



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing
SUNDAY, MARCH 2nd.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
SHEFFIELD (Relay)	

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

A GREAT many men, when asked if they are musical, hasten to deny it; some do so almost as if the question imputed a deformity, or a bad habit. Perhaps it is because they are afraid they may later be asked to sing or to play some hopeless accompaniment for someone else. And yet one finds that most men sing in their bath, most women hum at their work, most boys whistle in the street. All men find that music has charms, and the human being in whom the sense of rhythm and the charm of sound is lacking is almost a monstrosity.

Music is the common property and common enjoyment of man. It is one of his rare delights: one of the chief means for the humanizing and uplift of the species. The lower animals usually dislike it. Dogs howl at it. Cats become restive and protest. True, cats have a music of their own, but not of an elevating kind, though often heard on elevated spots. Caterwauling elevates nothing but boots and water-jugs.

Music is a kind of Esperanto, a universal language. Britishers who cannot understand a word of French or German or Italian or Russian can yet revel in the music composed by these nationals. Foreign languages need to be translated, foreign music does not; indeed, to the average musical being there is no foreign music. Music ignores the barriers of race and language that divide mankind: it speaks so as to go direct to the understanding and the heart.

I like to think that wireless, as with music, is supra-national, a word coined, I believe, by Lord Cecil to indicate that which is above not only nationality, but something more even than international. Like music, wireless ignores the puny barriers which estrange mankind. It overleaps or passes through mountain ranges, and takes whole continents in its stride. Not only is space annihilated, but ideas of time vanish.

It is, therefore, fitting that wireless should be the medium for the transmission of music, especially when it is from nation to nation. Each of the two is by itself a kind of vehicle for international understanding. But when they are joined, when the burden of wireless from one country to another is melody, the result should be harmony indeed. The part which wireless will play in drawing sundered people together is, perhaps, not yet fully understood.

We have heard statements to the effect that broadcasting is harming the musical profession. Most of us here are lovers of music, and as such we should immensely regret any harm of the kind indicated. Even if it were actually proved, we could not exclude music from our programmes, but apart from this, we are all convinced that not only is the objection without foundation, but that, on the contrary, the broadcasting of music is doing a great deal to bring a taste for music into quarters hitherto unreachd.

From the days when King Saul threw a javelin at his young harpist, and missed, there have been multitudes in every country who were bored by "high-class" music, although there is also music of a very high standard which appeals to all. I believe there is a reason. The man in the street thinks he is not musical, because he is bored by certain concerts. What he thinks he wants is a tune that he can hum; "Something like this," he says, and then he hums the latest jazz craze. Now there is a tune in all music, even the most classical, but it may take a bit of training, or, if you like, familiarity with the piece to catch it. If this same man in the street hears a good piece, often enough he will begin to like it, perhaps in spite of himself.

(Continued overleaf in column 3.)

Lady Anne's Secret Song.

The Story of "Auld Robin Gray." By A. B. Cooper.

AMONG "one-poem poets" Lady Anne Lindsay must find an honoured place by virtue of her fine ballad, "Auld Robin Gray." She wrote it in her twenty-first year, and thereafter, with the exception of a continuation of the ballad, intended to give it a "happy ending," she is not known to have written any other verse.

When Lady Anne, who was then known by her married name of Lady Anne Barnard, had reached the age of seventy-three, Scott's

When the sheep are in the fauld, and the
kye come hame,
And a' the weary world to rest is gane,
The waes of my heart fa' in showers frae
my e'e,
Unken'd by my gudeman, wha sleeps
sound by me.

Young Jamie loo'd me weel, and he
sought me for his bride;
But saving ae crown-piece, he'd naething
else beside.
To make the crown a pound, my Jamie
gaed to sea;
And the crown and the pound, O they
were baith for me!

He hadna been gane a twelvemonth and
a day,
My father brak his arm, our cow was
stown away;
My mother she fell sick—my Jamie was
at sea—
And Auld Robin Gray came a-courting
me.

My father argued sair—my mother didna
speak,
But she look'd in my face till my heart
was like to break;
They gied him my hand, but my heart
was in the sea;
And so Auld Robin Gray, he was gudeman
to me.

I hadna been his wife, a week but only
four,
When mournfu' as I sat on the stane at
my door,
I saw Jamie's ghaist—I couldna think it
he,
Till he said, "I'm come hame, my love,
to marry thee!"

O sair, sair did we greet, and mickle say
of a':
Ae kiss we took, nae mair—I bad him
gang awa.
I wish that I were dead, but I'm no like
to dee:
For O, I am but young to cry, Wae is
me!

"Pirate" was published, in the year 1823. If my readers will take down their copy of this volume of the Waverley Novels, and will turn to Chapter XXVI, they will find that it opens like this:—

"Nae langer she wept—her tears were a' spent—
Despair it was come, and she thought it
content;
She thought it content, but her cheek it grew
pale,
And she droop'd, like a lily broke down by the
hail.

Continuation of Auld Robin Gray.

The condition of Minna much resembled that of the village heroine in Lady Anne Lindsay's beautiful ballad.

That verse-heading and opening to a chapter of the newest Waverley Novel made literary history. Scott was still "the Great Unknown," but he was not the only "unknown." Up to that moment this great lady, who moved in the highest society and had long resided in

London, had considered the authorship of "Auld Robin Gray" a secret, except to the members of her own family.

Captain Basil Hall, a literary contemporary of Scott, says in his journal, referring to a visit he paid to Scott: "In the course of our walk, Scott entertained us much by an account of the origin of the beautiful song: 'Auld Robin Gray.' It was written," he said, "by Lady Anne Lindsay, now Lady Anne Barnard. She happened to be at a house where she met Miss Saff Johnstone, a well-known person, who played the air, and accompanied it by words of no great delicacy, whatever their antiquity might be; and Lady Anne, lamenting that no better words should belong to such a melody, immediately set to work, and composed this very pathetic story."

"Steal the Cow!"

As there was some doubt about the authorship, however, Scott wrote to Lady Anne to know the truth, and her letter to him, which Lockhart quotes in his "Life," is one of the most charming of its kind in literature:

"Robin Gray, so called from its being the name of the old herd at Balcarras, was born soon after the close of the year 1771. My sister Margaret had married and accompanied her husband to London; I was melancholy, and endeavoured to amuse myself by attempting a few poetical trifles. There was an ancient Scotch melody, of which I was passionately fond. . . . I longed to . . . give to its plaintive tones some little history of virtuous distress in humble life, such as might suit it.

"While attempting to effect this in my closet, I called to my little sister, now Lady Hardwicke, who was the only person near me: 'I have been writing a ballad, my dear; I am oppressing my heroine with many misfortunes. I have already sent her Jamie to sea—and broken her father's arm—and made her mother fall sick—and given her Auld Robin Gray for a lover; but I wish to load her with a fifth sorrow within the four lines, poor thing! Help me to one.'

"'Steal the cow, sister Anne,' said the little Elizabeth. The cow was immediately lifted by me, and the song completed."

Wireless and Music.

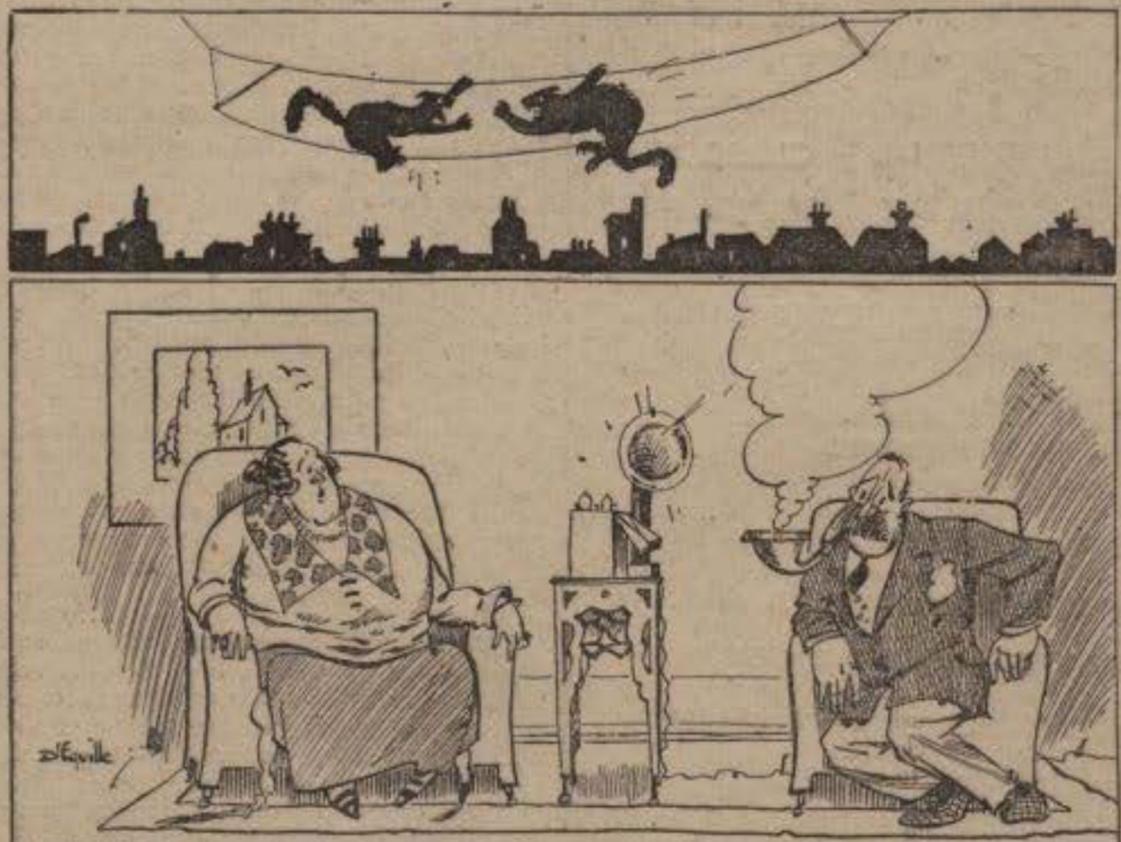
(Continued from the previous page.)

This is where wireless comes in to help him. It gives him, night after night, a large variety of pieces from among the world's best composers. With a little advice or a little judgment he can train himself in the enjoyment and appreciation of the particular kind of music which appeals to him. The natural result will be that he will gradually come to have favourite pieces and songs and kinds of music, and will be readier than ever before to take the opportunity of attending concerts where his favourites are to be heard, and where he will also have the companionship of large audiences.

Music is not like a funny story—once heard, never the same again. On the contrary, the oftener one hears the best music, the more it grows on one. We say that by popularizing good music, wireless is doing an important service to the musical world, and one which an increasing number in the profession are glad to acknowledge.

The experiments which we are about to make with a high-powered station—ten to fifteen times more powerful than existing British Stations—on a wave-length of 1,600 metres seem to have caused some anxiety to owners of crystal sets. We assure them, however, that the facilities and service which they at present obtain from our existing stations will not in any way be interfered with. The object of the scheme is to devise a means of sending wireless cheaply to the homes of thousands who, at present, cannot be served by the company.

If the experiments are successful and the station is erected, crystal set users with really satisfactory apparatus in Gloucester, Cheltenham, Bath, Salisbury, Winchester, Swindon, Oxford, Warwick, Rugby, Coventry, Northampton, Peterborough, Huntingdon, Cambridge, Norwich, Ipswich, Colchester, Canterbury, Guildford, Reading, Basingstoke, and the whole of the Eastern and Southern coastal towns from Hunstanton, in Norfolk, to Bournemouth, in Hampshire, will be able to receive broadcast programmes. At the present time, it would be financially impossible to serve all these "deaf areas" by a system of local relay stations.



"This modern music is too advanced for me, John."

Readers' Humour.

Funny Stories Told by Listeners.

IN recent issues of *The Radio Times* readers were asked to send accounts of funny things they had seen and heard in connection with wireless. This week we print a further selection, for which payment will be made:—

One evening, while we were listening, it was announced that "in two minutes the Mayfair singers will sing 'Down in a Flowery Vale,' 'A Ballad when at Sea,' 'Tom, the Piper's Son,' and 'Sweet and Low.'"

A relation, who was listening for the first time, turned to me and exclaimed: "How very clever these wireless people must be if they can sing all those songs in two minutes!"—C. ALLAN, West Ealing.

Her Idea.

I was recently at the house of a friend, who had invited an elderly aunt to listen for the first time in her life. We were all comfortably seated round, when the music began to get very faint. This greatly annoyed my friend—especially on this auspicious occasion—and he irritably remarked: "Just look at that! The juice is running out!"

To which his aunt exclaimed: "Dear me! It'll ruin this beautiful carpet!"—W. T. FARRANT, Croydon.

An acquaintance came to listen and asked about the names of the various parts of the set, after his curiosity had been satisfied on numerous points, he said, "Now what I want to see is the wave-length; which is that?"—J. E. ODREY, Croft, near Leicester.

"Hearing the King."

A small boy recently had his first experience of listening while on a visit to his uncle. At "close down" time, his aunt had the 'phones on, but took them off just as the National Anthem was about to be played.

"Come on, sonny," she said, "and hear 'the King.'"

"What is he going to do?" asked the youngster in surprise.—H. B. WARD, Evenwood.

A friend who came to see me while I was readjusting my aerial noticed that the wire had a pronounced slope.

"Wouldn't the waves slip along the wire better," he said, "if you were to give it a good greasing?"—H. JOHNS, Sherburn Hill, Durham.

Not "Switched On."

An old lady relation of mine has recently become a wireless enthusiast. I had assembled my set and everything was finally adjusted; but the result was not satisfactory, and I gave vent to some expressions of impatience.

"But you only took out your licence yesterday, didn't you?" she enquired.

"Yes," I answered.

"Well, then, don't be so impatient," she said, "Perhaps it has not had time to get through and they have not switched you on yet."—H. HOLLOWAY, Warrington.

The other day it was announced from Manchester Station that Miss Rachel Hunt would sing "My Heart is Weary," by Goring Thomas.

After the song, a little listener remarked "But she didn't say why she had gored poor Thomas!"—H. R. BEDLEY, Oxenhulse.

A WIRELESS DANCE.

THE members of the Port Sunlight Radio Club, who possess a multivalve receiving set using eight valves, held an experimental dance recently. The music was provided through the air by the Manchester Broadcasting Station and transmitted to a series of loud speakers fixed in a central position in one of the halls of the Staff Training College at Port Sunlight. The music came through with wonderful clearness, and was of ample volume to fill the hall.

Official News and Views.

Gossip About the B.B.C.

THE PRINCE OF WALES is to broadcast from 2LO on the 18th March at 9.0 p.m. This news will be greeted with pleasure by all listeners. It will not be the first occasion that some listeners will have heard a broadcast speech by the Prince, as in the early days of broadcasting he took an interest in its development, and broadcast a message on behalf of the Boy Scouts Movement. Last year, too, the speech which he delivered in the Birmingham Town Hall was also broadcast. On this occasion, however, his speech will be relayed to all stations, and, without doubt, the audience who will hear his voice will be the largest he has ever addressed. He will speak upon the British Empire Exhibition, and will be followed by a member of the Board of Directors of the Exhibition.

New Relay Stations.

The erection of the new Relay Station at Plymouth is proceeding satisfactorily, and the engineers hope to be testing it in the early days of March. Arrangements are proceeding with regard to the proposed new stations at Edinburgh, Liverpool, Rawdon, and Hull. During the coming week the Assistant Chief Engineer anticipates visiting Belfast for the purpose of choosing the site for the new station to be erected there. This Belfast Station will not be a relay, but will be a main Station of the Company, in the same way as the other British main stations are. Further details of this station will be announced at an early date.

A talk which should arouse great interest among all listeners is to be given on the 17th March at 4 p.m. Dr. J. A. Fleming, F.R.S., the inventor of the valve, will talk on "Wireless for the Deaf."

Manchester's Great Success.

The special concert given in the Free Trade Hall, Manchester, on the 15th inst., by the 2ZY Opera Company, augmented by the Beecham Operatic Chorus, and the 2ZY Symphony Orchestra, proved a remarkable success. It was given in aid of the Summer Camp for Poor Boys, Birkdale, and realised over £300 for their funds. The hall was packed to its utmost capacity, over 3,000 paying for admission, so great was the enthusiasm to attend this concert that those who failed to procure admission tried to rush the doors!

In Charge at Plymouth.

Mr. C. S. Goode has been appointed to take charge of the Plymouth Relay Station. During the war he controlled responsible wireless stations, including the famous wireless listening posts in "Hill 60." He was also O.C. Wireless R.A.F., Bakaritzza, Archangel, and controlled the furthest north British W/T Station during the War.

The transmitter of the new Relay Station will be 100 watt choke control, mounted all on one panel except for the 2,000 volt generator, which will be separate. The generator will be run off the electric power mains and the connections of the set will be of the usual type, special precautions being taken to avoid distortion. The aerial will consist of the usual cage type aerial, suspended from a chimney or between two 60ft. masts.

The studio will be either in the same building as the transmitter, or in a separate building. In the latter case, the two will be connected by land lines and the studio will be used for local

Children's Hour, and for local concerts once a week. In a room next door to the studio will be the amplifier for use with the microphone for the local concerts. The Post Office lines from the parent station will pass to the studio and from thence to the transmitting station for re-radiation. The studio itself will be draped in the usual manner, and adjoining there will be a waiting-room for artistes and an office for the Station Director.

At present, the estimated range for the 100 watt Relay Station is about five miles for a crystal set and eight miles for a single valve set, using a good aerial, this giving good signals in head telephones. The wave-length will be between 300 and 350 metres.

"The Magic Carpet."

On Wednesday evening, March 12th, the first of a weekly series of Travel Talks, under the general title, "The Magic Carpet," will be broadcast from the Cardiff Station. One country or people will form the subject of each Talk, which will occupy one hour, in four periods of fifteen minutes each. There will be interludes of music, appropriate, as nearly as possible, to the particular country. In certain cases native instruments and music are available. The Talks will be essentially popular in character.

Distinguished Travellers.

The co-operation of some of the most distinguished British travellers and speakers has been secured for the series, and include: *Crete* (Joseph McCabe); *Australia* (Captain Donald Maclean, C.F.); *Poland* (Prof. B. J. Wilden-Hart, M.A., Oxon., F.R.G.S.); *Holland* (Fred W. Gill, F.R.G.S.); *Mesopotamia* (Canon J. F. Parfit, M.A., Oxon.); *Czecho-Slovakia* (J. Frederick Green); *Mexico* (Lieut.-Colonel W. J. P. Benson, O.B.E.); *Portugal* (Joseph Burt, F.R.G.S.); *India* (Lieut.-Colonel S. H. Hingley); *Greece* (Ralph Darlington, F.R.G.S.); *Japan* (Prof. Wilden-Hart); *British North Borneo* (Major Owen Rutter, F.R.G.S.).

The series will be inaugurated by Major A. Corbett-Smith, R.A., the Cardiff Station Director, by a Talk on China.

Mr. John Ireland, one of the best-known of living British Composers, is to play some of his own pianoforte compositions at 2LO on the 13th March. This will be during the second of the Hours with Living British Composers broadcast from the London Station.

The Life Boat Centenary.

In honour of the Centenary of the National Life Boat Institute, the 2LO Wireless Orchestra are to give a light nautical programme on the evening of March 4th. Among the items in the programme are the famous "Songs of the Sea," by Stanford. These will be sung by Mr. Andrew Shanks, with chorus and orchestra. At 9.15 p.m., Sir Godfrey Baring, Bart., J.P., D.L., Chairman of the National Life Boat Institution, will give a talk on "A Hundred Years of Life Boat Work."

On Friday of this week, the second of a series of Symphony Concerts given at the Central Hall, Westminster, by the B.B.C. will be broadcast to all stations. On this occasion Sir London Ronald will conduct the Royal Albert Hall Orchestra, and the programme will include Sir Edward Elgar's famous "No. 2 Symphony." The full programme with Mr. Scholes' description of the music will be found on page 377 of this issue.

PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

A Surprise for the Cronies.



MISS WINIFRED FISHER.

MISS WINIFRED FISHER, who has been singing at London Station, sends me an account of an embarrassing experience that befell her not long ago. "I was to sing at the corn exchange in a small town," she says, "and on asking my way, I was directed to go up a certain little opening between some shops and to enter the first door on my right, which would lead me straight into the artiste's room."

"I did as I was told, but imagine my consternation when, on opening the door, I was precipitated down some steep steps right into the arms of the potman of the local inn! I shall never forget the expressions on the faces of the old men on the other side of the bar as they stopped spellbound at my entrance with their tankards in their hands."

Damped His Ardour.

TO give a private violin recital before Kreisler must be a trying experience, as anyone will admit; but Mr. D. F. McCallum, who did this recently, was quite at home throughout, and emerged from the ordeal with flying colours.

Mr. McCallum broadcasts from Glasgow, and his solo playing is much appreciated by listeners.

A good story that Mr. McCallum tells is the following. An amateur composer for the violin played his latest composition to an irascible professor of music.

"Don't you think that that is a really good melody?" he asked when he had finished.

"Yes. It always was!" replied the professor, with a grunt.

Wireless to Change the World.



MR. W. F. BLETCHER.

AN authority on Spain and the Spaniards is Mr. W. F. Bletcher, whose Spanish talks broadcast from Manchester are so popular. "I believe," he told me the other day, "that wireless telephony is destined to prove a stupendous unifying spiritual force which will change the whole moral outlook of the civilized world. As an example of its power for good, I may

mention that a few sympathetic remarks at the end of one of my talks led to a Spanish press notice of three columns, which must have created good feeling towards this country in the breasts of thousands of Spanish people."

"To Let the Music In."

THAT there is still a great deal of ignorance concerning wireless is evidenced of the following conversation between two men that Mr. Bletcher heard in a cinema the other day.

Said one: "No, there is no need to have poles with wires fastened to them. You can hear just the same if you have a bed mattress for an aerial."

"That's wonderful!" exclaimed the other. "But of course, you'd have to open the window wide to let the music come in, wouldn't you?"

"Yes, of course," replied the first speaker. "And that's the worst of it in the winter time."

Managing Two Thousand Concerts.



MR. FREDERIC LAKE.

AN important item on the London programme is the "Church Quartet," which is on the permanent list for Sunday work, broadcasting both sacred and secular items. It was organized by Mr. Frederic Lake, the tenor, who himself sings at 2LO. Mr. Lake began his career as a singer in the choir at H.M. Chapel Royal. Later, he studied at the Guildhall School of

Music, where he succeeded in winning the Tenor Prize.

During the war he went to France as manager and vocalist for Miss Lena Ashwell's concert parties, giving over 2,000 concerts, and continuing his work there until some time after the armistice.

An Improvisation.

MR. LAKE tells a good story concerning a famous pianist who had been entertaining his guests by playing to them. When he had finished one item, a gushing youth approached him.

"What a beautiful piece of music!" he exclaimed. "Please tell me the name of it."

"That," replied the pianist, proudly, "was an improvisation."

"Ah, of course," said the youth. "An old favourite of mine, but, do you know, for the moment I had quite forgotten its name!"

Acting at Five.

MISS MARJORIE BURNSIDE, who, besides singing on several occasions at Bournemouth, also conducts the Women's Hour every day, has been publicly acting and singing since the age of five.

At the age of thirteen, she was specially engaged to understudy the part of Cupid in *Orpheus in the Underground*, and played the part on several occasions. The late Paul Rubens wrote a special number for her for the Christmas production of *Miss Hook of Holland*, at the Prince of Wales's Theatre.

"Atishoo!"

IN later years, Miss Burnside has played in many well-known successes, and relates the following amusing incident which happened while he was touring South Africa, playing Miss Lily Brayton's part of *Zahrat-al-Kulub* in *Chu Chin Chow*.

In the cave scene *Zahrat* is discovered by Nur-al-Huda gagged and chained to a rock. In the dim half light the whole scene was usually most impressive; but one night Miss Burnside had a mad desire to sneeze and after desperate attempts to suppress it, Nature won, and with a tremendous "atishoo!" came a convulsive heaving of "the massive rock-piece" to which she was chained.

To add to her discomfiture, a tiny voice piped out from the stalls: "Mummie, is that the Strong Lady?"

SOME WIRELESS DEFINITIONS.

THE extent to which wireless is invading the schools is shown by the following amusing definitions written in the school magazine by an East Ham Technical College boy:—

- Loud speaker—Father when the rates go up.
- The receiver—The rent collector.
- Lead-in—Policeman with thief.
- Earth—What the golfer hits instead of the ball.

Puss As Bull's Eye.



MISS MARGARET STEWART.

A SINGER who is much in request at Glasgow Station is Miss Margaret F. Stewart. She possesses a soprano voice of rare quality, and she is noted for her clear diction. Miss Stewart told me a good story the other day about a little boy who had been given an air gun for a present. He called at the house of a neighbour and, on the door being opened, he asked:

"Please, Miss Brown, is your cat in?"

Miss Brown eyed him suspiciously, and then had a good look at his gun, and replied: "Yes, the cat is in. What do you want with it?"

"Please," replied the young hopeful, "I want my dart!"

Very Cautious.

MR. JACK NEILL, the comedian, who is well-known at Glasgow Station, tells me of a curious experience he once had in a little village in Scotland, where he had gone to fulfil an engagement. He woke up in the night at his "diggings," and was astonished to see four memoriam globes, such as are used in churchyards, on the top of a chest near the bedside.

"Next morning," he says, "I asked the landlady if she had had a bereavement in the household, as she had so many floral tributes upstairs."

"Bereavement!" she echoed. "We've had nae bereavement in this house for twenty-five years; but we take those memoriam globes in every night off the graves for fear they should git stolen!"

"Gone To Earth."



MISS MARGARET SKAKLE.

MISS MARGARET SKAKLE, soprano, who broadcasts from Aberdeen, is well known in musical circles in the North, and, apart from her work as a wireless artiste, she has appeared at numerous concerts with success. Miss Skakle has a good fund of stories about listeners, and the other day she related to me the following. A man was trying to get the

Savoy Orpheans on his receiving set, but in vain. His little son noticed that he was troubled and asked what was the matter.

"The whole thing has gone to earth," was the reply.

"Oh, daddy," exclaimed the little fellow, "then all the worms will be dancing!"

ANOTHER RADIO WORD WANTED.

WHAT shall we call our artistes who speak and sing in broadcast play or opera? From the old days of mime, we have the word "mummers"—in fact, we still occasionally call stage people by this old name, although it is quite inapplicable.

Then from out the gradually increasing pile of mummery's ashes, the actor, bombastic and grandiloquent, arose like a super Phoenix (and nearly as unreal), often, regrettably, "full of sound and fury, signifying nothing."

We cannot call wireless artistes "actors," "mummers," or even "players." The first suggests silence, and the second and third, action.

What shall we call them?

Radio to Cheapen Food.

The Board of Agriculture and the B.B.C.

THE recommendations of the Linlithgow Committee that broadcasting should be utilized in order to convey information regarding crops and market prices to farmers has created a great deal of interest, particularly in the country. The B.B.C. have indicated to the Board of Agriculture that they are willing to co-operate in any way possible in carrying out the recommendations of the Linlithgow Committee.

A surprising number of farmers listen to the B.B.C. programmes, and they follow with great interest the weather reports. It has been brought to the notice of the B.B.C. that more than once a farmer has saved his entire harvest because of the timely hint in the change of the weather over the broadcast.

Of Advantage to Women.

The question has been raised, why not broadcast prices regarding food commodities for the benefit of everyone, and not for the farmers only? This would be of immense advantage to the women of the country, it is said, who would know exactly what they ought to pay for the necessities of life.

The question raised is whether the housewife would secure cheaper prices by knowing, by means of wireless, the day-to-day conditions of the markets. It seems difficult properly to answer the question, as there are so many influences affecting the prices of commodities before they are announced by the shopkeeper. Difficulties of transportation affect the shop prices of commodities in many areas, and the market price may be one thing, but the same commodity sold in different parts of the country

may be different, owing to varying local conditions, or probably different transport costs.

As a matter of fact, in the course of a recent debate on what women want in their broadcasting hour, the suggestion was made by one of the speakers that women would be keenly interested in the current prices of household commodities. The correspondence which was subsequently received by the B.B.C. on this subject indicated that women did not wish to hear by wireless anything that reminded them too much of home.

A Committee to be Appointed.

Chambers of Commerce throughout the country have been interested in the subject of commercial broadcasting, however, and the Executive Council of the Association of British Chambers of Commerce has decided to appoint a sub-committee in connection with any question that may arise over the broadcasting of commercial information in the future and to get in touch with the B.B.C. on the subject.

The agreement between the Postmaster-General and the B.B.C. makes provision for broadcasting approved commercial information, subject to such conditions as he may prescribe.

There is no reason, whatever, why at special times throughout the day commercial bulletins should not be broadcast. If a beginning is made with the farmers, and it is found satisfactory, it will follow almost inevitably that a great many other business interests will require similar facilities for disseminating immediate information about important facts and figures of the day, but this will be in addition to the ordinary broadcasting.

Wireless in Distant Islands.

London Programmes for South Sea Natives.

THE fact that an attempt is to be made by a scientific expedition, which sails from England at the end of this month, to pick up London programmes and transmit them to the South Sea Islanders is a reminder that wireless should, in the near future, play an important part in brightening the lives of white people cut off from the world on lonely outposts of Empire.

The introduction of wireless to Tristan d'Acunha, the tiny islet in the South Atlantic which is the loneliest inhabited British possession, would be a boon which, without doubt, would send the islanders delirious with joy. There are 140 people on the island, most of whom are descendants of the original inhabitants—a certain Corporal William Glass and his family and two private British soldiers, who, when the British troops who had originally occupied the island were withdrawn in 1817, elected to remain.

To Guard Napoleon.

Britain occupied the island to guard against the possibility of an expedition setting out therefrom to rescue Napoleon from St. Helena, which is 1,500 miles away! Two Hindu women went to Tristan from St. Helena and were married to the two privates. There have since been many intermarriages, but various shipwrecked mariners have also married and settled there. Although mostly ignorant, the islanders speak and understand English, which, as they are British subjects, is their native tongue, so that they would have no difficulty in understanding.

If radio could be transmitted to another

lonely isle, Home Island—one of the Cocos group in the Indian Ocean—it would surely have the strangest audience in the world. The island is "run" by a man named Clunies-Ross, who rules over a population, who like himself, are of mixed Scottish and Malay descent. The present Governor's grandfather, Clunies-Ross, was a Scottish privateer who made the island his home and married a Malay woman. The island, which is really a British possession, is technically leased to the Governor, who makes the laws, one of which is that any native who leaves the island is never allowed to return. Unlike the people on Tristan, the Home islanders do not seek intercourse with the outer world—visitors are not especially welcomed and have to get special permission to land.

Mysterious Images.

Another lonely island which has yet to learn of the joys—and sorrows!—of radio is mysterious Easter Island, in the Southern Pacific, which is inhabited by two white men and about 300 natives. Mystery centres round the island on account of the strange stone images of human beings, some of which reach the height of seventy feet. The origin of these monuments has completely baffled science.

Coming much nearer home, another islet which would appreciate the advantages of wireless is St. Kilda, in the outer Hebrides, as Mr. Reith mentioned last week.

To bring the outer world on the magic wings of wireless to all these far-flung outposts of civilization would be not one of the least of the many wonders that have been worked by the invention of radio. R. McM.

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SONG.

"SOMEDAY IN SOME-
BODY'S EYES."

CHARLES ANCLIFFE.

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TIME FOR LOVING
YOU."

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

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

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 8-11, Southampton Street, Strand, W.C.2.

LETTERS FOR THE B.B.C. should be sent to 2, Savoy Hill, W.C.2.

THOSE "HOWLERS."

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

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

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

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

Your neighbours may not agree with you.

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

Messrs. George Newnes, Ltd., have now prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsagent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, 8-11, Southampton Street, Strand, London, W.C.2.

ALTERATIONS TO PROGRAMMES, ETC.

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

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

Sunday's Scottish Programmes.

The Orchestral Music Described by Percy A. Scholes.

GLASGOW.

The programme includes the OVERTURE TO "THE MASTERSINGERS"—Wagner's one Comedy Opera, and one of the happiest and most tuneful works ever written.

The Overture is constructed out of passages from the succeeding opera, and they are:—

I.—The noble *Mastersingers* theme—weighted with the sense of high tradition and admitted authority (Full Orchestra with plenty of Brass).

II.—The tender *Dawning Love* theme, representing the growing attraction of Eva and Walter for one another. This is a more expressive theme, lasting but a few seconds (it appears first in Flute, then in Oboe, then in Flute again, and then in Clarinet). Some Violin scales, running downwards, then lead into—

III.—The march-like and dignified *Banner of the Guild* theme (Brass). A fairly lengthy passage, made largely out of previous material, follows, and at last we hear—

IV.—The broad, emotional *Love Confessed* theme, beautifully developed by the Violins. Then comes—

V.—The *Impatience of Walter* theme, which is almost a continuation of the preceding theme, and remains, in the hands of the Violins, and—

VI.—The initial *Mastersingers* theme, put into quicker notes, and almost parodied, all in a happy spirit. This represents the *Mastersingers' Apprentices*. It is given to the Wood Wind alone. Shortly we reach—

VII.—A wonderful combination of the *Mastersingers* theme (in the bass instruments), with the *Banner of the Guild* theme (in quicker notes than before, in Wood Wind, Second Violins, and Violas), with the *Love Confessed* theme (in slower notes than before, in the First Violins and Horns). Probably few people succeed in hearing these three themes at once, but obviously the composer meant us to do so.

Thus the piece works on to its stirring close. Some listeners may care to hear the Overture as observantly as possible, with this guide to it before them, so that on future occasions they may catch beauties which formerly they have missed.

(The titles given to the themes are not Wagner's, but give a description of his intention.)

ABERDEEN.

WEBER—OVERTURE TO OBERON.

The opera, *Oberon*, was written for English performance, and the Overture was written almost at the last moment, in London.

The first performance was at Covent Garden on 12th April, 1826. How it succeeded, Weber told in a letter to his wife:—

My dear Lina—Thanks to God and to His all-powerful will, I obtained this evening the greatest success of my life. The emotion produced by such a triumph is more than I can describe. To God alone belongs the glory. When I entered the orchestra, the house, crammed to the roof, burst into a frenzy of applause. Hats and handkerchiefs were waved in the air. The overture had to be executed twice, as had also several pieces in the opera itself. At the end of the representation I was called on to the stage by the enthusiastic acclamations of the public; an honour which no composer had ever before obtained in England. All went excellently and everyone around me was happy.

On 4th June, still in London, Weber died. There is no suggestion in the Overture of its being the work of a dying man.

In the slow introduction (quite short) we hear:

(1) The Magic Horn of Oberon, the Fairy King.

(2) A light-handed passage (Flutes and Clarinets), suggesting the Fairies themselves.

(3) A March passage; and then a loud chord which ends the Introduction and ushers in the main body of the Overture.

(4) The pace now changes, and in a very rapid tempo we hear the *First Main Tune* of the Overture (quick and fiery). It is given to the First Violins, with chords by all the other instruments punctuating it. It is taken from a quartet in the opera "Over the Dark Blue Waters."

(5) Soon comes another call upon Oberon's Horn, followed by the light Fairy Music, and then the *Second Main Tune* (on the Clarinet)—the graceful "Mermaids' Song" of the opera.

(6) Immediately after this comes a beautiful Violin tune, taken from the well-known scene in the opera, "Ocean, Thou Mighty Monster."

All this constitutes the chief material of the Overture, and the rest of its course will now be clear to the listener. The piece is full of fairy romance and of the open-air spirit.

DVORAK—"NEW WORLD" SYMPHONY.

Dvorak, the Czech-Bohemian composer, spent some time in America. He conceived the idea that a national style of American music might be founded upon the folk-tunes of the Negroes, and this Symphony, the musical themes of which are influenced by plantation tunes, was one result. It was first performed in New York in 1893.

There are four "Movements":—

I. *FIRST SLOW, THEN QUICK.*

II. *SLOW AND BROAD.*

III. "Scherzo"—*Very Quick.*

IV. *Quick and Fiery.*

The whole Symphony is a delight, in its wealth of charming tunes and its piquant use of the various instruments of the orchestra.

SCHUBERT—THE "UNFINISHED" SYMPHONY.

Why it was never finished nobody knows, for the composer lived six years after completing what we are now about to hear, which consists of two Movements out of the intended four. In these two Movements musicians have one of their greatest treasures. Next to Beethoven's Fifth Symphony, Schubert's "Unfinished" is probably the most popular symphony in the world. The movements are as follows:—

I. *MODERATELY QUICK.*—After a few bars of mysterious introductory music, for Cellos and Double Basses alone, the *First Main Tune* enters, a rapid one, for Strings, with, soon after, a mournful strain added above, by Oboe and Clarinet together.

After a time we come to a few bars of link, for Horns and Bassoons, and then the Cellos bring in the cheerful *Second Main Tune*.

Out of these two well-contrasted tunes the Movement is made.

II. *GENTLY MOVING ALONG—NEITHER FAST NOR SLOW.*—This is one of the most serene pieces ever written. After two bars of Introduction for Horns and Bassoon, with Double-basses (plucked) beneath them, we reach the *First Main Tune*, flowing beautifully off the bows of the Violins. After a time there comes a little link, this time for Violin alone, and then the *Second Main Tune*, a slow one for Clarinet, with delicate ragtime (or syncopation) in the Strings beneath.

Out of these two beautiful tunes the Movement grows.

WIRELESS PROGRAMME—SUNDAY, March 2nd.

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

LONDON.

5.0-5.0. **ORGAN RECITAL.**
relayed from
The Concert Hall of
The National Institute for the Blind,
Great Portland Street, W.
At the Organ, L. STANTON JEFFERIES.
The Organ.
Toccata and Fugue in D Minor..... Bach
Solemn Melody..... Walford Davies (11)
Postlude in D, Op. 105..... Stanford (14)
CATHERINE AUSEBROOK (Contralto)
with Piano and Organ Accompaniment.
"The Wind in the Trees"..... Goring Thomas (1)
"Land of Hope and Glory"..... Elgar (1)
CHARLES LEGGETT (Cornet) with Organ.
"The Lost Chord" (by Special Request)..... Sullivan (1)
KATIE GOLDSMITH (Violin)
with Piano and Organ Accompaniment.
Andante from Concerto in E Minor..... Mendelssohn
DAVID JENKINS (Bass).
"Nazareth"..... Gounod
"Beloved, It is Morn"..... Aylward
DORRIE SPURGEON.
Literary Reading.
The Organ.
Allegro from Sonata (Ninety-fourth Psalm)..... Reubke
Two Choral Preludes..... Parry (11)
1. Melcombe; 2. Rockingham.
Ode Hérénique..... Cyril Scott (1)
Catherine Ausebrook.
"All Soul's Day"..... Lassen (1)
"Harvest"..... del Riego
Charles Leggett (Cornet) with Organ.
"The Better Land"..... Cowen
Katie Goldsmith.
Largo (with Organ Accompaniment)..... Handel
Gavotte in E Major..... Back-Kreiser
David Jenkins.
"In an Old-Fashioned Town"..... Squire
"Yeoman's Wedding Song"..... Popsiatowichy
The Organ.
Theme and Variations, Op. 146..... Rheinberger
Movements from First Sonata..... Borowski
5.0.—Close down.
Announcer: J. S. Dodgson.

5.0-5.30.—**CHILDREN'S CORNER.** S.B. from Bournemouth.
8.30.—Hymn, "The King of Love My Shepherd Is" (A. and M. 107).
THE REV. J. SCOTT LIDGETT, M.A., D.D., of The Bermoudey Settlement, Address.
Hymn, "Abide With Me" (A. and M. 27).
Anthem, "God is a Spirit" (W. Sterndale Bennett).
9.0.—**THE WIRELESS ORCHESTRA.**
Overture, "Poet and Peasant"..... Suppe
Romaner, Op. 24, No. 9..... Sibelius
Valse from "The Sleeping Beauty"..... Tchaikovsky
DOROTHY COWPER (Soprano).
"One Morning Very Early"..... Sanderson (1)
"Vale"..... Kennedy, Russell
THE BROMPTON QUARTETTE.
"In Absence"..... Dudley Buch (2)
"Strike the Lyre"..... Cooke (11)
Orchestra.
Two Movements from the "Italian Symphony"..... Mendelssohn
1. The Pilgrims' March; 2. Moderato con moto.
Dorothy Cowper.
"If I Were the Man in the Moon"..... Howard Fisher (1)
"Villanelle"..... del Acqua
10.0.—**TIME SIGNAL, AND GENERAL NEWS BULLETIN.** S.B. to all Stations except Cardiff.
Local News and Weather Forecast.
10.15.—Orchestra.
Selection, "La Bohème"..... Puccini
Turkish March..... Mozart
The Brompton Quartette.
"Parted" (arranged for four voices and piano)..... Teut (1)
"The Long Day Closes"..... Sullivan (11)
10.10.—Close down.
Announcer: C. A. Lewis.

BIRMINGHAM.

3.0-5.0.—**STATION ORCHESTRA and REPERTORY COMPANY,**
under the direction of **JOSEPH LEWIS,**
in a Performance of the Oratorio
"THE CREATION"
(Haydn), (11).
EMILY BROUGHTON..... Soprano.
BERT ASHMORE..... Tenor.
JAMES HOWELL..... Baritone.
5.0-5.30.—**CHILDREN'S CORNER.** S.B. from Bournemouth.
8.30.—**STATION REPERTORY CHOIR.**
Hymn, "Oft in Danger, Oft in Woe" (A. and M. 291).
Anthem, "Hymn of the Homeland"..... Sullivan (2)
THE REV. E. LEACH, M.A., St. Oswald's Church,
Small Heath, Religious Address.
ALICE VAUGHAN (Contralto).
"But the Lord is Mindful of His Own" ("St. Paul")
Mendelssohn (11)
9.10.—Orchestra.
Overture, "Freischütz"..... Weber
Symphony, "No. 7 in D—London"..... Haydn
Nocturne in E Flat..... Chopin
Suite, "Sigurd Jorsalfar"..... Grieg
(a) Introduction; (b) Intermezzo; (c) Triumphant
March.
Suite, "Ballet Egyptien"..... Luigini
10.0.—**NEWS.**—S.B. from London.
Local News and Weather Forecast.
10.15.—Close down.
Announcer: P. Edgar.

BOURNEMOUTH.

3.0-5.0. **ORGAN RECITAL.**
relayed from The Arcade, Boscombe.
Organist, **ARTHUR MARSTON, A.R.C.O.**
"Occasional Overture"..... Handel (11)
"Suite Gothique"..... Beethoven
(a) Chorale and Minuet; (b) Priere à Notre Dame;
(c) Toccata.
Overture, "Raymond"..... Thomas
Offertoire in D..... Batiste
Festal Toccata..... Baynon
Concert relayed from King's Hall, Bournemouth.
5.0-5.30.—**CHILDREN'S CORNER.** S.B. to all Stations.
8.30.—**MAURICE COLE** (Solo Piano).
Prelude and Toccata..... Lachner
Solfeggio..... E. M. Bach
Toccata..... Paradies
8.40.—**BOYS' CHOIR.**
Under the Direction of **ARTHUR T. GEORGE.**
"It Came Upon the Midnight Clear"..... Robinson
8.45.—**THE REV. FATHER PALMER, St. Joseph's**
Roman Catholic Church, Religious Address.
9.0.—Choir.
"A Hymn of Praise"..... Stanford (11)
"Evening and Morning"..... Oakley (11)
9.20.—Maurice Cole.
Sonata in E, Op. 32, No. 3..... Beethoven
Nocturne in B, No. 9..... Chopin
Scherzo in C Sharp..... Chopin
Polichinelle..... Rachmaninoff
9.50.—Choir.
"Cantique de Noel" ("O Holy Night")..... Adam (11)
10.0.—**NEWS.** S.B. from London.
Local News and Weather Forecast.
10.15.—**MAJOR STANLEY HOW,** Reading of Robert
Browning's Works.
10.10.—Close down.
Announcer: Stanley How.

CARDIFF.

3.30-4.30. **AN HOUR OF GOOD MUSIC.**
WILLIAM LEWIS (Tenor).
AMY BERNARD-COOK (Solo Piano).
GEORGE GILBERT (Solo Clarinet).
BETTY LINDSAY (Recitals).
3.30.—Pianoforte Solo: "Chanson de Printemps"..... Hensell
"Si oiseau j'étais à toi je volerais"..... Hensell
3.40.—Aria: "Love in Her Eyes Sits Playing" ("Acis
and Galatea")..... Handel (11)
3.50.—Clarinet Solo: "Luisa di Manfred"..... Bergson
"Romance in Polacca"..... Le Thiere
4.0.—Recital: Two Border Ballads.
4.10.—Songs: Song Cycle, "To Julia"..... Quilter (1)
4.20.—Pianoforte Solo: Sonata in C Sharp Minor, Op. 27,
No. 2..... Beethoven
5.0-5.30.—**CHILDREN'S CORNER.** S.B. from Bournemouth.
8.10.—**WHARTON "JAMES HOWELL" CHORAL**
PARTY.
Hymn, "Aberystwyth"..... J. Parry
Anthem, "Ar Lan's Iorddenem Ddola"..... T. Gabriel
MR. JENKIN JAMES, M.A., Secretary of the University
of Wales, on "The Spirit of St. David".
Hymn, "Cwm Rhondda"..... Hughes
8.30.—**Symphony Concert No. 45.**
"Plebiscite" Programme
(for smaller Orchestra).
THE STATION SYMPHONY ORCHESTRA.
Conductors:—
OLIVER RAYMOND..... Nos. II, IV, and V.
A. CORBETT-SMITH..... Nos. I, III and VI.
I. "Marche Militaire"..... Schubert
II. "Pavane pour une Infante dévante"..... Ravel
"Dream Children"..... Elgar
III. "The Siegfried Idyll"..... Wagner
IV. Overture, "The Marriage of Figaro"..... Mozart
V. Symphony No. 8 in B Minor (Unfinished)..... Schubert
VI. Suite, "Le Carnaval des Animaux"..... Saint-Saens
(The Royal March of the Lion; Cocks and Hens; Herons;
Tortoises; The Elephant; Kangaroos; Aquarium;
Long-eared Characters; The Cuckoo in the Wood; The
Aviary; Pianists; the Swan; Finale.)
The National Anthem.
NEWS BULLETIN.
10.20.—Close down.
(The "Plebiscite" Programme for full Orchestra will be
performed on March 9.)
Announcer: A. Corbett-Smith.

WAVE-LENGTHS AND CALL SIGNS.

Station	Wave-length	Call Sign	Metres
LONDON	(2LO)	- -	365
ABERDEEN	(2BD)	- -	495
BIRMINGHAM	(5IT)	- -	475
BOURNEMOUTH	(6BM)	- -	385
CARDIFF	(5WA)	- -	553
GLASGOW	(5SC)	- -	420
MANCHESTER	(2ZY)	- -	375
NEWCASTLE	(5NO)	- -	400
SHEFFIELD	(6SL)	- -	303

MANCHESTER.

3.0-5.0. **THE "BESSES O' TH' BARN" BAND.**
Conductor: **HARRY BARLOW.**
March, "Round the World"..... Owen
Overture, "The Barber of Seville"..... Rossini
Cornet Solo, "Fairies of the Waters"..... Jacombe
(Soloist, W. D. Rushworth.)
KLINTON SHEPHERD (Bass Baritone).
Recit., "I Feel the Deity Within"..... Handel
Aria, "Arm, Arm Ye Brave"..... Handel
"Passers By"..... Purcell
Band.
Grand Selection of the Works of Tchaikovsky.
Hymn, "Hark, Hark, My Soul"..... arr. Wesley
Clinton Shepherd.
"Play the Game"..... Florence Aylward
"Beloved, It is Morn"..... Florence Aylward
Trombone Solo, "Wait Her Angels"..... Handel
(Soloist, W. Whiteside.)
Band.
Selection, "Reminiscences of England"..... Goffrey
"Hallelujah Chorus"..... Handel
5.0-5.30.—**CHILDREN'S CORNER.** S.B. from Bournemouth.
8.0.—**SIDNEY G. HONEY:** Talk to Young People.
8.30.—Hymn, "Soldiers of Christ, Arise" (A. and M. 270).
8.35.—**THE REV. PRINCIPAL MOULTON, M.A.**, Principal
of Diösbury College, Religious Address.
8.50.—Hymn, "At Even, When the Sun Was Set" (A. and
M. 20).
9.0.—Recital by
PAT RYAN (Solo Clarinet)
JOHN F. PROCTER (Baritone)
SIDNEY WRIGHT (Solo Cello)
10.0.—**NEWS.** S.B. from London.
Local News and Weather Forecast.
10.15.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

3.0. **WILLIAM A. CROSSE'S MILITARY BAND.**
Overture, "Banditen"..... Suppe
3.15.—**GEORGE BAINBRIDGE** (Baritone).
"The Call"..... Oliver (8)
"The Friend for Me."
3.25.—Band.
Selection, "Chu Chür Chow"..... Norton
3.40.—**PHYLLIS HOWE** (Soprano).
"The Love Pipes of June"..... Day
"Blossom Time"..... Sharpe
3.50.—Band.
Concert Polka, "Eibhinda"..... Crosse
(Soloist, **JACK MACKINTOSH**.)
4.0.—George Bainbridge.
"I Feel the Deity"..... Handel (11)
"Arm, Arm Ye Brave"..... Handel (11)
4.10.—Band.
Suite, "The Shoe"..... Ansell
4.25.—Phyllis Howe.
"Butterfly Wings"..... Phillips
"If I Were the Man in the Moon"..... Fisher (1)
4.35.—Band.
Entr'acte: (a) "The Grasshoppers' Dance"..... Bucalossi
(b) "Parade of the Tin Soldiers"
4.45.—George Bainbridge.
"Cobblin"..... Sanderson (1)
4.50.—Band.
"The Slavonic Rhapsody"..... Freeman
5.0-5.30.—**CHILDREN'S CORNER.** S.B. from Bournemouth.
8.30.—**NEWCASTLE BIJOU ORCHESTRA.**
Chorus, "Glory to God"..... Handel
8.40.—**ADAM T. NOCKELS** (Tenor).
Hymn, "Jesu, Lover of My Soul"..... (A. and M. 193)
8.45.—**THE REV. G. C. JEFFERYS** of St. Cuthbert's
Grammar School, Bonwell, Newcastle, Address.
9.0.—Adam T. Nockels.
Hymn, "Now Thank We All Our God"..... (A. and M. 379)
9.5.—Orchestra.
"Winds in the Trees"..... Thomas (1)
"Caro Mio Ben"..... Giordani (1)
9.15.—**JOHN W. BABBES** (Solo Violin).
"Arioso and Rondo"..... Jensen
9.25.—Adam T. Nockels.
"Lend Me Your Aid"..... Gounod
"All Joy be Thine"..... Sanderson (1)
9.35.—Orchestra.
Suite de Ballet..... Hermonie (1)
(a) Danse des Corymbes.
(b) Valse Lente.
(c) Danse des Cymbales.
9.45.—**GEORGE VAN HEE** (Solo Cello).
"Andante and Allegro"..... Goltzman
10.0.—**NEWS.** S.B. from London.
Local News and Weather Forecast.
10.10.—Orchestra.
"Excerpts from "Pagliacci"..... Leoncavallo
10.20.—Close down.
Announcer: C. K. Parsons.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 366.

POPULAR MECHANICS

MAGAZINE

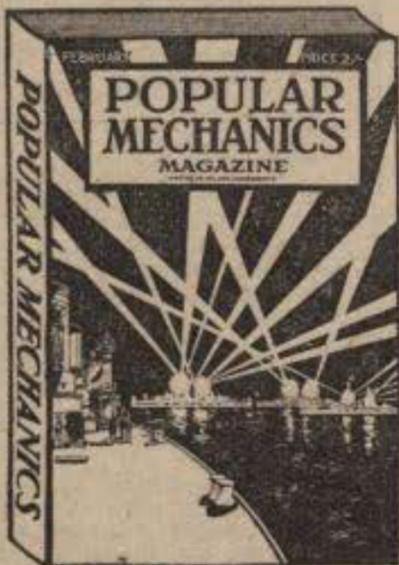
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WIRELESS PROGRAMME—MONDAY, March 3rd.

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

LONDON.

- 5.30-7.30.—Concert: The Wireless Trio and Philip Shapiro (Blind Tenor).
- 5.6.—WOMEN'S HOUR: "Don't Let's Be Late," by Yvonne Cloud. The Wireless Trio. "Wigs and Their Fashions," by Georgiana Hill.
- 5.30.—CHILDREN'S STORIES: "Sally Amuses Himself," by E. W. Lewis. "Treasure Island," by Robert Louis Stevenson, Chap. 3, Part I.
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL, AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- JOHN STRACHEY (the B.B.C. Literary Critic): "Weekly Book Talk." *S.B. to all Stations.*
- Talk by the Radio Association. *S.B. to all Stations.*
- Local News and Weather Forecast.

7.35.—Repeat Performance of the New and Original Comic Opera "DOGS OF DEVON," or "FOILED AGAIN!" In Three Acts. *S.B. to all Stations, except Birmingham.* Book and Lyrics by F. R. Bell and Harold Ellis. Music by W. H. Bullock (3). Produced and Conducted by L. STANTON JEFFERIES. With the following Cast—

Singing Parts:

Sir Francis Drake	JOHN HUNTINGTON
Don Bernardino de Menozza (Spanish Ambassador)	JOSEPH FARRINGTON
Capt. Hugh Fleming	NORMAN STONE
The Mayor of Plymouth	REX PALMER
The Captain of the Guard	DAVID OPENSHAW
Town Crier	GLADYS PALMER
Queen Elizabeth	ETHEL KEMISH
Dame Margery	
Dolores (Sir Francis Drake's Ward)	
Deerby (Maid at the "Pelican Inn")	
Josh Fleming (Host of the "Pelican Inn")	STELLA HACKMAN,
Sergeant of the Beefeaters	FREDERICK LLOYD
Simon Simple (A Sea-Dog)	CHARLES WREFFORD,
Sir Wilfred Leigh	and
The Town Clerk of Plymouth	Company.
Townshill, Sea-Dogs, Town Councillors, and Beefeaters	

- 7.35.—Acts I. and II. Order of Musical Numbers. Act I.
- 1. Introduction and Opening Chorus. "Merrily, Merrily, Ring the Bells"
- 2. Entrance of Mayor and Corporation. "His Worship the Mayor"
- 3. Song (Noah and Chorus) "Apples and Cream"
- 4. Sextet and Chorus "Fireworks"
- 5. Entrance of Sea-Dogs and Chorus "Dogs of Devon"
- 6. Song (Hugh) "In Devon's Garden"
- 7. Duet (Hugh and Dolores) and Scene "Interruptions"
- 8. Chorus and Recit. (Drake) "Drake's Drum"
- 9. Song (Drake and Chorus) "St. George for Merrie England"
- 10. Ensemble "No, It Isn't Him"
- 11. Song (Don Bernardino and Chorus) "A Grand Grandee"
- 12. Chorus and Ensemble "Ding Dong"
- 13. Song (Drake and Chorus) "Bowls"
- 14. Finale to Act I.

- Act II.
- 15. Chorus (Sea-Dogs) "Haul Away"
- 16. Duet (Hugh and Dolores) "Hey Luck-a-day!"
- 17. Song (Hugh and Chorus) "Westward Ho!"
- 18. Song (Noah and Chorus) "Tobacco"
- 19. Song (Dolores and Chorus) "Fancyland"
- 20. Trio (Don Bernardino, Sir Wilfred, The Mayor) "Plotting a Plot"
- 21. Ensemble "Let us Troll a Simple Ditty"
- 7.30.—TIME SIGNAL, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- 8.—SIR WILLIAM BRAGG, K.C.B., F.R.S., D.Sc., Quain Professor of Physics, University of London: "The Atoms of which things are made." *S.B. to all Stations.*

- Act III.
- 22. Chorus of Beefeaters and Solo (Sergeant) "Boat"
- 23. Trio (Sir Wilfred, Don Bernardino, and Captain) "Three Bad Men"
- 24. Song (The Mayor and Chorus of Beefeaters) "In the Days of Queen Bess"
- 25. Entrance of Queen Elizabeth.
- 26. Chorus "Royal Lady"
- 27. Gavotte.
- 28. Song (Queen Elizabeth and Chorus) "Weary I Gaze"
- 29. Chorus and Recit. "Drake's Return"
- 30. Quartet and Chorus "Proudly Blooms the Tudor Rose"
- 31. Finale.

BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra: Director, Paul Rimmer.
- 5.0.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., "Topical Horticultural Hints."
- 5.30.—Agricultural Weather Forecast.
- KIDDIES' CORNER.
- 6.30.—Tennis Corner.
- 7.0.—NEWS. *S.B. from London.*
- JOHN STRACHEY *S.B. from London.*
- Radio Association Talk. *S.B. from London.*
- Local News and Weather Forecast.

Musical Comedy and Dance Programme.

- 7.30.—STATION ORCHESTRA.
- Overture, "Norma" Bellini
- Selection, "The Pink Lady" Caryl
- Yalse, "Non-Vienna" Strauss
- HAROLD CASEY (Baritone).
- "Deeper" ("Mary") Hirsch
- PERCY EDGAR.
- Humorous Song, "Chu-Chin-Chisman" ("The Geisha") Jones
- Orchestra.
- Selection, "The Cingales" Monckton
- 8.15-8.45.—Interval.
- 8.45.—Orchestra.
- Selection, "San Toy" Jones
- Fox-trot, "Felix Kept on Walking" David (9)
- FRANK CANTELL (Solo Violin).
- "The Violin Song" ("Tina") Rubens
- Orchestra.
- Selection, "The Chocolate Soldier" Stranz
- 9.30.—NEWS. *S.B. from London.*
- Local News and Weather Forecast.
- 9.45.—SIR WILLIAM BRAGG. *S.B. from London.*
- 10.0.—Orchestra.
- Selection, "Katherine" Tchaikovsky
- Waltz, "Reverie" Waldteufel
- Percy Edgar.
- Humorous Song, "Yo! Ho! Little Girls" ("The Country Girl") Monckton
- "The Chinese Soldier Man" ("San Toy") Jones
- Harold Casey.
- "The Cobbler's Song" ("Chu Chin Chow") Norton
- Orchestra.
- Fox-trot, "The Oom-Pah Trot" ("Stop Flirting") Gerahwin
- Waltz, "Blue Danube" Strauss
- One-step, "Last Night on the Back Porch" Brown
- 10.30.—Close down.
- Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Concert: The "6BM" Trio, Gerald Kaye (Tenor), Reginald S. Mount (Solo Violin).
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.0.—Boys' Brigade News.
- 6.15.—Scholars' Half-Hour: Miss E. M. Rodda, "Peter the Great."
- 7.0.—NEWS. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Radio Association Talk. *S.B. from London.*
- Local News and Weather Forecast.
- 7.35.—"DOGS OF DEVON," Acts I. and II. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
- 9.45.—SIR WILLIAM BRAGG. *S.B. from London.*
- 10.0.—"DOGS OF DEVON," Act III. *S.B. from London.*
- Announcer: Stanley How.

CARDIFF.

- 5.0.—"SWAS" "FIVE O'CLOCKS"; "Mr. Everyman," Talks to Women, Vocal and Instrumental Artists, the Station Orchestra. Weather Forecast.

- 5.45.—THE HOUR OF THE "KIDDIEWINKS."
- 7.0.—NEWS. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Radio Association Talk. *S.B. from London.*
- Local News.
- 7.35.—"DOGS OF DEVON," Acts I. and II. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
- 9.45.—SIR WILLIAM BRAGG. *S.B. from London.*
- 10.0.—"DOGS OF DEVON," Act III. *S.B. from London.*
- Announcer: W. N. Settle.

MANCHESTER.

- 3.30-4.30.—Concert: Richard Hurst (Tenor), Miss E. M. Kerr (Soprano), Sydney Barton (Entertainer), May Easley (Soprano), Annie Dearden (Contralto), Fred Mills (Lancashire Dialect Entertainer).
- 5.0.—WOMEN'S HOUR.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 6.35.—Boys' Brigade News.
- 6.40.—FRANCIS J. STAFFORD, M.A., M.Ed., German Talk.
- 7.0.—NEWS. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Radio Association Talk. *S.B. from London.*
- Local News and Weather Forecast.
- 7.35.—"DOGS OF DEVON," Acts I. and II. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
- 9.45.—SIR WILLIAM BRAGG. *S.B. from London.*
- 10.0.—"DOGS OF DEVON," Act III. *S.B. from London.*
- Announcer: Sidney G. Honey.

NEWCASTLE.

- 3.45.—Concert: Gladys Willis (Solo Pianoforte), Thomas E. Simpson (Bass), Rita Robinson (Solo Violin).
- 4.45.—WOMEN'S TRANSMISSION.
- 5.15.—CHILDREN'S TRANSMISSION.
- 6.0.—Scholars' Half-Hour: A. W. Dukers, B.A., on "Titus and Jerusalem."
- 6.30.—Boys' Brigade News.
- 6.45.—Farmers' Corner.
- 7.0.—NEWS. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Radio Association Talk. *S.B. from London.*
- Local News and Weather Forecast.
- 7.35.—Programme *S.B. from London.*
- Announcer: R. C. Pratt.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 166.

EVENTS OF THE WEEK.

- SUNDAY, MARCH 2nd.
- LONDON, 3.0.—Organ Recital, relayed from the National Institute of the Blind.
- BIRMINGHAM, 3.0.—"The Creation."
- BOURNEMOUTH, 3.0.—Organ Recital, relayed from the Arcade, Boscombe.
- MANCHESTER, 3.0.—Besses o' th' Barn Band.
- BOURNEMOUTH, 5.0.—Children's Corner. *S.B. to all Stations.*
- CARDIFF, 8.30.—Symphony Concert.
- GLASGOW, 9.0.—Russian Church Music Recital.
- MONDAY, MARCH 3rd.
- LONDON, 7.30.—"Dogs of Devon." *S.B. to all Stations except Birmingham.*
- TUESDAY, MARCH 4th.
- ABERDEEN, 7.0.—Special Chamber Concert.
- LONDON and GLASGOW, 7.30.—Programmes in Honour of the Centenary of the National Lifeboat Institution.
- MANCHESTER, 7.45.—International Dance Programme.
- BOURNEMOUTH, 8.0.—Sir Arthur Sullivan Night.

- NEWCASTLE, 9.45.—Comedy, "Elegant Edward."
- WEDNESDAY, MARCH 5th.
- NEWCASTLE, 7.30.—Grand Opera Night.
- ABERDEEN, 7.30.—Songs of the Hebrides (Kennedy-Fraser).
- BOURNEMOUTH, 8.0.—Wessex Night.
- MANCHESTER, 8.15.—"The Damnation of Faust."
- THURSDAY, MARCH 6th.
- BIRMINGHAM, 7.15.—Popular Classical Night.
- GLASGOW, 7.30.—Station Birthday Celebration.
- LONDON, 8.30.—John Drinkwater in Readings from his own Works.
- FRIDAY, MARCH 7th.
- LONDON, 8.0.—British Broadcasting Company Symphony Concert, relayed from the Central Hall, Westminster. *S.B. to all Stations.*
- SATURDAY, MARCH 8th.
- BOURNEMOUTH, 8.0.—Request Night.



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WIRELESS PROGRAMME—TUESDAY, March 4th.

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

LONDON.

- 1.0-2.0.—Time Signal, The Wireless Trio and Cyril Mold (Baritone).
- 3.30-4.30.—Concert: The Wireless Trio and Clara Watson (Soprano).
- 5.0.—WOMEN'S HOUR: A Reading from "The Road-mender," by Michael Fairless. Winifred Scott-Baxter (Soprano). A Nursery Chat, by the House Physician of a London Hospital.
- 5.30.—CHILDREN'S STORIES: "The History of Five Little Pitchers who had Very Large Ears," by Madeline Bouavie Hunt. "The Tea-cup's Story." Songs by Winifred Scott-Baxter.
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
- 7.15.—HER GRACE THE DUCHESS OF ATHOLL, An Appeal on Behalf of the St. Barnabas War Grave Pilgrimage.
- Nautical Programme in Honour of the Centenary of the Royal National Lifeboat Institution.**
- 7.30.—THE WIRELESS ORCHESTRA.
Overture, "Plymouth Hoe" *Ansell*
Pavle Suite Moderne *Rosse*
1. In a Country Garden; 2. Nocturne; 3. Hoop-pipe.
ANDREW SHANKS (Bass) with Orchestra and Chorus.
Songs of the Sea *Stanford* (1)
Orchestra.
Descriptive Fantasia, "A Life on the Ocean" *Binding*
CAPT. WILLIE ROUSE and Crew in a Humorous Sketch, "The Pirates," by Alf. Wood.
Orchestra.
Selection, "Merry England" *German*
Andrew Shanks.
"Asleep in the Deep" *Petrie*
"The Admiral's Broom" *Bevan* (5)
Orchestra.
Overture, "Britannia" *Machouse* (15)
- 9.15.—SIR GODFREY BARING, Bt., J.P., D.L., Chairman of the National Lifeboat Institution, "A Hundred Years of Lifeboat Work."
- 9.30.—TIME SIGNAL AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
- 9.45.—Orchestra.
Melodies from "A Country Girl" *Monckton*
JIMMY KENT will Chant of the Billowy Main.
Orchestra.
Reminiscences of England *arr. Godfrey*
March, "The Jolly Sailor" *Byng*
- 10.30.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Station Piano Quintette under the direction of Frank Cantell.
- 5.0.—WOMEN'S CORNER.
- 5.30.—Agricultural Weather Forecast, KIDDIES' CORNER.
- 6.30.—Teens Corner: A Member of the Birmingham Photographic Society will give "Hints on Photography."
- 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- Concert Party Programme.**
- 7.15.—THE GREYS CONCERT PARTY.
Opening Chorus, "Land of Laughter" *Ellis* (8)
CHRISIE STODDARD, EDITH JAMES, and LEONARD BROWN.
Trilo, "Memory" *Leslie* (1)
ERNEST JONES (Solo Banjo).
"Dresden China" *Morley*
"A Gypsy Dance" *Hunter*
The Greys.
Concerted Item, "The Fatyard" *Longstaffe* (13)
Leonard Brown
Songs, "A Sprig of Rosemary" *German*
"Son of Mine" *Wallace*
PERCY OWENS and some Humour.
The Greys.
Concerted Item, "Name the Place."
- 8.15-8.45.—Interval.
- 8.45.—Edith James and Percy Owens.
Duet, "Always Leave Them Smiling" *Allen* (7)
Christie Stoddard and The Greys.
Song Scene, "Lonely Hawaii" *Thompson*
Ernest Jones.
"Valse des Fleurs" *Cammeyer*
Edith James, a Piano, and some Songs.
The Greys.
Burlesque, "On the Stage."
- 9.15.—MABEL FRANCE: Humorous Character Study, "Aunt Maria Visits the Oculist."
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.40.—RONALD GOURLEY (Entertainer) in "Music and Humour."
- 9.50.—COLIN GARDNER, F.R.A., Hon. Midland Organiser of the Radio Association: "Wireless Hints to Beginners."
- 10.5.—Mabel France: Humorous Character Study, "Aunt Maria Visits the Pantomime."
- 10.15.—Ronald Gourley in some more "Music and Humour."
- 10.30.—Close down.
Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Ethel Rowland, L.R.A.M. (Solo Piano). Dance Music relayed from King's Hall, Bournemouth.
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholars' Half-Hour: John Adams, A.R.C.A., "Old Farmsteads at the Cape of Good Hope."
- 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 7.15.—J. C. B. CARTER, B.A., "Why Pancakes?"
- 7.40.—CAPT. W. A. FEATHERSTONE on "Sir Arthur Sullivan and his Works."
- Sir Arthur Sullivan Night.**
- 8.0.—THE WIRELESS GRAND ORCHESTRA.
Conducted by CAPT. W. A. FEATHERSTONE.
"Overture Di Ballo"
- 8.15.—SYDNEY COLTHAM (Tenor).
"The Distant Shore"
- 8.25.—Orchestra.
Incidental Music to "The Merchant of Venice"
- 8.40.—Sydney Coltham.
"You Sleep"
- 8.50.—Orchestra.
Selection, "Emerald Isle"
- 9.5.—Sydney Coltham.
"Oh, Mistress Mine"
- 9.15.—Orchestra.
Incidental Music to "Henry VIII."
- 9.30.—NEWS. *S.B. from London.*
- 9.45.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. Relayed from the Savoy Hotel, London.
- 11.0.—Close down.
Announcer: Stanley How.

CARDIFF.

- 5.0.—"5WA'S" "FIVE O'CLOCKS": "Mr. Everyman." Talks to Women, Vocal and Instrumental Artistes, the Station Orchestra. Weather Forecast.
- 5.45.—THE HOUR OF THE "KIDDIEWINKS."
- 7.0.—NEWS. *S.B. from London.* Local News.
- 7.15.—RICHARD TRESSEDER, F.R.H.S., on "Gardening."

HULLO, WIRELESS!

L.O. London, for a minute
Stand by, please, for "Listener In"; it
Is a case of biter bit,
Vice versa, tat for tit.
"Listener In" shall have his say,
Every dog deserves a day.
Well now, London, you are tireless
Early pioneers of wireless,
And we much appreciate
Your endeavours up to date.
All three "weekly talks" are good,
Books, plays, music; but we should
Like a little talk on Art.
Take the tip and have a heart,
Put it in your New Year fixtures,
I mean Painting, not the Pictures;
Tell us what is what and how:
We aren't high or low of brow.
Then the Zoo, the larger mammals—
Say, a causerie on camels?
Or you could delight a lot of us
With one on the hippopotamus.
You could tell us of the uses
Of mongeese, I mean mongooses;
No one else can, only you can,
Tell us all about the toucan,
And so on from elephants
And enormous arnts (or ants)
To antelopes, although I can't
Quite see an eloping arnt—
And all things alive and swimmin'
You are much too kind to women.
Women's talks and women's hours,
Shops and furnishing and flowers;
Why give so much time to her
When your keenest customer
Is the Boy? 2LO I
Must be gone and so Good-bye—
One thing more: Who is your airy
And delightful "wireless fairy"?
Can you, will you, won't you tell?
Why, of course, she's Ariel.
—GEOFFREY DEARMER in the *Westminster Gazette*.

Shakespeare Night XII.

- 7.30.—"KING HENRY V."
Henry V. CYRIL ESTCOURT.
Chorus HAIDEE GUNN.
Katharine of France
- Supported by
THE CARDIFF STATION REPERTORY COMPANY.
Produced and Directed by
A. CORBETT-SMITH.
Incidental Music by
THE STATION ORCHESTRA
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. Relayed from the Savoy Hotel, London.
- 11.0.—Close down.
Announcer: A. H. Goddard.

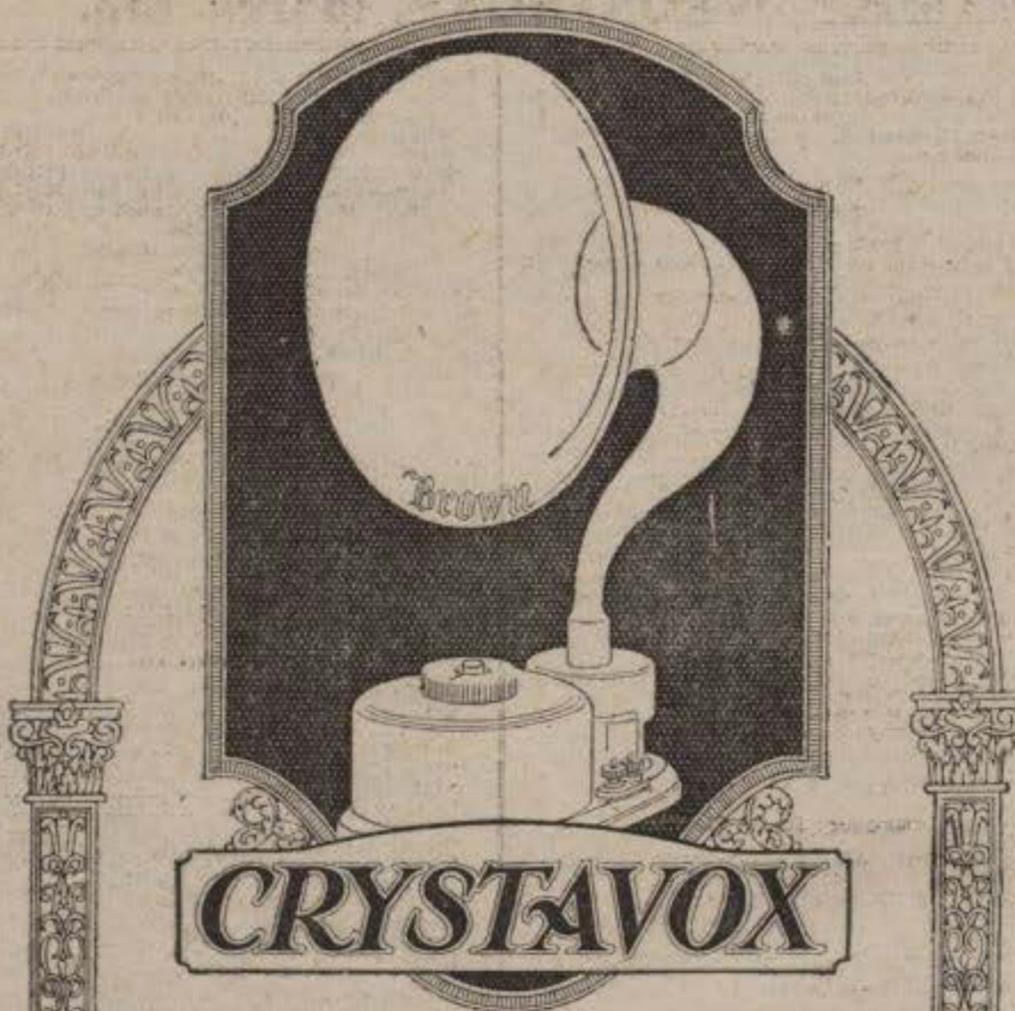
MANCHESTER.

- 3.30-4.30.—Concert: The "2ZY" Trio
- 5.0.—WOMEN'S HOUR.
- 5.20.—Farmers' Weather Forecast.
- 5.45.—CHILDREN'S HOUR.
- 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 7.45.—International Dance Programme.
THE "2ZY" ORCHESTRA.
Notes by J. P. RUSSELL.
RUSSIA. "Gopak" *Monstrosky*
SPAIN. Three Spanish Dances *Monstrosky*
IRELAND. Three Irish Dances *Ansell*
ITALY. "Dance of the Hours" ("La Gioconda")
..... *Ponchielli*
MARGUERITE DAVIS (Soprano) of the B.N.O.C.
"Speak" *Tosti*
"Solveig's Song" *Grieg* (5)
"I Love Thee" *Grieg* (5)
JOHN E. CHANTLER (Tenor).
"Serenade" *Granville Bantock*
"I Love You, Ma Chere" *Rubens*
- 8.40.—PROFESSOR T. H. PEAR, Talk on Psychology.
Orchestra.
NORWAY. Three Norwegian Dances *Grieg*
HUNGARY. Two Hungarian Dances *Brahms*
ENGLAND. Three Dances "Henry VIII." *German*
Marguerite Davis.
"O, the Oak and the Ash" *17th Century* (1)
"Serenade" *Gounod* (1)
"Don't Come in Sir, Please" *Scott* (4)
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45.—John E. Chantler.
"Love's Devotion" *Tate* (8)
"Tis the Day" *Leoncavallo*
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
Announcer: Dan Godfrey, Junr.

NEWCASTLE.

- 3.45.—Concert: Mansfield's Waverley Orchestra.
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholars' Half-Hour: The Rev. A. H. Robins, on "Erasmus, the friend of Sir Thomas More."
- 6.30.—Interval.
- 6.45.—Farmers' Corner.
- 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 7.20.—PHILIP J. RYAN, F. R. ECON. S., on "Works Committees and Industrial Peace."
- 7.30.—NEWCASTLE WIRELESS ORCHESTRA.
March Music.
Eoff'acte, "A Memory Garden" *Farman* (6)
- 7.40.—EDNA SHEARD (Contralto).
"Arise, O Sun" *Day*
"The Hills of Donegal" *Sanderson* (1)
- 7.50.—GEORGE WEALLANS (Solo Violin).
"Romance in D" *Rudensky*
"Chanson de Venise" *Rudensky*
- 8.0.—Orchestra.
Selection, "The Arcadians" *Monckton*
- 8.10.—ROBERT PITT AND LANGTON MARKS
(Entertainers).
Duets, "Topical and Tropical."
- 8.20.—Edna Sheard.
"Awake" *Pellissier*
"The Moonlit Road" *Squire* (1)
- 8.30.—Orchestra.
"Three Dances Nell Gwyn" *German*
- 8.40.—Pitt and Marks.
"Duets Up-to-Date"
- 8.50.—Orchestra.
Valse, "Les Sirènes" *Waldteufel*
- 9.0.—Interval.
- 9.30.—NEWS. *S.B. from London.* Local Weather Forecast.
- 9.45.—THE NEWCASTLE PLAYERS REPERTORY THEATRE CO.
in
"ELEGANT EDWARD,"
A Comedy in One Act
by
Gertrude Jennings and E. Boulton.
- 10.30.—Close down.
Announcer: E. L. Odhams.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 366.



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Gilbert Ad. 557

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WIRELESS PROGRAMME—WEDNESDAY, March 5th.

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

LONDON.

3.30-4.30.—Concert: The Wireless Trio and Cyril Kynaston (Baritone).
 5.0.—WOMEN'S HOUR: "Thousand Wonderland of New Zealand," by H. J. Constable. Orchestra.
 5.30.—CHILDREN'S STORIES: Mr. Martin Shaw on "The Beginning of Music." Orchestra.
 6.30.—The REV. JOHN MAYO, Rector of Whitechapel, on Ash Wednesday.
 7.0.—TIME SIGNAL AND 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.
 ARCHIBALD HADDON (the B.B.C. Dramatic Critic): "News and Views of the Theatre." S.B. to all Stations. Local News and Weather Forecast.
 7.30.—**Popular Programme.**
 THE WIRELESS ORCHESTRA.
 March, "The Man Behind the Drum" Lehar
 Overture, "Mirella" Gounod (1)
 Waltz, "Roseakavaller" Strauss
 IRENE CRYER (Soprano).
 "An Eskiday Love Lilt" Kennedy-Fraser (1)
 "The Piper of Love" Molly Carey
 HARRY EAST in Humour.
 Orchestra.
 Selection, "Chu Chin Chow" Norton
 Song, "Parted" Tosti
 Solo Cornet, Charles Leggett.
 JOHN COLLINSON (Tenor).
 "Songs My Mother Taught Me" Dvorak
 "The Robin" M. Wingate (10)
 (Accompanied by the Composer.)
 "Hark, Hark the Lark" Schubert
 Orchestra.
 "The Clock is Playing" Bladwin
 "Ballet Egyptien" Luigini
 Irene Cryer.
 "Blackbird's Song" Cyril Scott (4)
 "A Bunch of Snowdrops" Montague Phillips
 Orchestra.
 "Chanson Indoue" Rimsky-Korsakov
 9.15.—The Month's Science, reviewed by the British Science Guild, read by SIR RICHARD GREGORY, F.R.A.S., F.Inst.P., F.I.L. S.B. to all Stations.
 9.30.—TIME SIGNAL AND 2ND GENERAL NEWS BULLETIN. S.B. to all Stations. Local News and Weather Forecast.
 6.15.—MR. A. J. ALLAN will answer a few letters and tell a story.
 John Collinson.
 "Dear Little Love of Mine" Devon
 (Accompanied by the Composer.)
 "Jean" Marjorie Mead (1)
 (Accompanied by the Composer.)
 "O That Summer Smil'd for Aye" David
 (XVIIIth Century Welsh.)
 Harry East is humorous once more.
 Orchestra.
 Three Dances, "Henry VIII." German (11)
 10.30.—Close down.
 Announcer: J. S. Dedgson.

BIRMINGHAM.

3.30-4.30.—Lutells Picture House Orchestra (Director, Paul Rimmer).
 5.0.—WOMEN'S CORNER: Station Piano Quintette.
 5.30.—Agricultural Weather Forecast.
 KIDDIES' CORNER.
 6.30.—Teens' Corner.
 7.0.—NEWS. S.B. from London.
 ARCHIBALD HADDON. S.B. from London.
 Local News and Weather Forecast.
 7.30.—STATION REPERTORY COMPANY in an "Old Memories" Programme.
 8.15-8.45.—Interval.
 8.45.—FRANK CANTELL (Violin) and CHRIS EDMUNDS, Miss. Bac. (Piano).
 Sonata in C Minor Grieg
 Chris Edmunds (Solo Piano).
 "The Snookey Suite" Edmunds
 "PERCY EDGAR in "Recitals Grave and Gay."
 9.15.—SIR RICHARD GREGORY. S.B. from London.
 9.30.—NEWS. S.B. from London.
 Local News and Weather Forecast.
 9.40.—SYDNEY GREW: Readings from the Works of Browning.
 10.0.—Old Memories Programme (Continued).
 10.30.—Close down.
 Announcer: Percy Edgar.

BOURNEMOUTH.

3.45.—The "OBM" Trio: Vera Leppoldt (Contralto) Reginald S. Mount (Solo Violin), Thomas E. Blingworth (Solo Cello).
 4.15.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.15.—Scholars' Half-Hour: Miss H. Ravensley, "Precious Stones."
 7.0.—NEWS. S.B. from London.
 ARCHIBALD HADDON. S.B. from London.
 Local News and Weather Forecast.
 7.30-8.0.—Interval.
 "A Night with Wessex Song and Music."
 THE WIRELESS ORCHESTRA.
 Conducted by CAPT. W. A. FEATHERSTONE.
 In True Wessex Music.
 8.10.—HARRY POUNCEY AND THE WESSEX GLEE SINGERS.
 A Medley of Rustic Song and Humour.
 Orchestra.
 More Wessex Music.
 9.15.—SIR RICHARD GREGORY. S.B. from London.
 9.30.—NEWS. S.B. from London.
 Local News and Weather Forecast.
 9.45.—Orchestra.
 Selection, Sir Henry Bishop's old English Songs and Ballads.

10.0.—The Wessex Glee Singers.
 "An Evening's Pastorals" W. Shaw (2)
 10.5.—Orchestra.
 Selection, Herrnan Lohr's Modern Songs and Ballads.
 10.15.—Close down.
 Announcer: Stanley How.

CARDIFF.

5.0.—"5WA's" "FIVE O'CLOCKS": "Mr. Everyman," Talks to Women, Vocal and Instrumental Artists, the Station Orchestra. Weather Forecast.
 5.45.—THE HOUR OF THE "KIDDEWINKS."
 7.0.—NEWS. S.B. from London.
 ARCHIBALD HADDON. S.B. from London.
 Local News.

Popular Night.

SYDNEY COLTHAM (Tenor).
 RONALD GOURLEY (Blind Entertainer, Pianist, and Siffleur).
 THE STATION ORCHESTRA.
 8.10.—Orchestra: March, "Cortège Oriental" Gamme
 Entr'acte, "Zika Cardas" Michiels
 8.20.—Songs: "I Pitch My Lonely Caravan" Coates
 "At Dawning" Cadogan (1)
 8.30.—DR. IAS. J. SIMPSON, M.A., D.Sc., on "British Mammals."
 8.40.—Orchestra: Selection, "Pagliacci" Leoncavallo
 8.50.—Ronald Gourley will entertain.
 9.5.—Songs: "Glimpses" Jones
 "A Shepherd's Love Song" Jones
 9.15.—SIR RICHARD GREGORY. S.B. from London.
 9.30.—NEWS. S.B. from London.
 Local News and Weather Forecast.
 9.45.—Ronald Gourley will resume his entertainment.
 10.0.—Dance Music.
 10.15.—Close down.
 Announcer: A. Corbett-Smith.

MANCHESTER.

3.30-4.30.—Concert: Hilda Thorp (Soprano), Clara Baxter (Contralto), J. W. Gedhill (Tenor), Harold Craig (Bari-tone), W. D. Roberts (Entertainer), Joseph Percival (Solo Piano).
 5.0.—WOMEN'S HOUR.
 5.30.—Farmers' Weather Forecast.
 5.40.—CHILDREN'S HOUR.
 7.0.—NEWS. S.B. from London.
 ARCHIBALD HADDON. S.B. from London.
 Local News and Weather Forecast.
Orchestral and Choral Concert.
 THE AUGMENTED "ZY" ORCHESTRA.
 Conducted by DAN GODFREY, Junr., A.R.A.M.
 Overture, "The Marriage of Figaro" Mozart
 Concerto for Violoncello and Orchestra Dvorak
 (Solo Violoncello, Beatrice Eveline.)

8.0.—THE "ZY" OPERA COMPANY
 "THE DAMNATION OF FAUST"
 (Berlioz).

Marguerite RACHEL HUNT
 Branda HERBERT DUDDOCK
 Faust JAMES SHAW
 Mephistopheles LEE THISTLETHWAITE
 "ZY" OPERA CHORUS trained by SAM WHITTAKER.
 Notes by MOSES BARITZ.
 Conductor: DAN GODFREY, Junr., A.R.A.M.
 9.15.—SIR RICHARD GREGORY. S.B. from London.
 10.0.—W. F. BLETCHER, Spanish Talk.
 10.15.—NEWS BULLETIN.
 10.30.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

5.45.—Walker's Band relayed from the Assembly Rooms.
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: W. Carr, B.Sc., Talk on "Animals of the Aquarium," Part I.
 6.35.—Farmers' Corner: Professor Gilchrist, Talk on "Advantages of Food Cultivation."
 7.0.—NEWS. S.B. from London.
 ARCHIBALD HADDON. S.B. from London.
 Local News and Weather Forecast.

Grand Opera Night.

7.30.—"IL TROVATORE" Verdi (1)
 Leonora IDA COWEY
 Inez ETHEL FOWKES
 Arucena MAY GRANT
 Manrico LAMBERT HARVEY
 Ruiz GEORGE HARRIS
 Conte Di Luna ROBERT STRANGWAYS
 Ferrando WILLIAM PEACOCK
 Chorus THE SHIPCOTE HARMONIC CHOIR
 Orchestra NEWCASTLE WIRELESS (Augmented)
 Conductor WILLIAM A. CROSSE
 Acts I, II, and III.
 9.15.—SIR RICHARD GREGORY. S.B. from London.
 9.30.—NEWS. S.B. from London.
 Local News and Weather Forecast.
 "Il Trovatore," Act IV.
 10.30.—Selection, "The Girl on the Film" Sirman
 10.40.—Valse, "The Lady of the Rose" Gilbert
 10.50.—Selection, "Catherine" Tchaikovsky
 11.0.—Close down.
 Announcer: R. C. Pratt.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 366.

Stories of a Great Musician.

Wonderful Concerts in a Loft.

AMONG the many famous composers whose works have been broadcast, one of the most interesting is Handel, whose life story reads like a romance.

On the 14th January, 1717, he astounded residents of Rome by his wonderful ability in playing the organ in the Church of St. John (Lateran). This established his reputation in the Italian capital and he forthwith set to music several Psalms. There is no doubt that the experience he gained in Rome was apparent in his later religious musical expression.

Handel's father was a barber-surgeon. Handel, so Mr. Newman Flower continues in "George Frederic Handel" (Cassell & Co.), really made his name in Italy by the production in Venice, towards the end of 1709, of *Agrippina*. This was performed for twenty-seven nights in succession—a remarkable achievement for Venetian opera in those days.

Mixed Audiences.

In 1711, when Handel was in London, he frequently visited the celebrated Thomas Britton, at whose weekly concerts he participated. Britton, who started life carrying coal in a basket on his back, had a loft over a stable near Clerkenwell Green. In this loft on Thursday evenings, members of Society and the artistic professions flocked, climbing up the rough stairs to the room, which was so low that a tall man could not stand upright. Here they sat in an atmosphere of beer and tobacco during the recital, regardless of their comfort. In this assorted company Handel would play on a little chamber organ with five stops.

Handel had a most difficult fight for success.

His enemies arranged counter attractions in order to lure away patrons. Rowdiness took place in his theatre, and all possible means were employed to mar his success.

He came to London in 1710, and made a great hit with *Rinaldo* at the Queen's Theatre in 1711.

Years afterwards, Handel was in desperate straits, and he slighted Goupy, the artist, who, in return, published a cartoon showing a hog (as Handel) seated at an organ. This was the most telling propaganda against him.

Upsetting a Tradition.

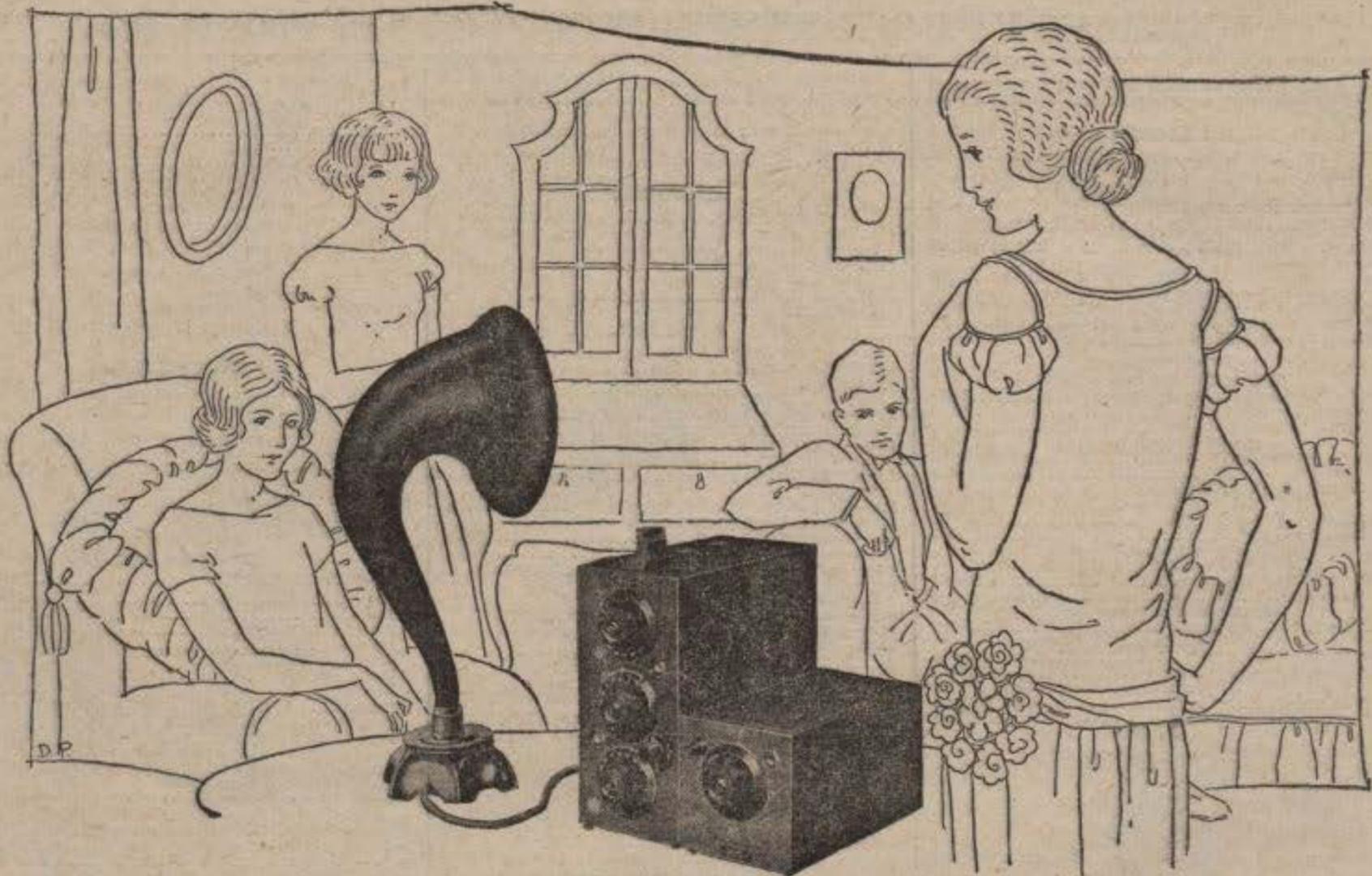
Handel set the whole of the *Messiah* on paper in twenty-four days. This was the work of a giant inspired.

When he had completed Part II., with the "Hallelujah Chorus," his servant found him at the table, tears streaming from his eyes. "I did think I did see all Heaven before me," exclaimed the master.

Mr. Flower upsets the hundred years old tradition when he asserts that Jennens never compiled the words of the *Messiah* at all. For nearly two centuries he has had all the credit for doing so: he has shared with Handel the glory of the world's greatest Oratorio.

A half-starved little clergyman named Pooley, who lived with Jennens as his secretary, did the work for which his master received the credit. Pooley has gone down into an unknown grave, unhonoured and unsung.

In 1752, after producing *Jephtha* which was a success and brought Handel many hundred pounds, he was attacked by failing sight. Operated on without success by Chevalier Taylor, Handel finally became quite blind.



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The detector is arranged to tune to any B.B.C. Stations and by the addition of Igranic Coils, for which holders are provided, the tuning can be increased up to 3,000 metres.

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Loud Speaker No. 44005, with non-metallic diaphragm and horn. (B.B.C. Contributions extra.)	£5. 17. 6.

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WIRELESS PROGRAMME-THURSDAY, March 6th.

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

LONDON.

- 1.0-2.0.—Time Signal, the Wireless Trio and W. Matthews (Baritone).
3.30-4.30.—Concert: The Wireless Trio and Evelyn Bebesée (Soprano).
5.0.—WOMEN'S HOUR: "The Romance of a Rug," by E. Thornton Cook...

BIRMINGHAM.

- 3.30-4.30.—Piano Quintette under the direction of Frank Cantell.
5.0.—WOMEN'S CORNER.
5.30.—Agricultural Weather Forecast.
KIDDIES' CORNER.

Popular Classics Programme.

- 7.35.—Under the Direction of JOSEPH LEWIS.
Overture, "The Merry Wives of Windsor" ... Nicolai
Selection from the Works of Schumann ... Schreiner
BEATRICE EVELINE (Solo Cello).

BOURNEMOUTH.

- 3.45.—Aerials Concert Party: Dorothy Street (Soprano), Gerald Kaye (Tenor), Arthur England (Bass-Baritone), Madame Dorothy Forrest (at the Piano), Madame Seymour Barton (Solo Violin).
4.45.—WOMEN'S HOUR.
5.15.—KIDDIES' HOUR.

- 8.55.—The Better 'Ole ... William Byrne.
"Jongleur" ... J. Byrne
8.45.—Ronald Gourley: Music and Humour.
8.55.—Leslie Barry.
"Mississippi Breakdowns" ... Olly Oakley
"Queen of the Burlesque" ... A. Tilley

CARDIFF.

- 5.0.—"5WA'S" "FIVE O'CLOCKS": Mr. Isaac Williams, Keeper of Arts, The National Museum of Wales.
5.45.—THE HOUR OF THE "KIDDEWINKS."
6.45.—Boy Scouts' and Girl Guides' News.
7.0.—NEWS, S.B. from London.
PERCY SCHOLES, S.B. from London.

Wireless Wisdom.

"RELIGIOUSNESS is not religion."—RT. REV. THE BISHOP SUFFRAGAN OF KENSINGTON.

"Most, of us I fancy, would rather forget, even if we do not forgive."—JOHN STRACHEY.

"GET selfishness into the home, and you have domestic infelicity."—REV. T. PHILLIPS.

"The sternest critics of the serial story are those who never read them."—MARK ALLERTON.

"THERE is a sense in which all generalisations are lies."—PERCY SCHOLES.

"THE only way a man can forget himself is ... by becoming absorbed in a great unselfish cause."—DR. J. R. MOTT.

"SOME of us ... imagine that our prayer is a sort of motor-car to give us a joy ride to heaven."—REV. S. N. L. FORD.

"WHEN the theatre holds the mirror up to nature, it reflects ourselves, speaking our innermost thoughts, translating our best and worst emotions into terms of expression irresistible to eye and ear."—ARCHIBALD HADDON.

BEWARE THE BOGUS INSPECTOR.

LISTENERS should beware of the bogus inspector. A wireless enthusiast in a London suburb was rung up on the telephone the other day and heard a voice say: "Inspectors of the B.B.C.," or words to that effect, and he was told that they wanted to see his wireless set. They came—two young men—saw his set, said that it was all wrong—and went away with it! Later the unfortunate listener discovered that they were not legitimate inspectors at all!

- 8.20.—Pianoforte Soli.
"Ballade in G Minor" ... Chopin
"Liebestraum" ... Liszt
"Polonaise in E" ... Liszt
8.55.—George Bouverie. Recitals.
8.45.—Orchestra: Selection, "Manon Lescaut" ... Puccini

MANCHESTER.

- 11.30-12.30.—Concert: The "ZY" Trio and Madame Nellie Keithley (Soprano).
5.0.—WOMEN'S HOUR.
5.25.—Farmers' Weather Forecast.
5.30.—CHILDREN'S HOUR.
6.30.—Boy Scouts' and Girl Guides' News.
6.40.—FRANCIS J. STAFFORD, M.A., M.Ed., French Talk.
7.0.—NEWS, S.B. from London.
PERCY SCHOLES, S.B. from London.

NEWCASTLE.

- 3.45.—Concert: Isabel Forsyth's Students' Orchestra.
4.45.—WOMEN'S HOUR.
5.15.—CHILDREN'S HOUR.
6.0.—Scholars' Half-Hour: J. C. Wilson on "Border Life in the Middle Ages—Raids and Raiders."
6.30.—Boy Scouts' News.
6.45.—Farmers' Corner.
7.0.—NEWS, S.B. from London.
PERCY SCHOLES, S.B. from London.

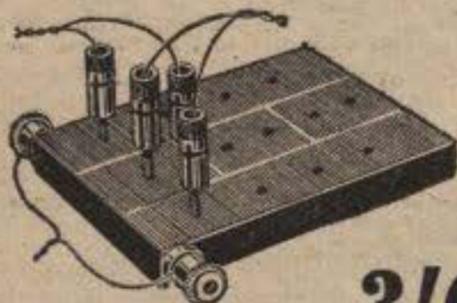
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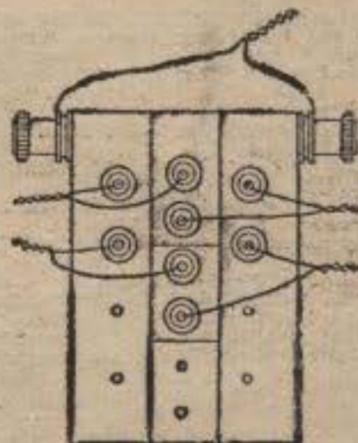
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THE PROGRAMME—FRIDAY, March 7th.

The Central Hall Concert.

A Brief Description of the Music, by Percy A. Scholes. (A fuller description will be found in the Programmes to be had in the Concert Hall.)

OVERTURE, "CARNIVAL": DVORAK.



SIR LANDON RONALD.

HIGH spirits are the note of this overture. The title's suggestion of the eager enjoyments of Carnival time fits it perfectly. It is full of open-air feeling, and has a flavour of masks, gay costumes, Chinese lanterns and confetti—where for tender conversation.

BALLET MUSIC FROM "ROSAMUNDE": SCHUBERT.

Rosamunde was a very bad play, which only had two performances (in Vienna, in 1823). The piece now to be played is the Ballet Music in G, one of the freshest and daintiest little things ever written—even by Schubert.

Note, in many places, the charming alternations of Wood Wind instruments and Strings, and in one place four repetitions of a little three-note tune, getting softer and softer as taken in turn by Clarinet, Oboe, Clarinet again and Flute.

ADONAÏS: LANDON RONALD.

Miss Beatrice Miranda.

I weep for Adonais. He is dead!
O weep for Adonais! Though our tears
Thaw not the frost that binds so dear a head,
Most musical of mourners weep anew!
Not all to that bright station dared to climb;
And happier they their happiness who knew,
Whose tapers yet burn through that night of time
In which suns perish.
All he had loved, and moulded into thought,
From shape and hue and odour and sweet sound,
Lamented Adonais!
Morning sought
Her Eastern watch tower, and her hair unbound,
Wet with the tears that should adorn the ground,
Dimmed the aerial eyes that kindle day;
And the wild winds flew around, sobbing in their dismay.
It might make one in love with death to think
That one should be hurled in so sweet a place.
Go thou to Rome—at once the Paradise
The grave, the city and the wilderness;
Pass, all the spirit of the spot shall lead
Thy footsteps to a slope of green access.

The above words are taken from Shelley's "Adonais—an Elegy on the death of John Keats." They have been, for the purposes of this composition, arranged by Vernon Blackburn.

SECOND SYMPHONY IN E FLAT: ELGAR.

(By Special Request of a large number of Broadcasting Listeners.)

Elgar's Second Symphony (in E flat) was

Symphony Concert. Central Hall, Westminster.

at 8 p.m. (S.B. to all Stations).

ROYAL ALBERT HALL ORCHESTRA.

Conducted by

SIR LANDON RONALD.

Carnival Overture.....Dvorak
Ballet Music in G from "Rosamunde" Schubert

Dramatic Scenes for Soprano and Orchestra, "Adonais".....Landon Ronald

Orchestra.

Symphony No. 2 in E Flat....Elgar (11)

Passapied from "Le Roi s'Amuse" Delibes

"Praeludium".....Järnefelt

"Le Cygne".....Saint-Saëns

"Ride of the Valkyries".....Wagner

BEATRICE MIRANDA

Soprano.

"The Dream".....Grieg

"Feast of Lanterns".....Bantock

Orchestra.

Overture, "Tannhäuser".....Wagner

10.30.—Close down.

Announcer: R. F. Palmer.

composed in 1910. It is dedicated "to the Memory of His late Majesty, King Edward VII."

Preceding the score are these words from a "Song" of Shelley's—

"Rarely, rarely comest thou Spirit of Delight!"

The spirit of the work is not, however, that of the opening lines of the poem, which hint at sadness, but rather that poem as a whole, which is far from sorrowful.

The Symphony is scored for a large, but not excessive, modern orchestra. It has four "Movements," as follows—FIRST MOVEMENT, *Allegro vivace e nobilmente*. (Quick, full of vigour, but with a feeling of nobility.) Such a Movement in the older Symphonies was often constructed out of only two main tunes, which were technically called "First Subject" and "Second Subject." Here, rather than two "Subjects," we have two Groups of Subject Material.

The First of these Groups is entered upon loudly and brilliantly, without preamble, as the Symphony opens. This Group continues for some time, and at last, from *ff* (=very loud) settles down rapidly to *pp* (=very soft), when enters the Second Group of Tunes, of a very strongly contrasting character—with that tinge of mystic feeling which is one of Elgar's most personal characteristics. The first Tune of the group is given to the Violins (with Harps, Strings, and a little Wood-Wind quietly accompanying); the next is given to Cellos.

These two Groups of musical material, expressive of many very varied emotions, having been heard, we come to a Middle Section of the Movement, in which, with great poetical feeling, they are "developed." This whole section is dark in colour and quiet in tone.

This merges at last into the Final Section of the movement in which a good deal of the material of the First Section is repeated, and the general spirit is, again, largely one of animation.

SECOND MOVEMENT.—*Larghetto* (rather slowly and with breadth of style in its performance). This is a Movement of elegiac character, and often partakes almost of the character of a dead march. All its tunes are impressive and many of them strangely beautiful. The orchestral colours are ever changing.

THIRD MOVEMENT.—*Presto* (rapid). This Movement is headed "Rondo," indicating that it embodies certain musical material which "comes round" again, and again. It is a very lovely and playful piece, except for certain episodes. The "Spirit of Delight" has completely returned!

FOURTH MOVEMENT.—*Moderato e maestoso* (=Moderately quickly and majestically).

The happy tune in the bass with which the Movement opens, is the chief one and indicates its general feeling.

Several other easily grasped Tunes quickly follow and form the material out of which the score is woven.

At times the music becomes fiery, but towards the end a mood of calm comes over the composer and the Symphony ends in happy tranquillity.

PASSEPIED—DELIBES.

A piece of pleasant ballet music written for Victor Hugo's play *Le Roi s'amuse*.

PRAELUDIUM—JÄRNEFELT.

This very agreeable little piece is too well-known to call for description. Järnefelt is a Finnish composer.

THE SWAN—SAINT-SAËNS.

Nearly thirty years ago Saint-Saëns wrote *The Animals' Carnival*, a "Zoological Fantasia," consisting of fourteen pieces, each supposed to give a musical suggestion of the characteristic of some animal or bird—Lion, Kangaroo, Tortoise, Cuckoo, etc.

The Swan, of which have been published all manner of "arrangements" for various instruments, has become known everywhere. To-night it will be played in an arrangement for 'cello, small orchestra, and harp.

RIDE OF THE VALKYRIES—WAGNER.

The War-Maidens are riding through the air, and carrying with them the bodies of heroes slain in battle, whom they are carrying to Valhalla, the abode of the Gods.

The Valkyrie motif, the War-call motif, and the Galloping motif, with some Storm Music, make up the musical material of the piece.

At the end the sounds get fainter, and the Valkyrie troop has passed away from us and is lost in the distant clouds.

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

LONDON.

- 1.0-2.0.—Time Signal, The Wireless Trio and Miss E. Russell-Miller (Contralto).
- 2.30-4.30.—The Wireless Trio and Norman Eaton (Baritone).
- 5.0.—WOMEN'S HOUR: "Little Irritations of Every Day," by Marjorie Bowen, The Wireless Trio. "A Talk on Fashion," by Nora Shandon.
- 5.30.—CHILDREN'S STORIES: "What the Swan told Betty," by Olga Somech. Songs by Uncle Rex. "Treasure Island," by Robert Louis Stevenson, Chap. 2, Part II, Uncle Jack Frost's Wireless Yarn.
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- G. A. ATKINSON (the B.B.C. Film Cellie): "Seen on the Screen." *S.B. to all Stations.* Local News and Weather Forecast.
- 7.30-8.0.—Interval.
- 8.0.—2ND SYMPHONY CONCERT, Central Hall, Westminster. *S.B. to all Stations.*
- 9.30.—TIME SIGNAL AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- 9.45.—SYMPHONY CONCERT (Contd.). *S.B. to all Stations.*
- 10.30.—Close down.

Announcer: R. F. Palmer.

BIRMINGHAM.

- 3.30-4.30.—Georgina Tanner in a Recital of old French Songs. Michael Mullinger at the Piano.
- 5.0.—WOMEN'S CORNER.
- 5.30.—Agricultural Weather Forecast.
- KIDDIES' CORNER.
- 6.30.—Tales' Corner.
- 7.—NEWS. *S.B. from London.*
- G. A. ATKINSON. *S.B. from London.* Local News and Weather Forecast.
- 8.0-10.30.—The Entire Programme *S.B. from London.*

BOURNEMOUTH.

- 3.45.—Ethel Rowland, L.R.A.M. (Solo Piano). Dance Music relayed from Kings Hall, Bournemouth.
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholars' Half-Hour: Hubert Hill, "Nature Talk."
- 7.0.—NEWS. *S.B. from London.*
- G. A. ATKINSON. *S.B. from London.* Local News and Weather Forecast.
- 8.0-10.30.—The Entire Programme *S.B. from London.*

CARDIFF.

- 5.0.—"5 WA'S" "FIVE O'CLOCKS": "Mr. Everyman," Talks to Women, Vocal and Instrumental Artists, the Station Orchestra. Weather Forecast.
- 5.45.—THE HOUR OF THE "KIDDIEWINKS."
- 6.0.—NEWS. *S.B. from London.*
- G. A. ATKINSON. *S.B. from London.* Local News.
- 8.0-10.30.—The Entire Programme *S.B. from London.*

MANCHESTER.

- 3.30-4.30.—Concert: Lilian Hargreaves (Soprano), Lilian Kilborne (Contralto), John Sandeman Craig (Tenor), James Leigh (Baritone), Charles E. Blackwell (Entertainer) T. B. Siskbottom (Solo Violin).
- 5.0.—WOMEN'S HOUR.
- 5.30.—Farmers' Weather Forecast.
- 5.45.—CHILDREN'S HOUR.
- 7.0.—NEWS. *S.B. from London.*
- G. A. ATKINSON. *S.B. from London.* Local News and Weather Forecast.
- 8.0-10.30.—The Entire Programme *S.B. from London.*

NEWCASTLE.

- 3.45.—Concert: Ralph Elliott (Solo Pianoforte), Ernest Hudspeth (Tenor), Jack Mackintosh (Solo Cornet).
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholars' Half-Hour: Mr. W. C. F. Campaign, B.Sc., on "Oil."
- 6.35.—Farmers' Corner: Mr. H. C. Pawson on "Essentials of Good Farming."
- 7.0.—NEWS. *S.B. from London.*
- G. A. ATKINSON. *S.B. from London.* Local News and Weather Forecast.
- 8.0-10.30.—The Entire Programme *S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 365.

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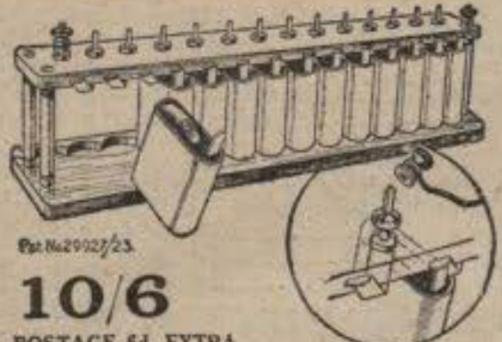
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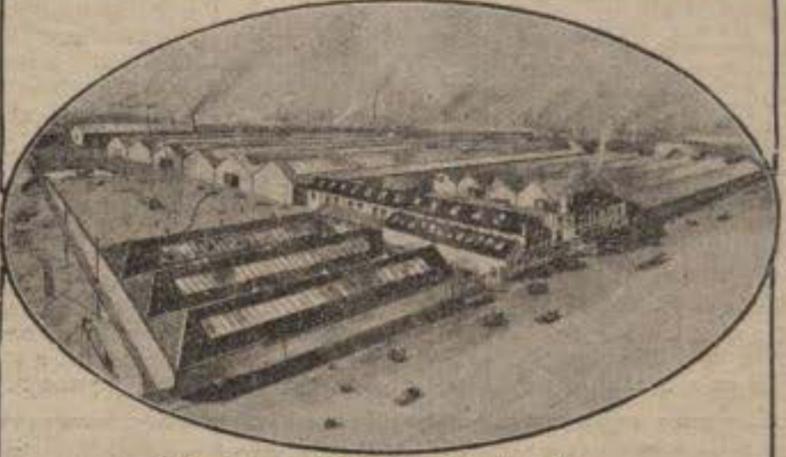
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WIRELESS PROGRAMME—SATURDAY, March 8th.

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

LONDON.

3.30-4.30.—Concert: The Wireless Trio and Anne Low (Soprano).
 5.0.—WOMEN'S HOUR: C. Pollard Crowther on "Japan." Songs by Gale Gardner (Tenor). A Garden Chat by Mrs. Marion Cran, F.R.H.S.
 5.30.—CHILDREN'S STORIES: Auntie Sophie at the Piano. Uncle Pollard Crowther, "A Japanese Fairy Story," Children's News. Songs by Gale Gardner.
 6.15-7.0.—Interval.
 7.0.—TIME SIGNAL AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
 7.15.—MAJOR L. R. TOSSWILL, O.B.E., the old Rugby International, on "England v. Scotland Prospects."
Light Programme.
 7.30.—THE WIRELESS TRIO. Two Characteristic Valses *Coleridge-Taylor* (11) GLADYS MERREDEW in "Studies." E. I. STEPHENSON, in a Humorous Spasm. The Wireless Trio. Excerpts from Incidental Music to "The Merchant of Venice" *Rosse* Gladys Merredew in further "Studies." R. I. Stephenson has a Second Attack.
OPERATIC TRANSMISSION.
 8.25.—"CARMEN" (*Grand*), Acts II. and III., relayed from the "Old Vic" Theatre.
 10.0.—TIME SIGNAL AND 2ND GENERAL NEWS BULLETIN. Local News and Weather Forecast.
 10.15.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from The Savoy Hotel, London. *S.B. to other Stations.*
 11.0.—Close down.
 Announcer: J. S. Dodgson.

BIRMINGHAM.

5.30-4.30.—Kiddies' Concert, by the Kiddies.
 5.0.—WOMEN'S CORNER.
 5.30.—Agricultural Weather Forecast.
 KIDDIES' CORNER: Auntie Phil, "Further Adventures of Snooky."
 6.30.—Teens' Corner.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.15.—ST. HILDA COLLIERY BAND. Conducted by W. HALLIWELL. Suite, "Ballet Russe" *Luigini* (a) Allegro Marziale; (b) Scene; (c) Valse Lento; (d) Mazurka; (e) Marche Russe. Selection, "The Maid of the Mountains" *Simson*
 7.45.—LEN J. GARDNER (Entertainer). "He's a Pro" *Magini* (9) "I Will" *Mundin* (13)
 8.0.—JAMES THORPE (Solo Cornet). "The Nightingale" *Moss* Band. Grand Selection, "Reminiscences of Halle" . *arr. Rimmer*
 8.15-8.45.—Interval.
 8.45.—Band. Symphony, "The Unfinished—No. 8 in B Minor" *Schubert*
 9.10.—ETHEL MALPASS. Character Studies from "David Copperfield" .. *Dichens* (a) Mrs. Micawber; (b) Mrs. Gummidge. "Castles in the Air" *Broughton* (13)
 9.30.—NEWS. *Relayed from London.* Local News and Weather Forecast. Football Review.
 9.50.—T. B. BOND: "The Bank of England." Band.
 10.5.—Fantasia, "A Military Church Parade" *Hume* Variations on the Air, "Eventide" *Rimmer* Hymn, "Adoration" *Thornton*
 10.30.—Close down.
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45.—The "6BM" Trio, Frances Whicher (Mezzo-Soprano), Thomas E. Hingworth (Solo Cello), Reginald S. Mount (Solo Violin).
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.15.—Scholars' Half-Hour: A. Barracough, M.A., F.R.G.S., "Far Eastern Problems."
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.15.—THE REV. W. H. SMART, "The Far East."
 7.30-8.0.—Interval.
"Request Night."
 8.0.—THE WIRELESS ORCHESTRA. Conducted by CAPT. W. A. FEATHERSTONE. Selection, "The Last Waltz" *Strauss*
 8.10.—MARJORIE SCOON (Contralto) and EDWARD HILL (Baritone). Duets, "Tell Me, Pretty Maiden" *Stuart* "Love's Old Sweet Song" *Molloy* (1)
 8.20.—Orchestra. "In a Monastery Garden" *Kettelbey* (5) "Wee Macgregor Patrol" *Americ*
 8.30.—GEORGE STONE (Entertainer). "My Marriage" *Clifford Grey* (13)
 8.40.—Marjorie Scoon. "The Bird With the Broken Wing" *Golson*
 8.45.—Marjorie Scoon and Edward Hill. "Beneath Thy Window" *Di Capua*
 8.50.—Orchestra. Selection, "The *graba*" *Jones*
 9.0.—George Stone. "Little Willie Brown" (7)
 9.10.—Edward Hill. "Red Devon" *Clarke*
 9.15.—Marjorie Scoon. "Less Than the Dust" ("Indian Love Lyrics") *Woodforde-Finden* (1)

9.20.—Orchestra. "In a Persian Market" *Kettelbey*
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: Stanley How.

CARDIFF.

5.0.—"5WA'S" "FIVE O'CLOCKS"; "Mr. Everyman," Talks to Women, Vocal and Instrumental Artists, the Station Orchestra. Weather Forecast.
 5.45.—THE HOUR OF THE "KIDDIEWINKS."
 7.0.—NEWS. *S.B. from London.* Local News.
 7.15.—WILLIE C. CLISSITT on "Sport of the Week."
Popular Night.
 LAURIE SHORT (Entertainer). THE CARDIFF COUNTY BOY SCOUTS' ASSOCIATION. (Singers and Players Branch.) THE STATION ORCHESTRA.
 7.30.—Orchestra. March, "Misa Liberty" *Levy* Entr'acte, "Praeludium" *Jarnefeldt*
 7.40.—Musical Monologues. "The Highwayman" *Valentine* (13) "The Little Bottom Drawer" *Arthur Chesney* (13) "Subleties"
 7.50.—Orchestra. Suite, Four Dances from "The Rebel Maid" .. *Phillips*
 8.0.—Musical Monologues. "Mrs. Brown at the Play" *Sketchley* "Shut Up" *Ted Lyndberg* (13)
 8.10.—Orchestra. Selection, "The Dancing Mistress" *Mouchton*
 8.20.—Musical Monologues. "Earthenware" *Weldon and Lee* "Shell Shock" *Hebert Townsend* (13) "The Clown" *Daisy McGeech*
 8.27.—Orchestra. Entr'acte, "The Moon Maid" *Ancliffe*
 8.30.—CAMP FIRE SCENA by the Singers and Players Branch of the Cardiff County Boy Scouts' Association, conducted by the Deputy Camp Chief and Aketa Leader.
 9.30.—NEWS. *Relayed from London.* Local News and Weather Forecast.
 9.45.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: W. N. Settle.

MANCHESTER.

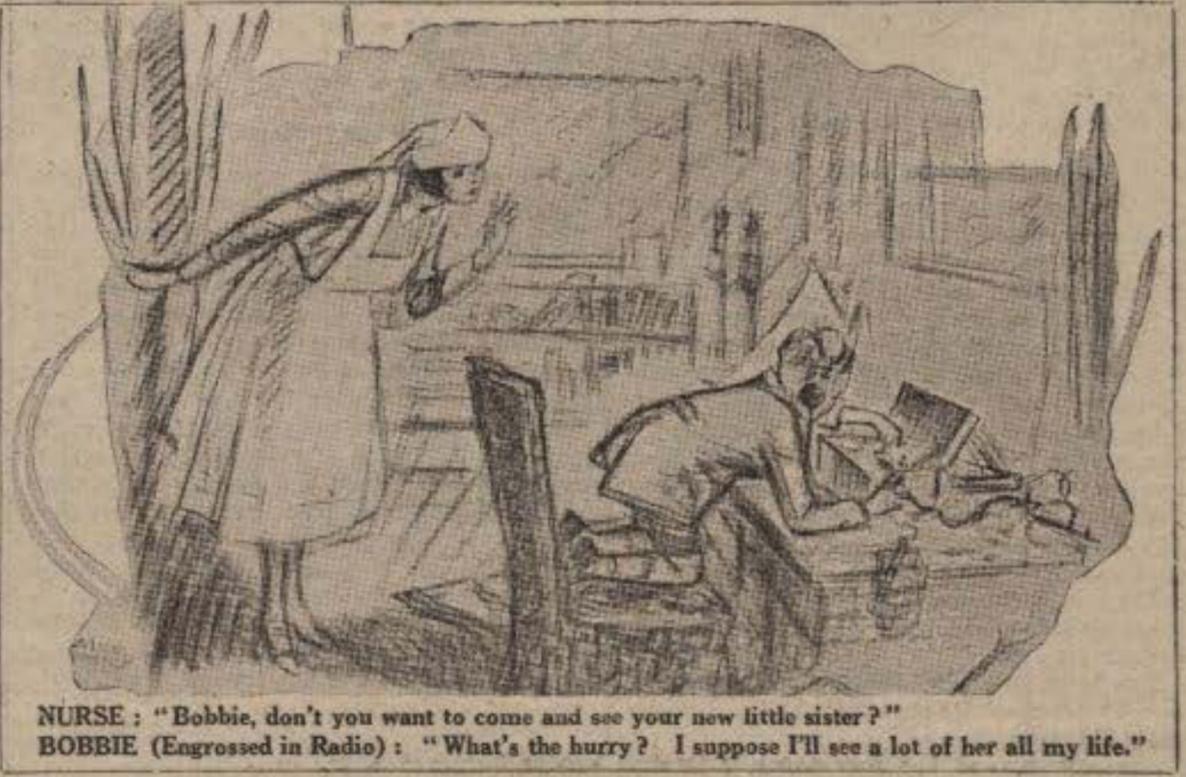
3.30-4.30.—Concert: The Versatile Six Concert Party.
 5.0.—WOMEN'S HOUR.
 5.20.—Farmers' Weather Forecast.
 5.35.—CHILDREN'S HOUR.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.45.—An Evening of Light British Music. THE "ZY" ORCHESTRA. Overture, "A May Day" *Haydn Wood* Valsette, "Wood Nymphs" *Eric Coates* Three Yorkshire Dale Dances *Arthur Wood* Selection, "The Rebel Maid" *Montague Phillips* GLYN WILLIAMS (Soprano). Songs Selected. HUGH SPENCER (Baritone). "Glorious Devon" *Edward German* (1) "Simon the Cellarer" *Hallon* Orchestra. Miniature Suite *Eric Coates*

8.55.—Orchestra. "Salut d'Amour" *Elga* Suite, "Rustic Revels" *Percy Fletcher* Glyn Williams. Songs Selected. Hugh Spencer. "Down in the Deep" *Hallon* "The Village Blacksmith"
 9.30.—NEWS. *Relayed from London.* Local News and Weather Forecast.
 9.45.—Orchestra. Selection, "Tom Jones" *German*
 10.0.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

3.45.—Walker's Band Relayed from the Assembly Rooms.
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: Miss M. Atkinson, B.Sc., on "Vitamines and Deficiency Diseases," Part 2.
 6.35.—Farmers' Corner: Mr. R. W. Wheldon on "Varieties of Cereals."
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.40.—MR. R. E. RICHARDSON, on "Gardening."
 7.35.—NEWCASTLE WIRELESS ORCHESTRA. Overture, "Raymond" *Thomas*
 7.40.—KEMP JORDAN (Baritone). "Two Little Irish Songs" *Lohr* "For Every Day" *Russell* (1)
 7.50.—Orchestra. Valse, "Artist's Life" *Strauss*
 8.0.—CATCHSIDE WARRINGTON (Entertainer). Tyneside Song. "Oh! Looka the Sowlor" *Nelson*
 8.10.—NORAH STUDLEY (Mezzo-Soprano). "A Summer Night" *Thomas* "Kashmiri Song" *Woodforde-Finden* (1)
 8.20.—Orchestra. Selection, "A Country Girl" *Mouchton*
 8.30.—Kemp Jordan. "Inter Nos" *Macfadyen* "Rest at Eventide" *Baydon-Power* (8) "Old Party" *Grant* (1)
 8.40.—Norah Studley. "Angus Macdonald" *Rosche* "There Let Me Rest" *Greene* (12)
 8.50.—Orchestra. Suite, "Summer Days" *Coates*
 9.0.—Interval.
 9.30.—NEWS. *Relayed from London.* Local News and Weather Forecast.
 9.45.—Orchestra. Selection, "Catherine" *Tchikowsky*
 9.55.—Catchside Warrington. "Swank" *Warrington* "Janie's Jumper" *Catcheside*
 10.5.—JOHN W. BABBS (Solo Violin). "Meditation" *Gounod* "Rondo" *Mosart*
 10.15.—Orchestra. Entr'acte, "Elevation" *Farman* (5) Fox-trot, "Felix" (9)
 10.30.—Close down.
 Announcer: R. C. Pratt.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 366.



NURSE: "Bobbie, don't you want to come and see your new little sister?"
 BOBBIE (Engrossed in Radio): "What's the hurry? I suppose I'll see a lot of her all my life."

A Land of Extremes. Life in the Argentine.

A Talk from London. By H. E. Powell Jones.

THERE is very little that is spectacular about the Argentine, which, with its wedge-shaped form of over a million square miles in area, occupies most of the southern portion of South America.

From Montevideo, the capital of Uruguay, you come up, or rather across, the River Plate, which here, at its confluence, is undistinguishable from the open waters of the Atlantic. The Spaniards called the river the Rio de la Plata, the "Silver River"; this must have been with reference to the rumours of great stores of mineral wealth in the interior which reached the ears and encouraged the steps of these early adventurers.

Up-to-date and Out-of-date.

There is nothing to suggest silver about the River Plate to-day: it is muddy and shallow, and has to be permanently dredged to maintain a channel sufficiently deep to accommodate the big steamers which come rolling down from Rio to Buenos Aires.

This latter city, the Federal Capital, the so-called city of pleasant breezes, is in every sense of the word the headquarters of the whole Republic; it is the clearing-house for practically the whole of the trade of the country.

An interesting city, absolutely modern in many respects, equally out-of-date in others. The truth is that things have either been left alone altogether or brought bang up-to-date to the very minute, and the consequence is that you find in these narrow streets—the old idea of keeping the sun out except at high noon—an ornate palace cheek by jowl with a tumbledown shanty which was run up originally, perhaps, as a temporary shelter, and which has since remained untouched, except for odd repairs now and then with old kerosene tins.

A City of Squares.

In Buenos Aires, as, indeed, throughout all South America, all streets are laid out in straight lines, and at the same distance from each other, so that the whole city is divided into squares of 100 metres, a plan which makes it impossible to lose one's way. Outside the city, where new suburbs are growing, you will see the streets all marked out, perhaps named, long before any house is put down.

Every visitor will notice, too, the system of one-way vehicular traffic through the narrow streets. If you overshoot your mark, you are not allowed to turn and come back: you must proceed to the end of the square, turn to the right or left, as the case may be, and go round the other three sides of the square.

Hard Work and Long Hours.

Let me correct at least one of the popular fallacies about life in Buenos Aires. We all work very hard and put in long hours, even through the hot months of November to March inclusive. I do not say that more business is got through in the course of the day, because methods are different; it is still, to a certain extent, a "mañana" country, but this does not mean that because we put off a thing till tomorrow, we are doing nothing to-day. Most business men, heads of business as well as employes, are in their offices from 9 o'clock till 6.30, often later, with an interval for lunch at 12.30. Workmen snatch a "siesta," sleeping on the job, in the street, anywhere where there is some shade; but business men go straight through the day.

Now let us leave the town, with due apologies for such scant mention of the wonderful docks and grain elevators and the Opera House, and Palermo Park, and the race-course, where a

couple of million dollars or so change hands every Sunday throughout the year, and the Jockey Club, reputed the most luxurious in the world, and the fascinating jewellers' shops in the Calle Florida, and go into the interior for a glimpse of these rolling pampas where grow the meat and grain with which Argentina supplies the world.

Now, indeed, we leave modernity in the bulk behind us. One hour's journey by rail, and it is as if you were in a different country. First of all, there are no roads, for there is scarcely a stone to be found throughout the length and breadth of this enormous alluvial plain. Dust tracks, which are liquid mud after rain, wander down to and parallel with the line of the railway. High-wheeled carts, with ten or more horses tied on somehow, move along in a cloud of dust or in a bath of mud.

Very Good Sport.

This is a treeless country, except in the western parts of Patagonia; hedges are unknown and all boundaries, whether of paddocks or of estates, are marked by wire fences, loosely stretched so that the camp motor-car can, by going full tilt at them, lay them flat, pass over and leave them to spring back when the weight is removed.

Life on an estancia has many attractions for those who are content to exchange some of the frills of civilization for the hard work and counter-attractions of an open-air life. A day after duck, when the young maize attracts them in myriads, with an *al fresco* meal at noon of a lamb grilled over a wood fire as only a genuine Argentine gaucho knows how, and the walk back in the evening, after sunset, with all the clean smells of the land around you: this is as good a day's rough shooting as you will find anywhere.

Tropical Heat and Arctic Cold.

If you are looking for extremes, you can go up to the sugar country, north of Tucuman, and see the Chaco Indians working in the plantations: this is tropical Argentina. Then go south to bleak Patagonia, where the wind blows straight from the South Pole, and where only the hardiest of Scotch settlers and their descendants can face the conditions and raise the millions of sheep that make wool to-day one of the most important exports from the country.

But these are admittedly extremes. All over and through the central belt of the country more normal conditions obtain in an amazingly uniform landscape.

"Early Stages."

You can go to sleep for a couple of hours on a long railway journey and find it hard to believe when you open your eyes that you are not at the same spot. There is the same windmill, the same clump of eucalyptus trees, the same herd of cattle, looking a mere handful in these huge paddocks. Everywhere you get the impression of a lot of tidying-up to be done, which means that you are seeing the thing as it really is, a country still in the early stages of developing its natural richness. "Early stages" because everyone who knows the country more than superficially agrees that there still remains almost as much ground to be brought into cultivation as is already cultivated, whilst existing areas are only scratched at. Some day—the need has not arisen yet—there will be deep ploughing and rotation of crops and artificial manuring and co-operative transport, and other refinements of science.

But these are things for the future and for the Argentines themselves.

B.B.C. PERSONALITIES.

Musical Controller

By One Who Knows Him.

WHEN it was announced that the B.B.C. had appointed Mr. Percy Pitt to be its Musical Controller, both the Press and the public found great satisfaction in the news. The musical world also realized the serious intention of the company to develop under expert guidance the musical programmes to be broadcast. The appointment marked a great forward step in the progress of broadcasting.

A Great Conductor.

Few people would dispute the assertion that Mr. Percy Pitt is one of our greatest national conductors. His knowledge of Grand Opera is authoritative, and his whole life has been devoted to music.

A Londoner by birth, his early musical training was obtained in Paris, Leipzig, Munich, and Berlin. In the musical atmosphere of these cities he quickly absorbed the spirit of his art, and at the age of twenty-five he published a Suite for Orchestra, and other suites, followed in the next year, by *Fêtes Galantes*, after Verlaine. Since that time, he has published Symphonic Preludes, Overtures, Ballades, Concertos, Marches, and a Symphony, composed for and first heard at the Birmingham Festival in 1906.

An Enthusiast for Opera.

As Musical Director of the British National Opera Company, Mr. Pitt's work on behalf of British Opera is widely known, and no small share is due to him of the success which is now crowning the efforts of the B.N.O.C. He is a popular conductor both of grand opera and of symphony concerts.

He is, however, best known to the great listening public as the conductor in London and provincial studios of some of the most successful broadcast Symphony concerts. Here, without a visible audience, he can release to the full the spirit of enthusiasm which he has for his work; not a note of the music is missed by his attentive ears, and his keen eyes miss neither the control of the orchestra, nor the score of his music.

Hard Work and Jollity.

In appearance, Mr. Pitt is not unlike the jolly friars described by Scott; short in stature with a round face, fresh and ever ready with a smile, with eyes that look calmly and complacently on the world. His personality is popular with all who have to work with him. Naturally, like all successful men, he is a hard worker who has learned to extract the fullest value from every moment of his time.

His duties as Musical Controller take him from London to the provincial stations, giving advice upon musical matters, meeting station staffs, conducting, and generally advising upon and guiding the course of broadcast musical productions.

He loves his work, and as broadcasting develops an increased public appreciation of opera and symphonic works, no small credit for this will be placed to Mr. Pitt's labours.

POOR UNCLE CARACTACUS!

"One of the best sellers at the moment is 'Broadcasting from Within,' by C. A. Lewis (Newnes, 2s. 6d.). The author is known to the children as 'Uncle Carnetows,' and is a very celebrated person in the wireless world."—*The Newsagent and Booksellers' Review*.—As Marcus Aurelius said: "All is ephemeral—fame and the famous as well."

The Big New Station.

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

AND so it's come at last! A really high-powered station that we have dreamed about for ever so long. The floodgates are opened; I am ready to pour out a glut of words to tell you all I can of the glad news.

What, after all, is the aim and ideal of a broadcast engineer? Frankly, my own ideal is to have a great big office, and in the middle of my great big office to have a great, long glass-topped table, and on that great, long table to have a lot of wire baskets labelled In, Out, Pending File, and in the In basket to have nothing but cheques and congratulations, and in the Pending basket nothing. I want a padded chair (I said chair, not room), two telephones that never ring (unless someone asks me out to lunch), and an alarm clock set to 4.30 to wake me up when it's time to go home.

Bee-Like Sentiments.

I want a row of buttons labelled Assistant Chief Engineer, Deputy Assistant Director of Humour, Controlling Assistant, Deputy Assistant Director (superintending Southern) London Station Engineer, and so on, so that I can impress my many friends. But I don't ever want a letter of criticism.

That's a selfish sort of a thought, you say, and one that concurs ill with the bee-like sentiments that so far have inspired the B.B.C. Hive.

But it's not; because every one of you will be happy and contented, and that is my ideal—that is my ideal. And if it brings with it, after a year's hectic effort, a certain amount of contentment and ease, will you deny me my selfish thought? No! Thank you.

How shall I make you happy?

By giving you loud signals. By giving you loud signals so that you may receive our concerts on the simplest apparatus.

A Look Ahead.

I shall look forward to a page in *The Radio Times* devoted to the simplest receptions, and we shall give the prize to the man who writes: "The other night my wife was wearing carborundum earrings; imagine her surprise when, on donning these adornments, she heard stray sounds of music. On consulting a wireless friend, he tells me she heard the concert from 20L, the High-Powered London Broadcasting Station, and that the aerial was formed (of the frame type) by the gold rings supporting the crystal and obtaining rectification in the crystal, which vibrated to the sounds in the air..."

That's it! Loud signals.

We have had to build up our scheme from small beginnings, and authority granted us but two little (or was it too little?) horse-power, and we had perforce to spread our stations over the country. I think it may safely be said that, thanks to oscillating, jamming, and the rest, broadcasting ceases to be a fine artistic enjoyment if the listener lives more than thirty miles from a broadcasting station. We realized,

therefore, that many areas were inadequately served. Thus the relay station.

The relay station is intended to serve the town or city in which it is located, and its maximum safe range cannot be more than five miles to a crystal and perhaps ten miles to a single valve. I know! Yes! you have received Sheffield in Plymouth; but was it very nice? Did you not hear many things besides? Did your wife really enjoy it? Was it not a scientific achievement, not an artistic enjoyment? I agree with you.

Thus, take a map of England and draw round the main stations circles of thirty miles radius and round the relay stations circles of five miles. Have you covered England? Hardly.

That's where the High Powered Station comes in and mops up all these areas not adequately served. I do not promise, but, I think you may assume, with good apparatus, that you will obtain crystal-reception up to 100 miles, and two-valve reception anywhere in the United Kingdom and Northern Ireland—the area for which we are responsible.

Why We Had Eight Stations.

You may say: Why didn't you think of this before, and why did you erect all these eight stations when you could have done it all with two main stations of 25 kilowatts?

Firstly, because the situation at the beginning was not so clear and so established as it is now; secondly, because a local station has a far more intimate touch with the listening public. We feel, and rightly, that the valve-user can choose his programme and that the crystal-user of Manchester, say, can be asked for as a Manchesternian not dictated to by London. Relay stations too have the added advantage that they can give local concerts and broadcast events of local interest. Sheffield may give to Sheffieldians a broadcast of the after-dinner speeches of a number of persons interested in and interesting to Sheffield—the tinkle of the steel knives may have there a local significance; Drake's drum bayed on Plymouth Hoe will stir the hearts of Devonians as it would never stir the stevedores of Hull; Aunts and Uncles of Birmingham are loved by Birmingham children more intimately

than an impersonal London Uncle calling down his microphone so far away.

So the proposed scheme has all the advantages of multiplication of programmes (the intimate touch), the high-powered station will fill in the gaps. When all is complete, not a soul, be he a crofter in the North, a fisherman in the South, or a slow ploughman of East Anglia, need ever fear the long tedium of winter evenings. Village clubs will have a new incentive to entertainment, broadcast will be everywhere to while away the time, broadcast strong, unjammed, with but the simplest apparatus to catch it by whomsoever wills.

A Disadvantage of "S.B."

Nor is this all, for see how the scheme dovetails to perfection. You perhaps see that one of the disadvantages of simultaneous is that the noise on trunk lines always constitutes a source of unreliability. But with a high-powered station in London trunk lines go, as far as broadcasting from London outwards is concerned. Why cannot every main station have a wireless receiver to complete the wireless link?

Even when the provinces give to the rest, there is only one trunk line between that station and London, and once in London, redistribution can take place by wireless, and "Blow wind come whack, there is but one line to crack."

And relay stations—no more lines; London can be the source of all their broadcast (let me not insult the provinces in saying this); it is probable that certain jealousies may be thus laid to rest.

The Single Valve Need Never Howl.

The scheme becomes so flexible—with wire and wind wireless, wireless link, and high brow on low power, and low power on high brow, we can give the sounds of all England to you, the rush of northern burns, the mutter of parliaments, the jazzy tunes of dance bands, and the roar of travelling menageries, and all with the simplest wiring apparatus till the crystal is a wonder box indeed, and the single valve need never howl.

But a word of warning, and from the aerial of fancy must we descend the earth lead of reality: Remember, nothing is promised, the

Government have, as yet, given us only permission to experiment to see whether the dreams of "an engineer romantic" may not become nightmares of the wireless operators who must sit with their prosaic 'phones and hear the tips and taps of commercial messages—jamming, the old difficulty, and if we interfere with the commercial and government services, we must think round our problems some other way.

Do not hope immediately to hear the jether clash to the vibrations of kilowatts, do not think that in a few weeks such a station can be erected, but, in the meantime, if you are interested listen for us when we tell you we are to start experimenting.



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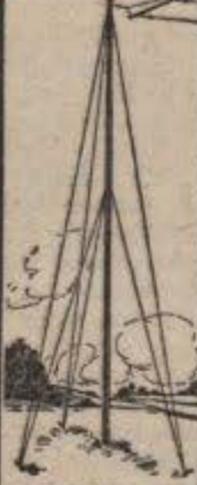
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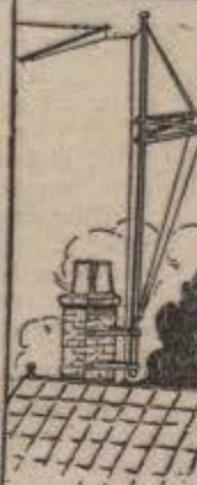


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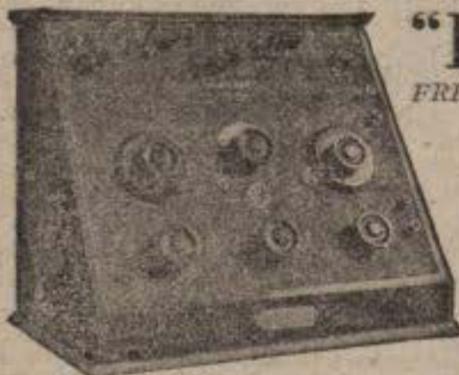
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WIRELESS PROGRAMME—ABERDEEN—March 2nd to March 8th.

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

SUNDAY.

- 5.0.—"2BD" AUGMENTED SYMPHONY ORCHESTRA. Overture, "Pique Dame" Suppé
5.10. LINA TALBOT (Contralto). "Sing, Break Into Song" Mallinson
5.20. T. GREENLEES DRYBROUGH (Bass). "A Song of Joy" Del Riego (5)
5.30. "Ob, But to Hear Thy Voice" Tchaikovsky (1)
5.40. "The Wanderer" Schubert (1)
5.50. Suite, "L'Arlésienne" Bizet
5.55. "O Love, From Thy Power" Saint-Saens
6.0. "The Lament of Isis" Bantock
6.10. T. Greenlees Drybrough. "Within These Sacred Bowers" Mozart (1)
6.20. "Pilgrim's Song" Tchaikovsky
6.30. Two Movements from 5th Symphony. Beethoven
6.40. "My Dear Soul" Sanderson (1)
6.50. "Mother Earth" Sanderson (1)
7.0. T. Greenlees Drybrough. "The Song of the Volga Boatmen" Koetzman
7.10. "O Isis and Osiris" Mozart
7.20. Overture, "Oberon" Weber
7.30. ANNOUNCER: W. D. SIMPSON.
7.40.—CHILDREN'S CORNER. S.B. from Bournemouth.
8.0.—"2BD" AUGMENTED SYMPHONY ORCHESTRA. "New World Symphony" Dvorak
8.10.—CHOIR OF JOHN KNOX PARISH CHURCH: Hymn 371. THE REV. FINDLAY CLARKE, John Knox Parish Church: Religious Address. Choir: Psalm 122.
8.20. Orchestra. "Slavonic Dances" Dvorak
8.30. "Les Préludes" Liszt
8.40.—NEWS. S.B. from London. Local News and Weather Forecast.
8.50. Orchestra. "Unfinished Symphony" Schubert
9.0.—Close down. Announcer: R. E. Jeffrey.

MONDAY.

- 3.30-4.30.—The Wireless Quartette, Mae Hughes (Soprano).
4.30.—WOMEN'S HALF-HOUR.
5.30.—CHILDREN'S CORNER.
6.0.—Weather Forecast for Farmers.
6.5-7.0.—Interval
7.0.—Boy Scouts' and Girl Guides' News.
7.10.—NEWS. S.B. from London. JOHN STRACHEY, S.B. from London. Radio Association Talks. S.B. from London. Local News and Weather Forecast.
7.15.—The Entire Programme. S.B. from London. Announcer: H. J. McKee.

TUESDAY.

- 3.30.—Wireless Quartette: Operatic Afternoon.
4.30.—Lena Dunn (Contralto): Recital of Irish Songs.
5.0.—WOMEN'S HALF-HOUR.
5.30.—SUNSHINE CORNER FOR YOUNG AND OLD KIDDIES.
6.0.—Weather Forecast for Farmers.
6.5.—ALFRED HILL, B.Sc. (Agric.): "Plant Foods and Chemical Fertilisers" (Series No. 3). Weekly Agricultural Notes.
7.0.—NEWS. S.B. from London. Local News and Weather Forecast.

Special Chamber Concert

THE "2BD" STRING QUARTETTE.

- NANCY LEE, L.R.A.M. First Violin
ANNIE MUTCH Second Violin
MINNIE MYDDLETON Cello
ANDREW WATSON Viola
MARIE SUTHERLAND At the Piano
7.15.—Op. 28, No. 1 in F. Beethoven
Allegro con brio, Adagio affettuoso appassionato, Allegro molto, Allegro.
7.25.—RUBY MAILER and GLADYS COOPER. "Wanderers' Night Song" Rubinstein
"Angel" Rubinstein
7.45.—Andante Cantabile Tchaikovsky
7.55.—ALBERT ADAMS, F.R.C.O., Weekly Musical Talk: "Chamber Music" (with special reference to items in the programmes).
8.10.—Serenade for two Violins and Piano Sinding
8.15.—Ruby Mailer and Gladys Cooper. "Oh, Wert Thou in the Cauld Blast?" Op. 77, No. 3 Mendelssohn
8.25.—Song from "Ruy Blas" Op. 77, No. 3. Mendelssohn
8.35.—"Londonderry Air" arr. Grainger
" Molly on the Shore" Bridge
8.40.—Piano Quintette Op. 44 Schumann
8.50.—NEWS. S.B. from London. Local News and Weather Forecast.
9.0.—String Quartette Haydn
9.10.—Ruby Mailer and Gladys Cooper. "Nocturne" Denza
"Still is the Night" Goetz
9.20.—Trio, Op. 66 in C Minor Mendelssohn
Allegro energico e con fuoco, Andante espressivo, Molto allegro quasi presto, Allegro appassionato.
9.30.—Close down. Announcer: W. D. Simpson.

WEDNESDAY.

- 3.30-4.30.—Wireless Quartette and Winifred Gorman (Soprano). Popular Afternoon.
5.0.—WOMEN'S HALF-HOUR.
5.30.—CHILDREN'S CORNER.
6.0.—Weather Forecast for Farmers.
6.5.—MADAME LEFEVRE, French Talk and Instruction No. 10.
7.0.—NEWS. S.B. from London. ARCHIBALD HADDON, S.E. from London.

Songs of the Hebrides.

- (Collected in the Western Isles by Marjory and Patuffa Kennedy-Fraser and Kenneth MacLeod.)
7.30.—MARJORY KENNEDY-FRASER. "The Sea-Gull of the Land-under-Waves" Skye (1) (Air used as one of the principal themes in Bantock's Hebridean Symphony)
"Snow White Sea-Gull, say where, ah, where our lads are resting, Grief within my heart is nesting."
"The Wind on the Moor"—"Null a Mbonadh" (in Gaelic) Eigg (1)
"The wind is howling to and fro! The night is wet and cold! Warmth, shelter?"
"The Lilt of the Cockle Gatherer" (in Gaelic) Eigg (1)
"Feast for the Sea-Gull down on the Skerry there! Laughter of Sea-Waves! while I gather cockles here"—K. M. (With Piano Accompaniment.)
7.45.—PATUFFA KENNEDY-FRASER. "The Moll Fisher's Love Song" Eriskay (1)
"Thy voice like music o'er the sea Haunts me of Moll's wild shore."—M. K.F.
"Ceolm Brutha—Music From Within a Fairy Mound" Barra (1)
"Low my hut is, low and narrow, Cold hill-waters stream-sweep through it."
"Raasay Love Lilt" (with Gaelic refrain) Skye (1)
"Heart sick I go, step heavy and slow, Since my own love's gone by unheeding me." (With Harp Accompaniment.)
8.5.—MARGARET KENNEDY. "Cuchullain's Lament for his Son" (in Gaelic) Eigg (1)
"Clanging his shield and flame-keen sword Who beth asleep in death cold."
"Ossian's Midsummer Day-Dream—Sleeps the Noon in the Deep Blue Sky." (1)
"White bright the sun shines on Conn's steep, Sweet sounds the note of the lonely heron . . . While hounds for chase all on fire are straining, Their deep-mouthed bay sweet as bardic music . . . Of eagle sweet is the far heard cry, As sails she o'er the Morven's night seaboard." (M. K.F., after Thomas Pattison's translation of "Ossian.")
8.15.—"Benbecula Bridal Procession" Benbecula (1)
"Far through peat and bog and moorland, his we with song and piping, White the mist the tams a-colling . . . Red the moon swings o'er the moorland . . . Home at last the bridal convoy—glow of peat, rap of reel-step, sea laughter, thrill of piping."—M. K.F. (With Piano Accompaniment.) Marjory Kennedy-Fraser.
8.25.—"A Mother's Lament"—"Caristiona" Skye (1)
"I yestreen stood by thy kisting, By thy grave to-night I'm listening."—M. K.F.
8.40.—"The Old Crone's Lilt" Skye (1)
" When I was young, a maiden so shy I was."—M. K.F. (With Piano Accompaniment.) Patuffa Kennedy-Fraser.
8.5.—"Seal Woman's Sea Joy" (in Gaelic syllables) S. Uist (1)
"Kinteen" Eigg (1)
" And when thou grown frail, win to 'Bione bhéal,' Who'd tain with thee soil?"
8.5.—"The Islay Reaper" Islay (1)
"Reaping the corn I cut my sheaf, But cutting my knee 'twas o'choon an' sighing." (With Harp Accompaniment.) Margaret Kennedy.
8.40.—"Mermaid's Song to Her Child"—An Eriskay Lullaby (in Gaelic) Eriskay (1)
" While the sea-gull and swan for thy curlich are caring, With his nets from the bay will thy father be fishing."
8.5.—"Of Mystic Sea Rapture—Land of Heart's Desire" Skye (1)
" Isle of youth, dear western isle: . . . There shall thou and I Wander free, on sheen-white sands, dreaming in starlight."—M. K.F.
8.5.—"Sea Rapture Song"—Kishmull's Galley Barra (1) (Air used in the Battle Section of Bantock's Hebridean Symphony)
" Homeward she bravely battles—Anchor, cable not tackle has she." (With Piano Accompaniment.) Marjory Kennedy-Fraser.
8.5.—Dance Song—"The Seabird to Her Chicks" (in Gaelic) Eigg (1)
" Feathers, Feathers, Eggs! Feathers, Feathers, Birds! 'Tis my daughter that will make music."
8.5.—Ancient Lull Song, "The Christ Child's Lullaby" Eriskay (1)
9.0.—R. E. JEFFREY: Talk for Thoughtful People (Mind Training Series No. 4), "Self-Confidence."
9.15.—SIR RICHARD GREGORY, S.B. from London.
9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
9.45.—PITT AND MARKS (Entertainers): "Duets Topical and Tropical."
10.0.—THE WIRELESS ORCHESTRA: Selection "Bubbly" (Jazz).
10.10.—Pitt and Marks: "Duets Up-to-Date."
10.30.—Close down. Announcer: R. E. Jeffrey.

THURSDAY.

- 3.30.—Adelaide Munro (Soprano) and the Wireless Quartette.
4.30.—This week's interesting Anniversary. R. E. Jeffrey: "Covent Garden Theatre burned 5th March, 1836. Reminiscences of Place and Personalities."
5.0.—WOMEN'S HALF-HOUR.
5.30.—CHILDREN'S CORNER.
6.0.—Weather Forecast for Farmers.
6.10.—Girl Guides' News.
Boys' Brigade News. David S. Watt: "The Methods of the Boys' Brigade—Physical Exercises."
7.0.—NEWS. S.B. from London. PERCY SCHOLES, S.B. from London. Radio Society Talk. S.B. from London. Local News and Weather Forecast.

Popular Programme.

- 7.30.—THE WIRELESS ORCHESTRA. "Cavalleria Rusticana" Mascagni
7.45.—MARGUERITE DAVIES (Soprano). "Don't Come In Sir, Please" Cyril Scott (4)
"Bluebells From the Clearings" Walker (4)
7.55.—Orchestra. Overture, "Caliph of Bagdad" Boieldieu
Selection, "Carmen" Bizet
8.10.—JAMES SHARPE (Tenor). "Gipsies" Peel
"O Mistress Mine" Quilter (1)
8.20.—DR. JOHN M. CHRYSTIE, L.R.C.P. (Edin.), L.D.S., F.P.S. (Glasgow): "The Care of Our Teeth."
8.35.—Marguerite Davies. "Serenade" Gounod (1)
" Solveig's Song" Grieg (5)
8.45.—Orchestra. "La Source Ballet" Delibes
9.0.—PETER CRAIGMYLE: "Weekly Football Talk."
9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
9.45.—Orchestra. Overture, "Mr. Cautiflowers" Offenbach
" Cloches dans la Nuit" Aliger
10.0.—James Sharpe. "The Curtain Falls" D'Hardelot
"Love's Quarrel" Cyril Scott (4)
10.10.—Orchestra. "Lucia di Lammermoor" Donizetti
10.20.—Marguerite Davies. "Ob, the Oak and the Ash" 17th Century (1)
"La Serenata" Tosti
10.30.—THE SAVOY BANDS. S.B. from London.
11.0.—Close down. Announcer: R. E. Jeffrey.

FRIDAY.

- 3.30-4.30.—Wireless Quartette and Barbara Ramsay (Soprano). Classical Afternoon.
5.0.—WOMEN'S HALF-HOUR.
5.30.—CHILDREN'S CORNER:
6.0.—Weather Forecast for Farmers.
6.5.—Scholars' Hour: W. Douglas Simpson, "British History."
6.25.—Answers to Scholars' Queries.
6.45-7.0.—Interval.
7.0.—NEWS.—S.B. from London. G. A. ATKINSON, S.B. from London. Local News and Weather Forecast.
8.0-10.30.—The Entire Programme. S.B. from London. Announcer: W. D. Simpson.

SATURDAY.

- 3.30-4.30.—Marie Sutherland (Solo Piano), Wireless Quartette, Andrew Watson (Solo Cello), Nancy Lee, L.R.A.M. (Solo Violin). Instrumental Afternoon.
5.0.—WOMEN'S HALF-HOUR.
5.30.—CHILDREN'S CORNER.
6.0.—Weather Forecast for Farmers.
7.0.—NEWS. S.B. from London. Local News and Weather Forecast.

Dance Night.

- 7.15.—THE WIRELESS JAZZ ORCHESTRA. Waltz, "A Kiss in the Dark"; Fox-trot, "When Hearts are Young"; Waltz, "Dilem Voyage" (9).
7.30.—GUS STRATTON (Entertainer).
7.40.—J. A. S. BURNS (Tenor). "A Dinder Courtship" Coates (1)
"Pairings" E. Martin (5)
7.50.—RAILWAY MALE VOICE CHOIR. "Comrades in Arms" Adam
" It Was a Lover and His Lass" Morley
"Loch Leven Love Lament" Robertson
" A Vintage Song" Mendelssohn
"Three Bumble Bees" (Male Quartette) Trigin
"An Evening's Pastorale" Shaw
" Hail to the Chief" Bishop
8.5.—JOHN SPARKE KIRKLAND: "Life's Joys and Sorrows in Scottish Song."
8.20.—Waltz, "Fancy Free" (16); Fox-trot, "When It's Night Time in Italy" (9); Waltz, "Dear Love, My Love."
8.35.—Gus Stratton.
8.45.—J. A. S. Burns: "La Donna è mobile" ("Rigoletto") Verdi
" The Prayer in the Desert" ("Chu Chin Chow") Norton
8.55.—Waltz, "I'm Drifting Back to Dreamland."
9.0-9.30.—Interval.
9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
9.45.—Waltz, "Madame Pompadour"; Fox-trot, "You to Me and Me to You"; Waltz, "Love's Triumph."
10.0.—Gus Stratton.
10.10.—J. A. S. Burns. "For You Alone" Geckl
" My Dreams" Tosti
10.20.—"Fightsome Reel."
10.30.—Close down. Announcer: H. J. McKee.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 353.

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WIRELESS PROGRAMME—GLASGOW—March 2nd to March 5th.

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

SUNDAY.

BAND OF 6TH BATTALION (CITY OF GLASGOW) HIGHLAND LIGHT INFANTRY.
(By permission of Lt.-Col. J. F. Doby, D.S.O., T.D.)
Bandmaster: JOHN A. McIVOR.

3.0.—March, "The Spirit of Pageantry".....Fletcher (1)
3.10.—Overture, "Nell Gwyn".....German
3.20.—ELLA GARDNER (Soprano).
"Lo! Here the Gentle Lark".....Bishop (15)
(Flute Obligato by John A. McIvor.)
"One Fine Day" ("Madame Butterfly").....Puccini
3.30.—Band.
Excerpts from "Lohengrin".....Wagner
3.45.—Cornet Solo, "The Lost Chord".....Sullivan (1)
(Soloist, Sergt. John Lacy.)
3.55.—Selection, "Pagliacci".....Leoncavallo
4.10.—Ella Gardner.
"Caro Nome" ("Rigoletto").....Verdi
Waltz Song from "Tom Jones".....German
4.20.—Bassoon Solo, "Lucy Long".....Godfrey (2)
(Soloist, Musician Gus Wood.)
4.30.—Band.
4.45.—Rhapsody, "Welsh".....German (11)
4.55.—Entr'acte, "Salut d'Amour".....Elgar
5.0.—Overture, "Meistersingers".....Wagner (1)
5.0-5.30.—CHILDREN'S CORNER. S.B. from *Bournemouth*.

8.30.—Psalm No. 100, "All People That on Earth do Dwell"
(Tune: "Old Hundred")
8.35.—THE REV. W. H. WIGGETT, St. Andrew's-by-the-
Green Episcopal Church. Religious Address.
8.45.—Psalm No. 23, "The Lord is My Shepherd" (Tune:
"Wiltshire")
8.55.—ANDREW TEMPLETON (Solo Cello)
and
ANDREW BRYSON (Solo Piano).
First Movement of Sonata for Cello and Piano, Op. 6
Strauss

9.5.—**Russian Church Music Recital**
by
WESTBOURNE CHURCH CHOIR.
Conductor, MR. A. M. HENDERSON
(Organist to The University of Glasgow),
who will also speak on the History and Character of
Russian Church Music.
TCHAIKOVSKY (1840-1893).
"Hear, Lord our God, Have Mercy" (in 3 parts).
(From the Liturgy of St. John Chrysostom.)
"Come, O Blessed Lord, Thou Light of Life" (in 8 parts).
BALAKIREFF (1836-1910).
"O Send Thy Light Forth."
ARENISKY (1861-1906).
"Our Lord is Risen" (for Female Voices, in 4 parts).
"Bow Down Thine Ear."
KALININ, KOFF (1866-1901).
"Lord, I Cry Unto Thee" (in 8 parts).
(Psalm CXXI, 1, 3.)
RACHMANINOFF (1873).
"To Thee, O Lord, Do I Lift Up My Soul"
(For Soprano Solo and 5 part Chorus.) (Psalm 25, 1, 2.)
"Praise The Lord from the Heavens" (in 8 parts).
(Psalm 118, 1, 2.)
"Hymn of the Cherubim" (in 10 parts).
TCHAIKOVSKY.
"O Blest are They" (in 8 parts).
(The words from the Kontakion of the Greek Liturgy for
the Faithful Departed.)
9.45.—Andrew Templeton and Andrew Bryson.
Second and Third Movements of Sonata for Cello and
Piano, Op. 6.....Strauss
10.0.—NEWS. S.B. from *London*.
Local News and Weather Forecast.
10.15.—Andrew Templeton.
"Cello Soli, "Chants Russes".....Lalo
"Gnomentata".....Poppet
10.25.—Special Announcements. Close down.
Announcer: Herbert A. Carruthers.

MONDAY.

3.30-4.30.—An Hour of Melody by the Wireless Quartette
and Ogilvie Campbell (Contralto).
4.45.—A TALK TO WOMEN.
5.15.—THE CHILDREN'S CORNER.
6.0.—Weather Forecast for Farmers.
7.0.—NEWS. S.B. from *London*.
JOHN STRACHEY. S.B. from *London*.
Radio Association Talk. S.B. from *London*.
Local News and Weather Forecast.
7.35.—"DOGS OF DEVON," Acts I and II. S.B. from
London.
9.30.—NEWS. S.B. from *London*.
9.45.—SIR WILLIAM BRAGG. S.B. from *London*.
10.0.—"DOGS OF DEVON," Act III. S.B. from *London*.
Announcer: Mungo M. Dewar.

TUESDAY.

3.0-3.30.—Norman Austin's "Musical Moments," relayed
from La Scala Picture House.
3.30-4.30.—An Hour of Melody: The Wireless Quartette
and James Cottingham (Baritone).
4.45.—A TALK TO WOMEN.
5.15.—CHILDREN'S CORNER.
6.0.—Weather Forecast for Farmers.
6.35.—JAMES DALRYMPLE, C.B.E. (General Manager of
Glasgow Corporation Tramways), on "The Development
of Electric Tramways."
7.0.—NEWS. S.B. from *London*.
Local News and Weather Forecast.
7.15.—J. A. LOVE TINDAL on "The Humorous Side of
Things."
Nautical Programme.
(Centenary of the National Lifeboat Institute.)
7.30.—AUGUSTUS BEDDIE (Elocutionist).
"The Revenge" (A Bull of the Fleet).....Tennyson

7.40.—NORA DELMARR (Soprano).
"Ocean, Thou Mighty Monster" ("Oberon")...Weber
7.50.—ORCHESTRA.
Conducted by HERBERT A. CARRUTHERS.
March, "The Middy".....Alford
Overture, "Plymouth Hoe".....Ansell
8.5.—Herbert A. Carruthers.
"Two Sea Pictures," for Piano.....MacDowell (4)
8.15.—"FORTUNE."
A Sketch, by George Woden.
8.30.—Nora Delmarr.
"The Seabird".....R. Quilter
"The Shimmering Sea".....R. Quilter
"Kishmool's Galley".....K. Fraser (1)
8.40.—Orchestra.
Selection on Nautical Airs, "Life on the Ocean" Binding
BARNETT COHEN (Baritone).
8.50.—"Song of the Sea".....Coleridge-Taylor (1)
"A Dream Ship".....A. Gantley (5)
"Four Jolly Sailormen".....Ed. German
9.0.—Augustus Beddie.
"The Old Captain's Anniversary".....Norman McLeod
"The Old Lieutenant and His Son".....Norman McLeod
9.10.—Orchestra.
Waltz, "Dream on the Ocean".....Gungl
9.17.—SIR WILLIAM MARTIN, J.P., F.S.A. (popularly
known as "Lifeboat Martin"), on "The National Lifeboat
Association."
9.30.—NEWS. S.B. from *London*.
Local News and Weather Forecast.
9.45.—Nora Delmarr.
"Sea Fever".....John Ireland
"Sea Wrack".....C. V. Stanford
9.55.—Orchestra.
March, "Admiral's All".....Hubert Bath
10.5.—Barnett Cohen.
"Drake's Drum".....V. Stanford (1)
"Outward Bound".....V. Stanford (1)
"An Old Salt's Yarn".....M. Brooke
10.15.—Orchestra.
Overture, "Britannia".....MacKenzie (15)
10.30.—Special Announcements. Close down.
Announcer: Herbert A. Carruthers.

WEDNESDAY.

3.30-4.30.—An Hour of Melody by the Wireless Quartette
and Mary Ferrier (Soprano).
4.45.—A TALK TO WOMEN.
5.15.—THE CHILDREN'S CORNER.
6.0.—Weather Forecast for Farmers.
7.0.—NEWS. S.B. from *London*.
ARCHIBALD HADDON. S.B. from *London*.
Local News and Weather Forecast.
7.35.—JOHN SCULLER on "The Bee and Its Home."
7.45.—PROFESSOR DONALD F. TOVEY, Mus. Doc.,
Professor of Music, Edinburgh University,
will give the first of a series of short Pianoforte Recitals.
He will also talk on the items on his programme.
MOZART.
Allegro and Andante (from an unfinished Sonata).
Allegro in G Minor.
Variations on an Allegretto in B Flat.
SCHUMANN.
"Scenes of Childhood," Op. 15.
CHOPIN.
Ballade in A Flat, Op. 47.

A Night in the Country.

8.30.—ORCHESTRA.
Conducted by HERBERT A. CARRUTHERS.
Rural Suite, "Woodland Pictures".....Percy Fletcher
1. Introduction and Dance; 2. "In the Hayfields";
3. Romance—"An Old-World Garden"; 4. "The Bean
Feast."
8.45.—MARGUERITE DAVIS (Soprano).
"Covent Garden".....C. Armstrong-Gibbe (5)
"Daffodils".....Cyril Scott (4)
8.55.—Orchestra.
"In a Monastery Garden".....Ketilbey
9.0.—ALEX. MCGREGOR (Baritone).
"Far and High the Leaves Give Cry".....Korbay
"The Floral Dance".....Moss
9.15.—SIR RICHARD GREGORY. S.B. from *London*.
9.30.—NEWS. S.B. from *London*.
Local News and Weather Forecast.
9.45.—Marguerite Davis.
"Spring is at the Door".....R. Quilter (4)
"Over the Land is April".....R. Quilter (4)
9.55.—Orchestra.
"Londonderry Air".....arr. O'Connor Morris
Waltz, "Tales from the Vienna Woods".....Strauss
10.5.—Alex. McGregor.
"The Somerset Farmer".....Wilson
"Song of the Waggoner".....Smith
10.15.—Orchestra.
Reverie, "Falling Leaf".....Diach
"Valse des Fleurs" from "Casse-Noisette Suite"
Tchaikovsky
10.30.—Special Announcements. Close down.
Announcer: Herbert A. Carruthers.

THURSDAY.

3.30-4.30.—An Hour of Melody by the Wireless Quartette
and Daniel Seymour (Baritone).
4.45.—A TALK TO WOMEN.
5.15.—THE CHILDREN'S CORNER.
6.0.—Weather Forecast for Farmers.
7.0.—NEWS. S.B. from *London*.
PERCY SCHOLES. S.B. from *London*.
Radio Society Talk. S.B. from *London*.
Local News and Weather Forecast.
7.30.—**Our Birthday Celebration Evening.**
AUGMENTED SYMPHONY ORCHESTRA.
Conducted by HERBERT A. CARRUTHERS.
Listeners will be addressed by:
SIR CHARLES CLELAND, K.B.E.

8.0.—CITY OF GLASGOW PIPE BAND.
Pipe-Major: WILLIAM FERGUSON.
(The World's Champions, 1921, 1922, 1923.)
Gaelic Air....."I See the Lofly Bess"
March, "SSC's" Birthday (specially composed by William
Ferguson).
Strathspey....."McLennan's Overcoat"
Reel....."My Brown Maid"
8.7.—Orchestra.
Overture, "A Birthday".....Ludwig Ronald
8.17.—BEATRICE MIRANDA (Principal Soprano of the
B.N.O.C.).
"Santuzza's Aria" (with Orchestral Accompaniment)
from "Cavalleria Rusticana".....Mascagni
"A Birthday".....Huntington Woodman
8.27.—BESSIE SPENCE (Violin) and PHILIP HALSTEAD
(Piano).
Sonata in A Minor, Op. 105 (1st Movement).....Schumann
8.45.—Orchestra.
"Dance of the Hours" ("La Gioconda").....Ponchielli
8.56.—ROBERT PITT and LANGTON MARKS (Entertainers):
"Duets Topical and Tropical."
9.6.—Band.
Selection, "The Gathering of the Clans," comprising:
"The Fiery Cross," "We'll tak' the High Way," "The
Cameron Men," "The Cock o' the North," "The Skye
Gathering," "The MacRae's March," "Atholl High-
landers," "Tullochgorum," "Reel of Tulloch," "The
Standard on the Braes o' Mar."
9.13.—"A BIRTHDAY SKETCH,"
By George Woden.
9.30.—NEWS. S.B. from *London*.
Local News and Weather Forecast.
9.45.—Beatrice Miranda.
"One Fine Day" ("Madame Butterfly").....Puccini
(With Orchestral Accompaniment.)
"Feast of Lanterns".....G. Bantock
9.55.—Orchestra.
Overture, "Land of the Mountain and the Flood"
H. McGinn
10.5.—Bessie Spence and Philip Halstead.
Sonata in A Major, Op. 100 (1).....Brahms
Allegro Amabile, Allegretto Grazioso.
10.15.—Orchestra.
"Keltic Suite."
(1) "The Clans"; (2) "The Lament"; (3) "The
Call."
10.30.—Pitt and Marks: "Duets Up-to-date."
10.45.—Band.
Slow March, "Loch Duich."
March, "Cabar Feidh" (Deers' Horns).
Strathspey, "The De'il Among the Tailors" and "Speed
the Plough."
10.52.—Orchestra.
Symphonic Poem, "Les Preludes".....Liszt
AULD LANG SYNE.
11.0.—THE SAVOY BANDS. S.B. from *London*.
12.0.—Close Down.
Announcer: Herbert A. Carruthers.

FRIDAY.

3.30-3.50.—Norman Austin's "Musical Moments" relayed
from La Scala Picture House.
3.30-4.30.—An Hour of Melody by the Wireless Quartette
and Duncan Lamond (Baritone).
4.45.—A TALK TO WOMEN.
5.15.—THE CHILDREN'S CORNER.
6.0.—Weather Forecast for Farmers.
6.45.—E SEYMOUR COOPER, Contract Manager of the
G.P.O., Glasgow, on "Telephones."
7.0.—NEWS. S.B. from *London*.
G. A. ATKINSON. S.B. from *London*.
Local News and Weather Forecast.
8.0.—SYMPHONY CONCERT. S.B. from the *Central
Hall, Westminster*.
9.30.—NEWS. S.B. from *London*.
9.40.—Symphony Concert (Contd.).
Announcer: Mungo M. Dewar.

SATURDAY.

3.0-4.30.—An Hour of Melody by the Wireless Quartette
and John Hostie (Baritone).
4.45.—A TALK TO WOMEN.
5.15.—THE CHILDREN'S CORNER.
6.0.—Weather Forecast for Farmers.
7.0.—NEWS. S.B. from *London*.
Local News and Weather Forecast.
7.15.—ROBERT J. HOWIE on "The Art of Home Fur-
nishing."
Popular Dance Night
by the
AUGMENTED WIRELESS ORCHESTRA.
Conducted by HERBERT A. CARRUTHERS.
Vocal Numbers by DANIEL SEYMOUR (Baritone).
7.30.—Fox-trot, "Moon Love"; One-step, "Who Threw
the Water on the Tom Cat's Back?"; Waltz, "Elyse";
Fox-trot, "Call of the East"; Highland Schottische,
"Mountain Dew"; One-step, "I'm Wild About Wild
Men" (6); Waltz, "Indian Moon" (3) f. Fox-trot,
"Bonnie" (7); One-step, "The Warriors' One-step";
Polka, "The Jolly Blacksmith"; Waltz, "I'm Drifting
Back to Dreamland"; Fox-trot, "Blue Hoosier Blues"
(7); One-step, "That Sweet Melody"; Fox-trot, "Chan-
sonette."
9.0-9.30.—Interval.
9.30.—NEWS. Relayed from *London*.
Local News and Weather Forecast.
9.45.—Orchestra.
Eightsome Reel, "SSC's" Special; Waltz, "Waltz Me
to Sleep"; Fox-trot, "That Lovely Melody"; Military
Two-step, "Yankee Grit"; One-step, "If All the Girls
Were Good" (16); Waltz, "Shepherd's Love"; Fox-
trot, "Morning Will Come."
10.30.—Special Announcements. Close down.
Announcer: Herbert A. Carruthers.

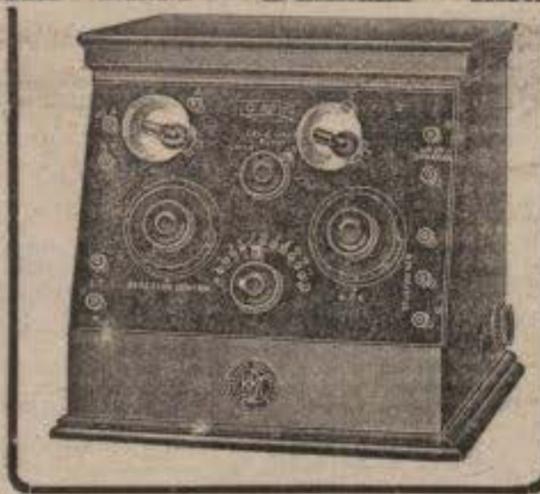
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One purchaser received nine American Stations during recent tests, whilst practically every owner received two or more stations.

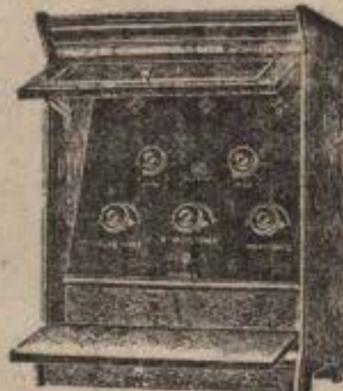
Price £8:15:0, plus B.B.C. Tax 15/-, or complete with 4V 40 accumulator, H.T. Battery, Phones and Valves £12:19:0 (B.B.C. tax extra 15/-). Agents in most principal towns where demonstrations can be arranged. A beautifully finished instrument that is wonderfully built and wonderfully efficient, designed and built by

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A perfect **BRITISH MODEL**

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The long series of experiments conducted by Acme staff experts has resulted in a receiver which for excellence of results cannot be equalled—the Acme 3-Valve set. The simplification of the parts, some of which are Acme patents, gives a wonderful freedom from sound distortion; the compactness of the arrangement is reflected in the four-square shape of the cabinet. Method: 1 H.F. amplifier, 1 rectifier, 1 L.F. amplifier; aerial circuit tuned by Acme variometer. Anode of H.F. valve is tuned, and rectifier from rectifying valve is coupled to anode of first valve. Only one iron-cored transformer.



Supplied in mahogany cabinet, price £18:18:0, including royalties, or complete with all accessories £25. Catalogue Free. Every amateur and dealer should write at once for the Acme catalogue giving full descriptions of this and cheaper sets, as well as many Acme specialities.

The Acme Production Co., Ltd.,
Smethwick, Birmingham.

Rheumatism, Sciatica, Neuralgia, Gout, relieved quickly.



Send Postcard for Pamphlet and read about Zox-Balm—or get a 1/3 or 2/5 tube from your Chemist to-day. If difficulty in obtaining sent Post Free for 1/3 by

The ZOX Co., 11, Hatton Garden, London, E.C.1.

SEE how it fills.



AVOID IMITATIONS.

Lift the patent lever, immerse the nib in ink, let the lever go back, pause for a second, press home, the pen is filled. The little lever fits flush on the barrel. It is the simplest self-filling contrivance yet invented.

The Self-Filling Watermans (Ideal) Fountain Pen

—the World's Best Pen.

Three types: "Regular" Type from 12/6; "Safety" Type from 17/6; No. 52, "Self-Filling" Type (with Patent Lever as illustrated), 17/6; No. 54, 22/6; No. 55, 27/6; No. 56, 32/6; No. 58, 42/-, Clip-Cap, 1/- extra.

PRESENTATION PENS IN SILVER AND GOLD. Nibs to suit all hands. Every Pen fully guaranteed. Of Stationers and Jewellers Everywhere.

The "Pen Book" sent free on request

L. G. Sloan, Ltd., The Pen Corner, Kingsway, London, W.C.2
Use Waterman's Ideal INK—Best for all Pens.



The phrase refers to crossing the Equator, where the quaint ceremony of receiving Father Neptune is practised and neophytes undergo a form of naval baptism.

'Crossing the Line'

10 FOR 6D.

20 FOR 11 1/2 D.

THERE'S a line that divides hemispheres and a line that divides PLAYER'S from other cigarettes. If you like PLAYER'S, it is safe to say that there are few other brands that will satisfy you. That is why, to the PLAYER'S smoker, "crossing the line" is something of an ordeal. It is a good plan to keep a supply of PLAYER'S always available.



PLAYER'S NAVY CUT Cigarettes

PLAYER'S NAVY CUT TOBACCO has been an unflinching source of satisfaction to generations of pipe-smokers. P.1066

Wireless Programme. Sheffield.

Week beginning March 2nd, 1924.

SUNDAY, March 2nd.

3.0-5.30 and 8.30-10.15.—Programme relayed from Birmingham.

MONDAY, March 3rd to THURSDAY, March 6th.

3.30-4.30.—Programme relayed from Birmingham. Local Items.

6.0-6.30.—CHILDREN'S CORNER, relayed from Birmingham.

6.30-6.45.—LOCAL CHILDREN'S CORNER.

7.0 onwards.—Programme relayed from Birmingham.

FRIDAY, March 7th.

3.30-4.30.—Programme relayed from Birmingham.

6.0-6.30.—CHILDREN'S CORNER, relayed from Birmingham.

6.30-6.45.—LOCAL CHILDREN'S CORNER.

7.0.—Programme relayed from Birmingham.

7.30.

Local Concert Night.

- MISS F. PLAYFORD HAGUE (Contralto).
 "Break o' Day" Sanderson (1)
 "Betty's Garden" Sanderson (1)
 WILLIAM BURROWS (Tenor).
 "At Dawning" Cadman (1)
 "I Know of Two Bright Eyes" Clatsam
 DOUGLAS E. SIMPSON (Baritone).
 "Melisande in the Wood" Alma Goetz
 "The Crown" Kenneth Eac (5)
 MABEL BAKER (Soprano).
 "One Fine Day" Puccini
 "It Was a Lover and His Lass" Coates (1)
 ARTHUR CLIFFORD (Humorist).
 "And Her Mother Came Too" Fithersage and Novello
 Henry Ford. Impressions of George Foruby.
 William Burrows.
 "Beauty's Eyes" Tost
 "I'll Sing Thee Songs of Araby" Clay
 (By Special Request.)
 Miss F. Playford Hague.
 "An Eastern Lover" Foulds (5)
 "Land of Hope and Glory" Elgar (1)
 (By Special Request.)
 Arthur Clifford.
 "I Was a Success at the Dance" Illingworth and Cliff (5)
 Impressions of Harry Weldon.
 Douglas E. Simpson.
 "Passing By" Purcell
 "Up From Somerset" Sanderson (1)
 (By Special Request.)
 Mabel Baker.
 "The Dancing Lesson" Oliver (5)
 "Comin' Thro' the Rye" Traditional (1)

SATURDAY, March 8th.

3.30-4.30.—Programme relayed from Birmingham. Local Items.

6.0-6.30.—CHILDREN'S CORNER, relayed from Birmingham.

6.30-6.45.—LOCAL CHILDREN'S CORNER.

7.0 onwards.—Programme relayed from Birmingham.
 Announcer: H. C. Head-Jenner.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 366.

Wireless Music Helps Trade.

THE other day, Dr. Pollett, of Liverpool, speaking at the Incorporated Body of Musicians at Cambridge on the effect of broadcasting on music, expressed the fear that it might tend to prevent regular concert-goers from attending musical gatherings. His theory was that by getting music by wireless—good concerts, songs and singers—they would have less desire to leave their homes, even when a big musical star was to sing.

A Great Surprise.

Discussing this view, a Glasgow musical authority—and Glasgow is an acknowledged musical centre—is not at one with Dr. Pollett. He believes wireless concerts will, on the other hand, inculcate a keener desire for music.

"Some of my pupils," he said, "have, after listening to some masterpiece on wireless, gone straight to the music-seller and purchased the piece for themselves and made themselves masters of it."

"I was speaking to the head of a gramophone business in Glasgow, and he surprised me by saying that, instead of hurting their business, wireless was adding to it every day. He added that demands were made for records of songs and orchestral music heard by wireless. This had come as a great surprise to him and others in his line of business, as, for a time, they believed wireless was to play havoc with their trade."

Tenants and Wireless.

FROM time to time one hears of friction between tenants and landlords over the question of the use of wireless by the former. In Ashton-under-Lyne the matter has been brought to a crisis by a new rule issued by the Ashton District Property Owners' Association, which is as follows: "No wireless apparatus must be attached to any premises without the consent of the landlord or his agent. Consent will not be given unless the tenant is prepared to take out a policy of insurance against damage and third party risks."

A "Panicky" View.

This new condition, which is to appear in the new rent books, has caused a great deal of dissatisfaction among local listeners, and the Secretary of the Ashton Tenants' Defence Association has expressed the opinion that the property owners "are taking rather a panicky view of the situation." Considering how very few complaints one hears of property being damaged through the use of wireless, his view is a sound one.

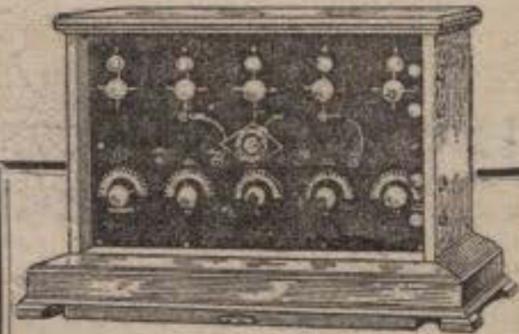
No one wishes landlords to suffer any inconvenience through aerials, etc., but to attempt to compel tenants to take out insurance policies is going rather too far.

However, perhaps the onus against the new rule will induce members of the Ashton District Property Owners' Association to alter their decision.

MR. BROWN: "What's the idea of these china dishes on my radio?"

MRS. BROWN: "You ought to be glad I put them there because you can tell Mr. Jones that you got China on your radio."

The 1924 Model



SUPERFIVE ALL STATIONS ON A LOUD SPEAKER

with perfect reproduction, strength and selectivity.

Two H.F., one H.F. Rect., and two L.F. Power Valves, ANY COMBINATION OR NUMBER OF VALVES.

In lock-up oak cabinet, as illustrated, including special valves, 120 V.H.T. and coils covering all British stations.

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Other sets of Coils at extra charge. Ask for Superfive Pamphlet.



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 Phone: Hammersmith 1910. Branch: Tottenham, London.
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Perfectly Simple. Wonderfully Fascinating.

Entertainment and Instruction Combined.

A French professor gives you personal tuition in French by your own fireside. You hear his voice, get the correct accent, the proper pronunciation, and learn to speak fluently yourself in the shortest possible time.

Every member of your family can receive instruction at the same time without any extra outlay and under the happiest conditions. Undoubtedly the shortest and most interesting route to a complete mastery of French.

Even if you are studying at present with a teacher, or by correspondence, the Linguaphone Language Records will help you considerably, especially to *think* in French, to *speak* in French, and to *understand* French.

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 ask your newsagent to deliver your copy
 every Friday.

THE CHILDREN'S CORNER.

CONDUCTED BY
UNCLE CARACTACUS

A Hobby for the Long Evenings.

HULLO, children!

Here's a jolly interesting new hobby! When I was young we used to keep stamps and have gorgeous fun with our collections, now Major Pat à Beckett suggests a new sort of collecting—match-boxes. Read what he has to tell you about it.

MATCH-BOX COLLECTING.

For many years I have been collecting match-box covers.

It all began by picking up a rather curious specimen, on top of a 'bus, in mistake for my ticket. To-day I have nearly 3,000 covers, so I feel I can speak to you all as a bit of an expert. As a matter of fact, I fancy I must have one of the largest private collections in England.

When I first started pasting match-box covers into a book, my friends laughed at me for doing so; but, honestly, each new one I find makes me keener and keener every day.

Let me explain my method of dealing with the latest "discovery." First of all, I simply break off the portion of the box with the label upon it, and then I place it into a tea cup of boiling water. For a long time I used cold water, but found it awfully hard to get the gum off, and suddenly discovered how easy it was if I used very hot water instead.

Preparing the Covers.

In about three minutes I take out the cover, which is generally very easily removed from the wood. Sometimes I do find it a little difficult to take off the blue lining which is to be found on every match-box; but this can be successfully scraped off with the aid of a match itself, if it is done directly the cover is taken out of the water. Immediately I put my treasure between two pieces of blotting-paper for a few moments, afterwards, whilst damp, pasting it into a book, or upon cardboard, for framing purposes.

It is inadvisable to allow a label to dry, because some of the foreign covers are liable to crack, and, therefore, are more difficult to mount successfully.

Match-box covers have altered in design and detail during the last twenty years, owing to the regulations issued by different countries for safety and other purposes. About ten years ago the English Customs insisted that the words, "Free from white phosphorus," should appear upon every match-box entering the country. Prior to that time a match-box used to have nothing upon it except its name and where it was made.

Alke, but Different.

You may have several editions of the same match-box, which, to the casual observer, would appear exactly alike; but, upon close investigation, you can find several differences.

Here are a few, appearing on apparently the same box: "Paraffin match" on one, "Non-poisonous" on another, "Do not glow when extinguished" on a third, "Impregnated," in large letters, red on one, black on another, "Without Phosphorus," "Without Sulphur," "Damp Proof," "Extinguished without glowing," and scores of other differences, which make it extremely interesting from a collector's point of view.

Just as I was beginning to think that I had nearly every variety of one particular brand, I suddenly discovered "Average number of matches 45" on the top of a box. This was an eye-opener, until on another one I found "Average number of matches 50."

Now, I learn on good authority that every new box coming into this country has to have the average number of matches which it contains clearly stamped upon it. The result is that my collection, which now numbers nearly 3,000, can easily be doubled, and goodness only knows what new regulation will make the latest "issue" obsolete! England turns out by far the most reliable matches, and they are famous throughout the world. Sweden and Norway produce the greatest quantity, owing, no doubt, to the fact that they possess the wood suitable for the industry.

Japan is a good third, and the designs on some of the labels printed in that country, in colour, perspective, and beauty, are really miniature masterpieces.

because it appears to predominate. As a matter of fact, I have the "one egg," the "two eggs," and the "five eggs," but I have yet to discover the other numerals, which obviously must exist.

In India, as a rule, a rajah has his own match-box, with a painted picture of himself in colours upon it.

Every event of importance seems to be chronicled upon the outside of a match-box.

We have the "Diamond Jubilee," and the "Coronation" both of King Edward and King George.

Heroes and Inventions.

The Army and Navy are well represented. You can pick up "Nelson" and "Wellington," not to mention "The Two Heroes" (Roberts and Kitchener), "Gordon" and "Buller" and "Beatty" and "Haig" can also be found if you are on the sharp look out.

Buildings are not left alone. We can find St. Paul's Cathedral and the Taj Mahal, not forgetting the Tower and the Houses of Parliament. Every conceivable invention can be found on a match label, and almost every animal in existence.

I do hope that those school-boys and girls who do not collect stamps will refrain from asking me for my cigarette cards!

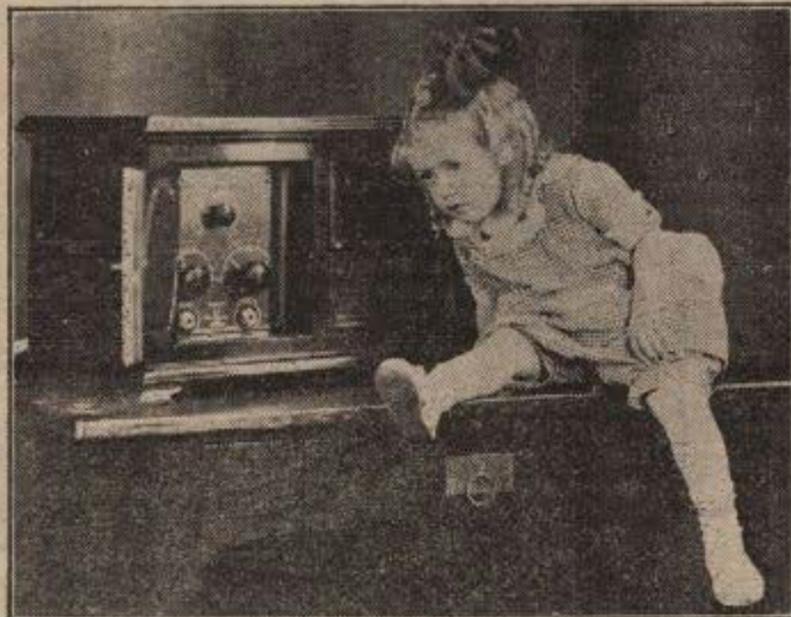
Let them, instead, keep their eyes wide open in the buildings and grounds of the forthcoming British Empire Exhibition, where there will be millions of Colonial and foreign visitors, or even in the modest tram or 'bus, for rare match-box covers, and I feel sure they will, like myself, fall victims to the charms of a very interesting and instructive hobby.

Now start away on your new collections!

What do you think of Sabo this week?

Good-bye.

CARACTACUS.



THE MAGIC BOX

A pretty little listener trying to find out how the Uncles speak to her.

Austria, Belgium, and Flanders produced matches prior to the war; but most of the factories were in the fighting zone, and cease to exist. The Austrian covers, usually with a glazed surface, were particularly effective. As for Japan, the recent earthquake has crippled the industry, and the works, I hear, are, in most cases, a mass of ruins.

Fun and Patriotism.

Russia exported matches in large quantities in 1913, but I cannot discover the word "Russia" on match-box covers nowadays. However, we get them from Latvia, Esthonia, Czechoslovakia, Slovenska, and other places with equally unpronounceable names.

Some match-box covers are really very funny, others aim at being patriotic; whilst most countries compete against each other in what I call the "three series." In Sweden you can find the "three lancers," the "three globes," the "three girls," and the "three ships"; in Norway the "three storks," the "three robbers," and the "three crowns"; and in Japan the "three tigers," the "three elephants," and the "three peacocks."

In each case the series starts at "one," such as the "one star," followed by the "two star," and so on; but I mention the "three" series

THE MOULTING HANDKERCHIEF.

HERE is a good trick with which you can amuse and astonish your friends.

Get five or six feathers, such as your sister wears in her hat, and lay them along your arm, under your sleeve, with the stems towards your wrist. You can easily conceal them up your left arm. Having got all your feathers carefully laid and completely out of sight, you get an ordinary white handkerchief, and flourish it before the audience to show them that it contains nothing. Then you catch up the handkerchief in the middle, and holding up your left hand, place it on the knuckles of the hand mysteriously with your wand.

As you place the handkerchief on the hand, you quickly draw out a feather, and, on taking off the handkerchief, which you allow to fall over on the table, a big feather is displayed to view.

This should be repeated—you talking all the time, to keep the audience amused and to distract their attention from your movements—until all your feathers have been withdrawn and laid on the table before you. This little trick, although extremely simple to perform, always causes a great deal of astonishment among the onlookers.

(Continued on the facing page.)

The Children's Corner.

(Continued from the facing page.)

SABO AND DAVID.

By E. W. Lewis.

WHEN Sabo told Velvet that he was going with David to fight the Indians in the wood, her heart went pit-a-pat. She knew that he had courage, but she was afraid that ill-fortune might befall him.

Sabo tried to comfort her, and told her what a brave fighter David was, and what a fine gun he had; but Velvet was still afraid.

"I'll tell you," she said, after thinking; "you must leave your soul with me, and then you can't be killed."

"But how can I leave my soul with you?" said Sabo.

So Velvet said: "You must breathe out your breath into my hands, until there isn't any more in you to breathe out; for the soul is at the bottom of the bag where the breath is."

Sabo did as he was told, and Velvet caught the breath in her hands; and when he had breathed out all he could, she closed up her hands like a box.

"Your soul is in there now," she said, "and I will hide it somewhere safely."

She ran far into the darkness, underneath the floor, and when she came back she said: "There! I've hidden it. Nobody can kill you now. You will be safe."

"I am sure I will," said Sabo. "I wonder if David has hidden his soul, too?"

So when Sabo saw David he asked him: "Have you hidden your little soul? It's at the bottom of the bag where the breath is."

"Well, what if it is?" said David.

"You see," Sabo explained, "if you've hidden your soul somewhere, where nobody can find it, you can't be killed in a fight. Velvet said so."

"All right," said David, "we'll hide it."

So he breathed out all his breath into Sabo's hands; and Sabo closed his hands like a little box, as he had seen Velvet do. "I'll hide it!" he cried, and ran off. He ran until he came to a wheat-field. He crept very carefully among the stalks of wheat until he came to the exact middle of the field. In the middle of the field there was a tall wheat-stalk. At the top of the stalk was a large ear full of grains of wheat piled



"He crept very carefully among the stalks of wheat."

on each other in columns. And in the middle grain of the middle column he hid David's little soul. He hid it between the husk and the corn.

And when he came back he whispered to David and said: "In the middle grain of the middle column on the wheat-stalk in the middle of the field—that's where it is!"

David wished that he hadn't parted with his soul. "Where's yours?" he said.

"Velvet hid it for me," said Sabo.

"Where?"

"She did not tell me. She is keeping it safe, and yours is just as safe. When we've scalped all the Indians, I'll fetch it back for you."

"Are you sure we can't be killed now that we've hidden our little souls?" said David.

"Certain," said Sabo, who trusted all that Velvet told him.

"I'll try—on you," said David. And he raised his gun, and shot Sabo through the head. Sabo did not so much as wince.

"Now I'll try on you," said Sabo, putting out his hand for David's knife.

"I don't think I'll let you," David replied.

"We've proved it. Once is enough."

He was silent for a little while, thinking of the middle grain in the middle column of the middle stalk in the wheat-field, and then he asked: "Who's Velvet?"

"My friend," Sabo replied, blushing. "The daughter of Mr. Mouse."

"Is she any use?" said David. "Can she scout?"

"She's very clever," said Sabo, proudly.

"We'll make her a scout, then," said David; "and send her on in front to find out where the Indians are."

"I couldn't let her," said Sabo.

"But she would be quite safe," said David.

"Mice haven't got souls," said Sabo.

"Velvet has a beautiful soul," said Sabo.

"Then we'll hide it for her."

Sabo said that he would ask her; and after they had arranged to go out to battle about sunset, "after they have had their dinners," as David said, "and are feeling sleepy," David himself suddenly felt the pangs of hunger.

"I'm going to have my tea now," he said; and he took Sabo with him.

(Another "Sabo" Story Next Week.)

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LONG and specialised experience in the construction of dry cells has enabled us to produce high-grade efficient and reliable batteries which meet the exacting requirements for Wireless. The consistent high standard of quality has established for Ever-Ready Batteries a reputation which is fully maintained under service and confirms their superiority.

The Ever-Ready series embrace all types of Primary and Secondary Batteries for every Wireless purpose. We design a specially constructed low tension battery for filament heating of every modern type of dull emitter valve.

THE Battery illustrated (No. L.T. 3) is designed for use with the Marconi Osram type D.E. 3, or the B.T.H. type B. 5 valves which have a filament voltage of 2.4 to 3 and consumes .06 amps. The approximate burning life of this battery is 300 hours. Insulated terminals are fitted at 3 and 4½ volts.

List No. L.T. 3. Price 7/6. Dimensions 4 1/8 x 2 1/2 x 6 1/2 ins.

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have a cup of

DELICIOUS

H&C PURE TEA

2'6 per lb.

And during the evening a cup of H&C Coffee

HOME & COLONIAL

STORES LIMITED BRANCHES EVERYWHERE

Letters From Listeners.

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

London Heard in India.

DEAR SIR,—You may be interested in the following extract from a nephew's letter, posted in Calcutta on January 17th:—

"Somebody who has a receiver here, and was experimenting the other day, suddenly picked up sounds from the London broadcasting station and then listened to a concert held in London. It was quite an accident. They are experimenting now, and the possibilities in the future are, of course, enormous."

Yours truly,

Bromley, Kent.

L. J.

The Reward of Patience.

DEAR SIR,—I would like to tell some of the "grouses" what a little help, patience and time did for me. About nine months ago, my husband asked me if I would like a wireless set. At first, I did not much care about it; but when he said that I should be able to listen to Aberdeen (I am an Aberdonian), I immediately consented.

A few days later, my husband obtained a crystal set, and I thought that I was going to hear Aberdeen right away; but I never heard a sound! So I advised my husband to buy some books on wireless, which he did. After gaining a good deal of information, he decided to get a valve set, and with three valves he called me one evening to say that Aberdeen was calling!

I cannot tell how delighted I was to hear my own countrymen talking; but what I want to insist on is this: Had I said to my husband

that wireless was rotten from A to Z, I would have so disheartened him that I should never have heard Aberdeen calling.

Yours truly,

London, S.W.

(Mrs.) L. C.

French Talks.

DEAR SIR,—It gives us much pleasure to listen; your programmes are informative and interesting, if I may say so.

I suggest, however, that some French talks might be broadcast from time to time. I don't mean French lessons, but something in the style of *causeries* and *lectures*. It was a great treat to hear the speeches from Paris not long ago. French recitations might appeal to many listeners.

Yours faithfully,

London, W.

C. P. C.

[French Talks are frequently broadcast, and some of these are published, in French, in *The Radio Times*.]

Accomplishing the Impossible.

DEAR SIR,—I am not in the habit of "bursting into print," but when one reflects that people can listen, on nine nights out of ten, to concerts and music for the modest sum of fifteen shillings per annum, and when one considers the enormous difficulties that have been overcome to make this possible, it is certain that you have the sympathy, appreciation, and support of those who know something of your technical troubles.

The B.B.C. has undoubtedly achieved what might well have seemed the impossible; in supplying programmes it has really done wonders.

There will always be egotists who will squeal if every programme does not suit their particular tastes; but they can always "switch off" and employ the time thus left vacant in learning something of the magnitude of the difficulties which beset those who are making possible concerts at home every night.

Finally, let me add my own suggestion that the B.B.C. should be left entirely alone in its own sphere of the ether. It is often very disappointing to have an otherwise topping concert spoiled by a series of spark and other abominations.

Let these and others fight it out on another wave-length!

Yours faithfully,

Wolverhampton.

E. C. W.

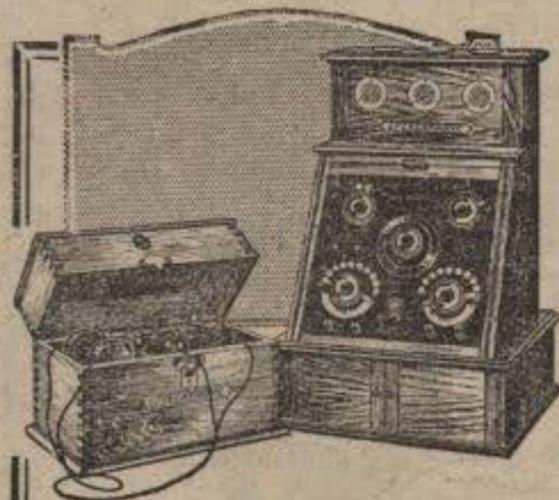
AMATEUR TRANSMISSIONS IN THREE LANGUAGES.

THE French amateur, of Transatlantic tests fame, Dr. Pierre Corret, of Paris, has lately been sending out Morse transmissions under the call sign of "SAE2." He works at 11 p.m. on Monday, Tuesday, Thursday, and Friday of each week, and he sends out the following message in French, English, and Esperanto:—

"Wireless amateurs who hear these signals are requested to be good enough to report to Dr. Corret, 97, Rue Royale, à Versailles, Paris, how these signals have been received."

Dr. Corret first gives the general call "CQ de SAE2," then the call in French, English, and Esperanto.

Wave-length 200 metres.



The "NELSON"

Model de Luxe (on right), in polished walnut case with cupboards for H.T. Battery and phones and roll front. Prices complete except Valves:

3-Valve - £36

2-Valve - £22

Plus B.B.C. tariff extra

The "BENBOW"

(Crystal Set) Price complete £3 10 0 Plus B.B.C. tariff extra

Listen-in with an Efescaphone

The "Nelson" "Efescaphone" 3-valve set enables you not only to listen-in to all British Broadcasting Stations, but also, owing to its wide wave length range, covering 150/4,000 metres, to pick up Continental stations. The Nelson 3-valve set illustrated has a telephony range of 250 miles with headphones and 75 miles with a loud speaker. The 2-valve set has a telephony range of 125 miles.

"Efescaphone" sets are perfectly simple to instal and operate, splendidly constructed in every detail, and beautifully finished. The "Nelson" model Efescaphone is contained in a French polished walnut cabinet with a roll front which can be closed down when the instrument is not in use.

Write for Catalogue containing full details of this and other models of

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Wholesale only: FALK, STADELMANN & CO., LTD., Efesca Electrical Works: 83-85-87, Farringdon Road, London, E.C.1, and at Glasgow, Manchester and Birmingham.

"Popular Fallacies regarding the Killing of Disease Microbes."

The Address by Professor H. R. Kenwood (Chadwick Professor of Hygiene in the University of London) broadcasted on the 2-th January, conveyed indisputable lessons as to the necessity of using only "true disinfectants," in which category none has greater claim for inclusion than JEYES' FLUID. When, some 40 years ago, Jeyes' Sanitary Compounds Co., Ltd. came under the present management, Prof. Atfield, F.R.S., reported on the product, and described Jeyes' Fluid as "a true germicide, a true disinfectant, and a true antiseptic." Similar appreciation was cordially expressed by other distinguished Scientists, including Dr. Koch, Dr. E. von Esmarch, Prof. Fröhner, etc., etc. etc. Since then, after much research, considerable improvements have been made, and the growth of the business bears ample testimony to the fact that



By Appointment.

Jeyes'

FLUID

remains and will remain THE BEST DISINFECTANT FOR ALL PURPOSES.

Send for Jeyes' Guide to Practical Disinfection.

Jeyes' Sanitary Compounds Co., Ltd., 64, Cannon Street, London, E.C.4.

HOLDERS OF ROYAL WARRANT UNDER THREE REIGNS.

The Play in the Studio.

By Victor Smythe, of the Manchester Station.

HOW many listeners have considered the great advancement which has been made in the power of "seeing through the sense of hearing" since broadcasting began?

Two or three weeks ago, I determined to satisfy myself on this point. I took a blind man to a particularly heavy drama, which depended solely upon action throughout. Afterwards he could tell me the whole play, and he went so far as to describe certain dramatic actions which he had "seen," and compared with what I saw myself, little had been lost. To satisfy myself further, I asked a doctor friend of mine whether he considered that our sense of hearing could be intensified to the same degree as a blind person's by the constant listening to broadcast performances. He assured me that it was quite within the bounds of possibility.

The Importance of "Voice Balance."

In the case of the actual production of the play in the Studio, it is essential that the dialogue should be strong throughout, and, most important of all, a coherent story. That is easy to obtain, especially in English drama, but I see little possibility for "farce" which usually relies on action more than dialogue.

Up to now, a great mistake has been made in selecting quite good people, but not taking into consideration the question of *voice balance*. I lay stress upon this point more than any other, because one has heard one or two characters booming out their lines so that the whole atmosphere has been spoilt.

Now we take our artistes. The average actor knows more about the play he is going to perform, in than the author or the producer would know in a hundred years—at least, he thinks he does. I know I always thought so. There are times, however, when it is most important that you should have one or two in the cast with some experience of acting, but I have come to the conclusion that it is quite easy to get good people from amateur talent.

Creating an "Atmosphere."

I do not consider it wise to confront artistes with the microphone. My idea is to camouflage the microphone, so that it looks a little more pleasant than it does in its natural state. The next step is to set the Studio as nearly as possible as the stage is set in each act of the play. It is surprising how a light or two here and there, with effective shades, will maintain the atmosphere throughout the play. If a telephone is a "property" in the play, use it. If a meal is supposed to take place, a few cups, saucers and plates, knives and forks used judiciously are sufficient for the microphone to pick up a very effective impression of the scene.

Well, no doubt, you think I have exhausted all the points that crop up, but I have left till the last, one of the most important factors—that is, the necessity for music. In a present-day revue, they play music to fill up "gaps" in the plot which have been overlooked in the dialogue. I introduce music to suggest something which is in the dialogue, and this can be simply supplied by a trio.

Other People's Opinions.

HOUSES LIT BY RADIO.

IN the far future I think radio light will be broadcast generally. All shops, houses and factories will be lighted from this source, the light being tapped through a meter as required. It is a curious fact that if we could only slow down the speed of the radio waves sufficiently, they would become visible and the whole atmosphere round a broadcasting station would be lit up!—Professor A. M. Low in *Popular Radio*.

THE SET NOT ALWAYS TO BLAME.

AMATEURS who are dissatisfied with the results of their sets should make sure that they are not at fault before blaming the apparatus.

Don't twiddle the condenser knobs rapidly round and round in the hope of hearing something, but turn them very slowly round and backwards and forwards. A large number of people never hear distant stations because they turn the tuning knobs too fast and miss the signals altogether.—*Popular Wireless*.

THE MODERN BOY.

YOU and I had a sheltered upbringing at school. When we returned at the beginning of the term, conversations were quite harmless. "How many theatres have you been to?" "I went to four." "Oh, that's nothing, I've been to six." You remember the kind of thing. Possibly there would be a heated argument about the merits and the horse-power of motor-cars owned by the parents of rivals.

Now all is changed. The boy with a mere crystal is despised by the owner of one valve, whilst he again must give pride of place to the

fellow whose sire has installed a multi-valve "Welkin-render." You will hear from the apparently innocent lips of Smiffkins nimbly a dissertation upon the stability of tuned-anode coupled high-frequency amplifiers. He will assert that they are excellent in skilled hands, whilst young Snoopier will maintain that for all round efficiency they are not to be compared with aperiodic transformers.—*Wireless Weekly*.

AMAZING VELOCITY.

AN interesting fact about a wireless set is the speed with which the wireless waves travel from the broadcasting station. Wireless waves move with a velocity of 186,000 miles per second, whilst sound-waves move with a velocity of about 1,100 ft. per second. Suppose the microphone at the transmitting station is 1 ft. away from the singer. The sound takes about one-thousandth of a second to travel from the singer to the microphone. It is then transformed into electrical energy, flashed by wireless to your receiver, and re-transformed into sound energy probably well within the space of another one-thousandth of a second. You then receive the sound in the same time that it would have taken to travel 2 ft. from the singer's throat.

If the concert room is 100 ft. across, people sitting on the opposite side from the singer will hear the sound in about one-tenth of a second, whereas you, with your wireless set, have heard it in about one-fiftieth of a second, or, in other words, the sound took fifty times as long to reach a person sitting in the actual room as it took to reach, by wireless, a person perhaps 200 miles away!—*Modern Wireless*.

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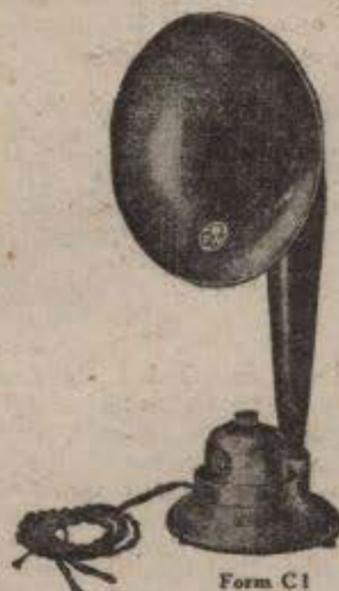
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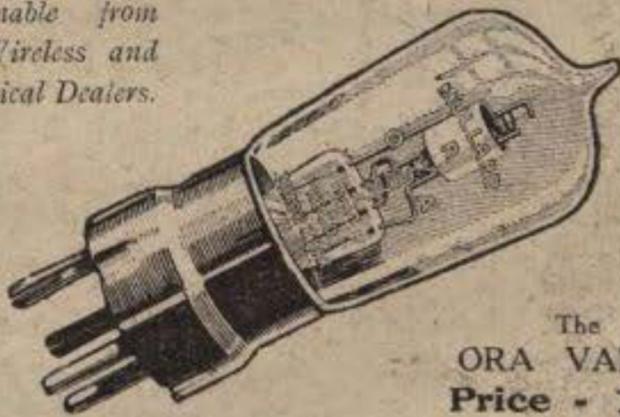
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(E.P.S 102)

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

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Set aside an evening of overhauling—make careful adjustments—take each end of wire in turn, and with solder and a touch of FLUXITE join them neatly into place—You are bound to be satisfied with the result of the few hours spent, and the receptive qualities will attain higher sensitiveness in consequence. Soldering is so simple when you use a touch of FLUXITE—just the smallest touch does it.

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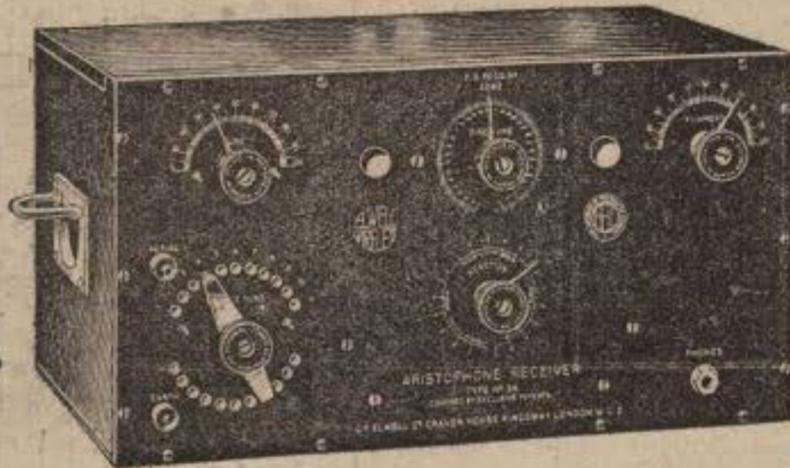
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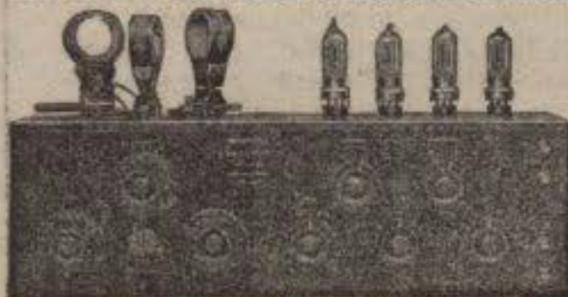
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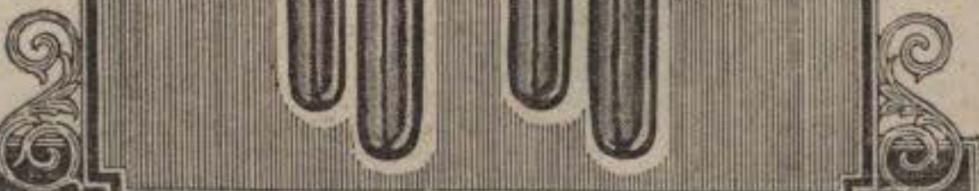
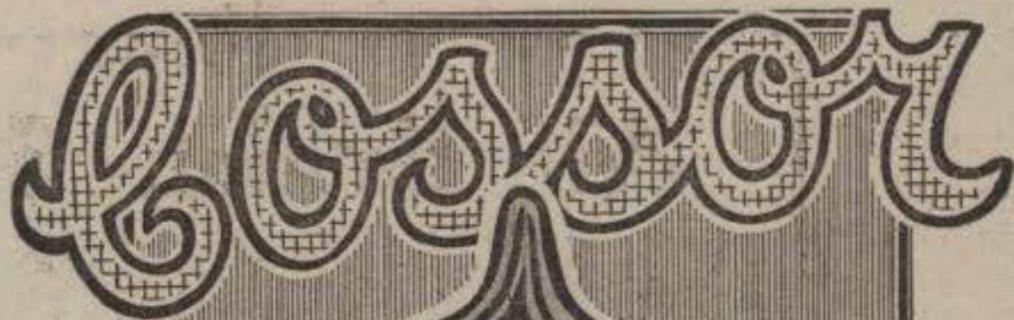
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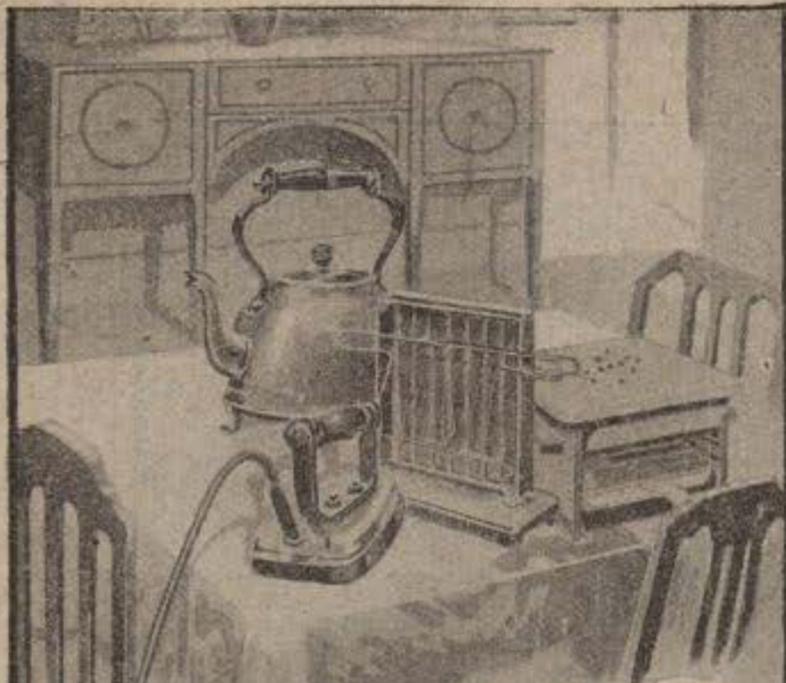
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(R.P.S. 371.)

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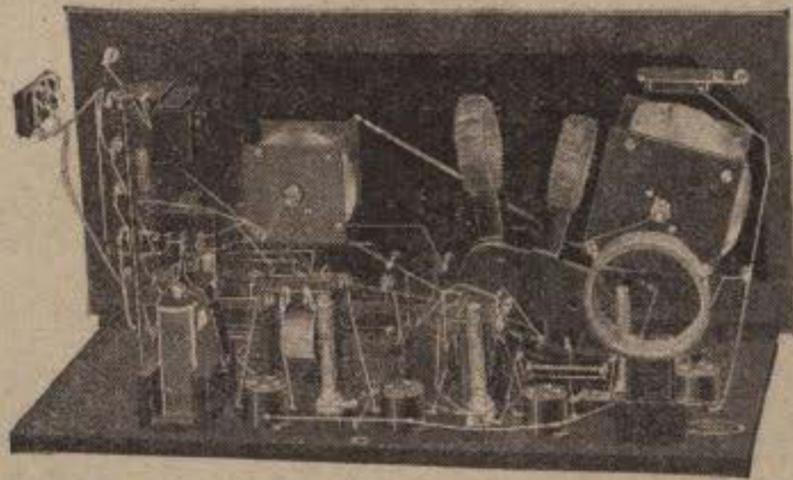
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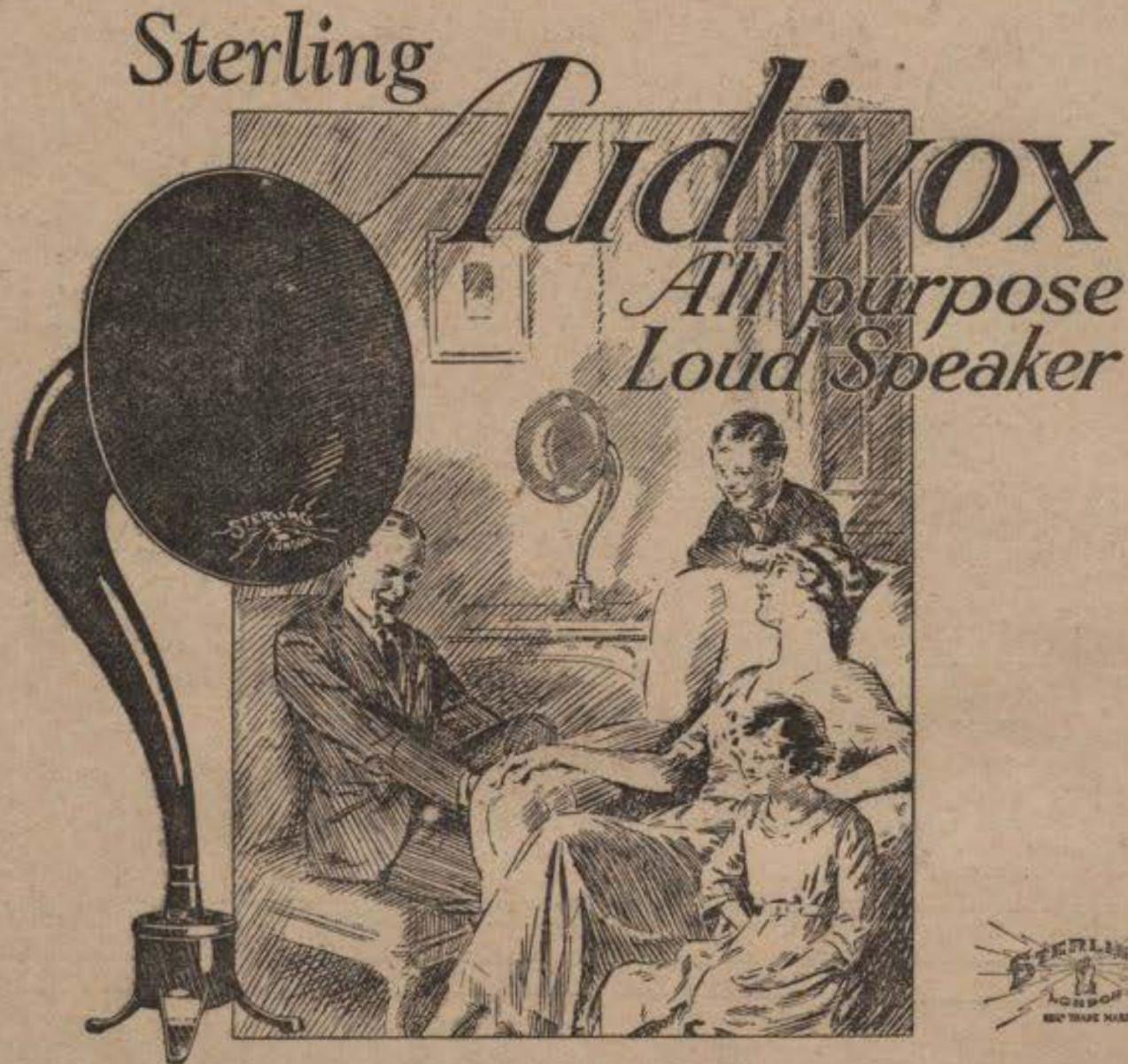
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