20. Orchestra
March 31st
The Castle Cinema Orchestra

March 31st
The Castle Cinema Orchestra
March 31st
The Castle Cinema Orchestra
March 31st
The Castle Cinema Orchestra

8.45. Life and Death
"Be Still, Blackbird"
8.55. Dramatic Company
"Noble Oblige" (A Dialogue for Women) Vera Bringer

9.10. Orchestra
Sut: "Tales by Moonlight"

9.30. WEATHER FORECAST and NEWS.
S.B. from London.
ST. MARTIN STOCKMAN. S.B. from

Loren News
Orchestra
Melinda Argentina, "El Suro"

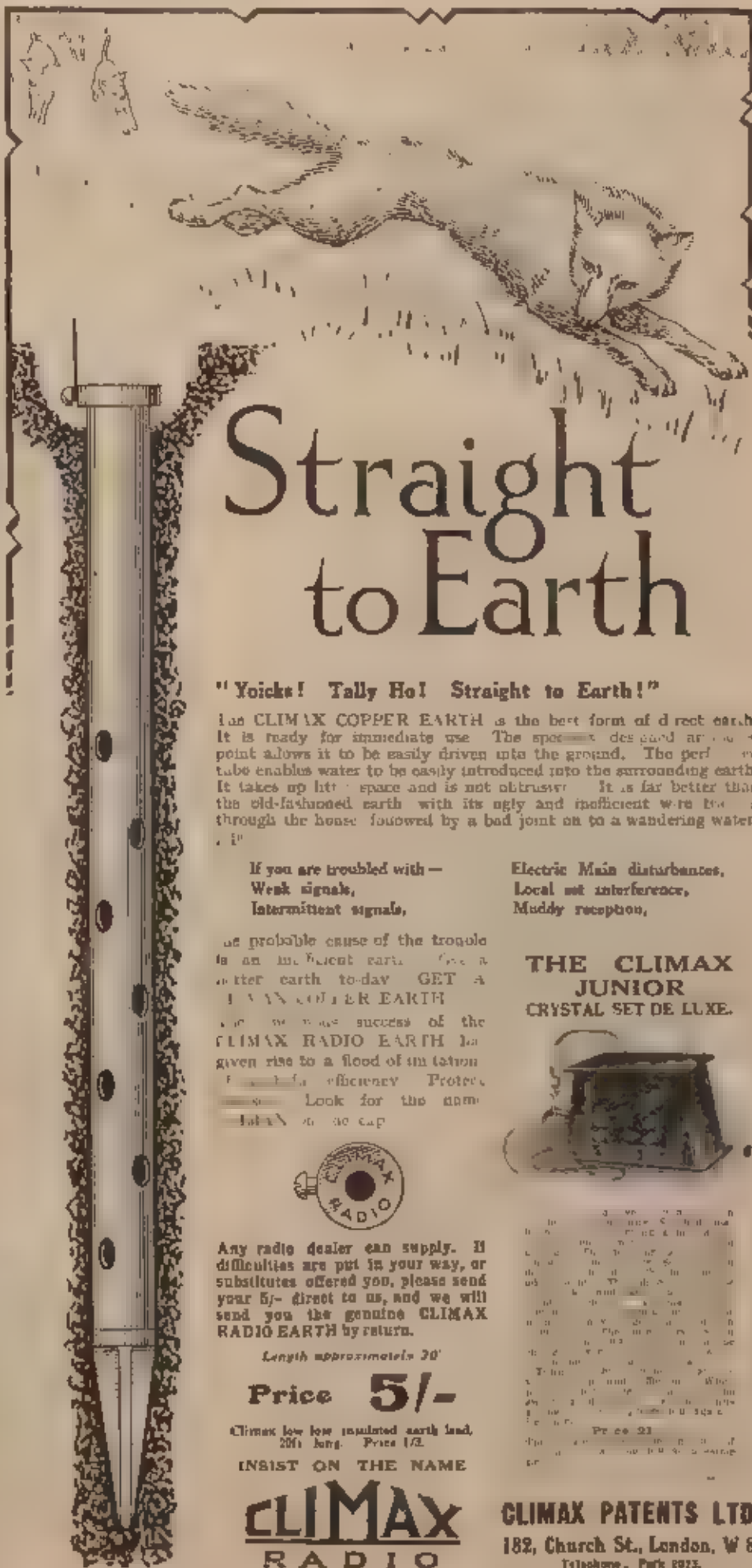
10.1. Mazurka, "La Boulangerie"
Madame Elie Primmey
If Thou Wert Blind"

10.20. Dafydd y garreg wen"
Orchestra
Festrol "Salut"

March, "Down of Freedom"
10.30. Close down.

SATURDAY, March 28th.

3.0-4.0. The Castle Cinema Orchestra
5.15-6.0. CHILDREN'S CORNER
7.0-12.0. Programmes S.B. from Cardiff



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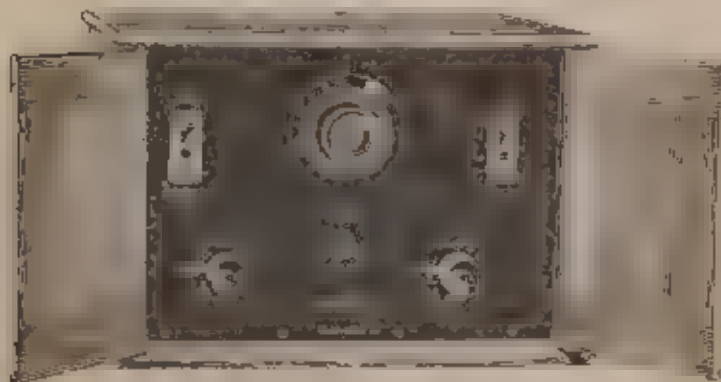
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Dundee Programme.

to show "Mignon"). Thomas
(+ Faint)
is Retiring

FRIDAY, March 2nd

SATURDAY, March 28th
 7:30 P.M. Concert V. —
 8:15 P.M. — CHILDREN'S DEPT.
 7:0-12:0. Programme R. H. from Glasgow

(Continued from page 143)

Selection, "The Shamrock" or, *Mephileto*.
1, 30.—(Lash down)

SATURDAY, March 28th
 3.0 3.30 Gramophone Record
 4.0 4.30 WOMEN'S FASHION
 5.30 6.0 CHILDREN'S CORNER
 6.15 WEATHER FORECAST & NEWS
 8.0 from London
 10.0 To K. Luca, News
 7.30 12.0 Programme 8.0 from London

(Contd. from page 154)

Ida Sargent,
Foolish Questions " . . . Harrison (H)
Soft as Oil Looks " Lyser (L)
Trio
Two in E Flat Major, Op. 1 No. 1 Beethoven
Mabel Clowe
Mine & Mine "
Two Trained Eyes " J. Perry Elliott
Freddy Butter-
Cats & Dogs in the Throats
97c - - - - - Perry Elliott
10c - - - - - Trio
Two in E Flat Major, (Rondo) .. Beethoven
Ida Sargent

Molto Marcha
Harry Henson
The Bearing Even Macdowell, J.
The Bold, Unfathomable Chorus
When a Maiden Takes Your Fancy
I, Seamus
Medea's Revenge
Medea's Revenge
Medea's Revenge

SATURDAY, March 26th.
 2.15 & 4.15. The Opera Picture Theatre Orchestra
 o n t h e C H I L D R E N ' S C O R N E R.
 o n t h e M r. Frank Heath ('John o' Trent',
 Outdoor Topics.
 7 P. & 2 Q.—Programme S.B. from London.

HERBERT A. CARR, THE
PHIL ROWLANDS Soprano
TOM KINNIBURGH Bass

7.35. Overture, "Overland" Orchestra.
B.O. Selection, "Sylvia" Delibes T.
B.15. Tom Kinnburgh
 "Waltz These Sacred Bowers" ("The Magic Fute") Mozart
 "Youth" Liza (1)
 The Lea Rig" Trad and (2)
B.20 Petite Suite "Debussy
 En Balcon": "Ave desquits": "A Dance of Deight": "Song of the Lotus Lily"
B.40. Sophia Rowlands
 "The Throat" M
 "Can the Yores see the knowes"
 "Witout a Mile o' Ede" Trad
 "Lough Troon"
B.50. Suite, "Where the Rainbow Ends"
B.6. Tom Kinnburgh
 "Bonnie Dundee" Trad and (25)
 "Honour's Footstap"
 Kennedy Russell (1)
B.15 Orchestra
 "Vine Women and Song" Stacks
 "With Sword and Lance" Stacks
B.1 ER FLACCAST and NEWS
 Topical Talk. S.B. from London
 Local News.
10.1—THE SAVOY BANDS. S.B. from London
 Close down

(Continued from page 667)

8.55. "A MACK TRIAL"
The Judge
The Jury
The Counsel
A Policeman.
A Maid-servant
The Criminal (A Violent Oscillator).
The sketch will be in two scenes which are
0.30 - WEATHER FORECAST and NEWS.
S.B. from London
T. and T. S.B. from London
MARSHALL: "Station Tapes."
Dorothy King
Serenade "Hotten"
10.10. 11.0 - THE SAVOY BANDS. S.B. from London.

FRIDAY, March 27th.

The Station Pianoforte Trio
Book to Schools, Mr W. J. M.
N. S. B. Society Board.
Mr James N. S. B. from London

SATURDAY, March 28th.
3.0-4.0.—The Stat on Pinnofort's Tho.
5.0-6.0.—CHILDREN'S CORNER
7.0-8.0.—Programme & B. from London

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| 1.2 | 2 | 90 | 22 |
| " | 4 | " | 45 |
| 3.7 | 2 | 160 | 60 |
| " | 4 | " | 80 |
| " | 6 | " | 97 |
| " | 6 | " | 98 |

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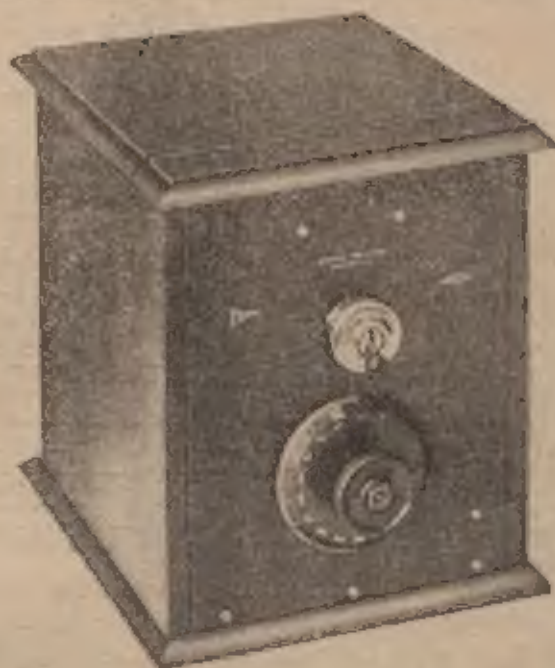
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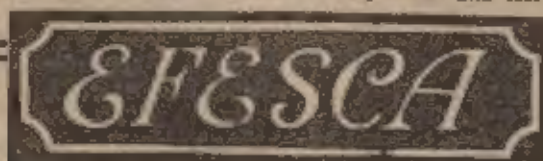


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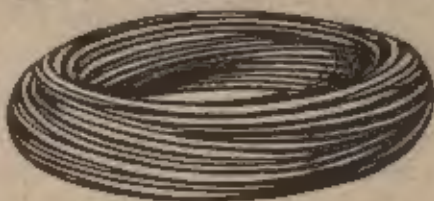
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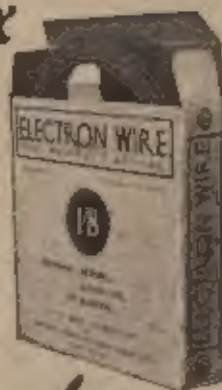
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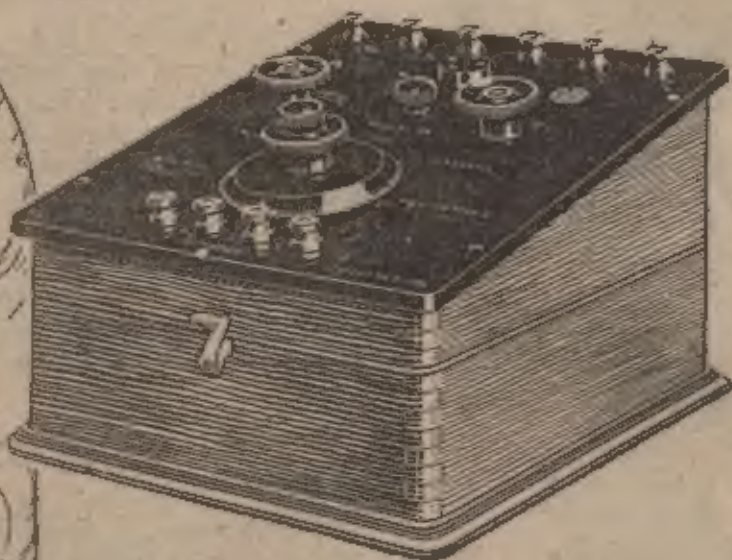
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