



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 9th.

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

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Concerning Mars.

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

THERE was an article in these pages recently entitled "Seeing the World from an Armchair," and it dealt with the subject of television. Wonderful as are the results achieved by the transmission of sound by wireless, the portrayal of sights and scenes by the same method will be further reaching still.

There is little doubt that this transmission is theoretically quite possible. One has to look at the facts: vision is due to the impinging of light rays on the retina of the eye. Seeing, however, that light and electric vibrations are identical in their essential details, it is obvious that there can be no fundamental barrier to converting the one into the other for the purpose of conveyance. How exactly this is to be done effectively and economically is only a matter of time. One can get a blurred image to-day. Wireless telephony was possible many years before it became a practical proposition.

By this means the pains and even terrors of separation will be lessened. Journeys in foreign countries and residence in the tropics will lose many of their drawbacks. One can foresee also great educational advantages resulting from television. New landscapes, mountains, seas, river boundaries, busy towns may all be presented to breathless classes of children in their schools. To them may come direct living pictures of strange animals, rare birds, quaint costumes and queer customs, the varied types of the human species, colossal architectures of distant lands and bygone ages. How alluring and fascinating to see such things as they really are to-day, from the schoolrooms of London, Glasgow, Manchester, and so on.

But what interests one even more is that the possibilities of vision are not bounded by what this world affords. The world is a small part of the solar system, which again is infinitesimal compared with the universe. And when we can see by wireless we may be enormously farther

on in our attempts to communicate with places beyond this earth—for example, with the planet Mars.

I am quite aware that with our present limited knowledge of electricity it might be considered idle to speculate on the possibility of communicating with a place so far away as forty million miles, seeing that the greatest distance which has been available for experimenting so far is the greatest distance earth affords, namely, 12,000 miles.

But when the day comes in which we are able to unlock the power stored in the atom, it should then be comparatively simple to project electric waves for more than the distance between us and Mars. The blanketing by our semi-electrified atmosphere and the possibility of there being a similar one round Mars presents one of the most serious bars to practical achievement.

Now, the point is that while we could not hope by any system of turning off or on giant lights (as their wave-length is probably too short), or of making deafening noises (because there is no intervening air), to attract the attention of beings stationed at such distances, we could do so by wireless. By means of telephony we might, provided the Martians have ears corresponding in structure to ours, attract their attention to our sound signals.

Words would, of course, be useless, being no more intelligible to them than Morse code without the key. And it would be impossible to make them know what we wanted to convey through any sounds we might make, not though we used all the languages on earth from China to Peru, and tried for a thousand years. It would, however, be interesting to try the effect upon them of different tunes, different contrasts and combinations. In the meantime Mars

(Continued overleaf in column 3.)

Arrested For A Song.

The Story of "The Exile of Erin." By A. B. Cooper.

ONE of the most pathetic of all Irish songs is "The Exile of Erin," and, strangely enough, it was penned by a Scotsman, Thomas Campbell. A curious story is told concerning this celebrated song. Campbell was touring the Continent, and at Hamburg met Anthony McCann, exiled from his native country for being implicated in the Irish Rebellion of 1798.

Campbell had always had a strong affection for the Emerald Isle, and in addition to "The Exile of Erin," he wrote "The Irish Harper and His Dog Tray," as well as "O'Connor's Child," so that his strong sympathy went out to McCann, and a little later, at Altona, he wrote this fine song, and sent it immediately to the *Morning Chronicle*, where it was published.

There came to the beach a poor exile
of Erin,
The dew on his thin robe was heavy
and chill;
For his country he sighed, when at twilight
repairing
To wander alone by the wind-beaten
hill.
But the day-star attracted his eye's sad
devotion,
For it rose o'er his own native isle of the
ocean,
Where once in the fire of his youthful
emotion,
He sang the bold anthem of "Erin go
bragh!"

"Sad is my fate!" said the heart-broken
stranger;
"The wild deer and wolf to a covert
can flee,
But I have no refuge from famine and
danger,
A home and a country remain not to
me.
Never again, in the green sunny bowers,
Where my forefathers lived, shall I spend
the sweet hours,
Or cover my harp with the wild-woven
flowers,
And strike to the numbers of 'Erin
go bragh!'"

"Erin, my country! though sad and for-
saken,
In dreams I re-visit the sea-beaten
shore;
But, alas! in a far foreign land I awaken,
And sigh for the friends who can meet
me no more!
Oh, cruel fate! wilt thou never replace me
In a mansion of peace—where no perils
can chase me?
Never again shall my brothers embrace
me?
They die to defend me, or live to
deplere."

Its appearance gave offence in exalted quarters, and when presently he landed at Dover, he was immediately arrested as a French spy. Those, of course, were war times, and any stick was good enough wherewith to beat anyone suspected of being "agin the Government." The magistrate before whom the poet was arraigned searched his papers, and among them—what do you think he found? The manuscript of one of the finest patriotic odes in the English language, "Ye Mariners of England." One poem atoned for the other and Campbell was at once liberated.

But Campbell had to face another form of worry over the same beautiful, but unfortunate, song, although at a later date, for he was accused in the public Press first of actual literary theft, and then of deliberate plagiarism of the work of George Nugent Reynolds.

It is certain that Reynolds never made any complaint, much less that he claimed to have

written "The Exile," but his champions seem to have discovered a similar lilt in the song to one which was admittedly Reynolds's, the first verse of which runs as follows:—

Green were the fields where my forefathers
dwelt, O,
/Erin, ma vourneen! slan leat go bragh!
Though our farm was small yet comforts we
felt, O,
Erin, ma vourneen! etc.
At length came the day when our lease did
expire,
And fain would I live where before lived my
sire,
But ah! well-a-day, I was forced to retire.

Defending His Authorship.

It was said that Reynolds actually wrote "The Exile" as a second part to this doggerel.

Internal evidence suffices to dispose of any such accusation, for Reynolds could not have written "The Exile" if he had been offered a thousand pounds for doing it, because it is a work of genius and the production of a great poet. Nevertheless, Campbell was driven to defending his authorship in the *Times* newspaper, his reply appearing on June 17th, 1830.

Campbell himself had the opportunity of claiming a poem which was not his own, for when a famous Edinburgh journal copied a poem from an obscure Irish paper, a poem entitled "The Burial of Sir John Moore," now known to be the work of an Irish parson named Wolfe, and that without signature, almost everybody jumped to the conclusion that it was Campbell's work and would hardly believe him when he denied it.

California Calling!

When to Listen on Sunday Next: The B.B.C.'s New Experiment.

TOMORROW, March 8th, or, to be more accurate, in the early morning of Sunday, March 9th, a special test transmission will take place from California in an attempt to get across the American Continent, and across the Atlantic, too, so that listeners in England will be able to hear a programme from a station about 6,000 miles away.

The station transmitting the programme is KFI, Los Angeles, owned by Mr. Earle C. Anthony, of California. This station is the one with the greatest range on the Californian coast, and is heard regularly on the east coast of America.

The programme has been arranged to take place from 7 to 8.30 p.m. Pacific time on March 8th, which corresponds to 3 to 4.30 a.m. on the morning of March 9th in this country. It will be received by wireless and re-transmitted from the east American coast.

From Biggin Hill to London.

If conditions are favourable, there should be no difficulty in picking up this re-transmission, and listeners with three or four valve sets may be able to hear this direct from America.

Should we receive the transmission successfully, and more or less free from atmospheric interference, it will be sent from Biggin Hill by land-line to 2LO, and will then be re-transmitted simultaneously from there and from all the other B.B.C. stations.

Original arrangements were made for the station at Hastings, Nebraska, to relay the programme by wireless from Los Angeles to New York in case transmission did not get to New York with sufficient strength. But,

Concerning Mars.

(Continued from the previous page.)

would be kept under minute telescope observation and the varying effects noted.

On the other hand, if we transmitted to Mars pictures of, say, animals along with their Esperanto names, if the pictures corresponded even roughly with similar objects in Mars, the inhabitants would soon connect our sounds with the objects known to them, and be able in time to answer us, provided, of course, that they have our knowledge of electricity, which is not an impossible assumption, and provided their eye and brain equipment is comparable with ours. It may all sound far-fetched, but stranger things perhaps have happened. The discouragements of to-day lead to the discoveries of to-morrow.

* * * *

Perhaps even now the Martians, labouring under the impression that ours is a more congenial clime than theirs, are preparing gigantic heavier-than-air machines to transport themselves hither in bulk. Let us warn them, if we can, that the climate of this part of the globe leaves much to be desired, and that, anyhow, all London is booked up for the period of the Wembley Exhibition.

* * * *

It all might lead one to think that the Martians, who may have advanced further in scientific thought and technology than we have, might give us in the end a method for producing atomic energy. More awful, perhaps, is the thought that owing to a code failure this method might be wrongly applied, and that an atmospheric marring our reception should cause the eventual disruption of the planet we call the Earth!

at the time of writing, it is not known whether this intermediate station will be used or not in this experiment.

No details are yet to hand of the kind of programme that has been arranged, but it will probably consist of announcements and orchestra.

Another experiment of great interest will be made on the night of March 13th, when we shall attempt to transmit a special programme to America. The Savoy Bands will play until midnight, and then again from 1 to 2.30 a.m. on the morning of the 14th inst. Transmission will take place from all stations, and full publicity has been given to broadcast listeners on the other side of the Atlantic. Special efforts will be made there to receive our stations.

Two-Way Communication.

In the interval from midnight to 1 a.m., when the Savoy Bands will not be playing, an attempt will be made at two-way communication between this side and the American side. The first attempt to do this was made on the morning of December 2nd last year, but was unsuccessful owing to bad atmospheric conditions. On that occasion it was impossible to pick up the replies of the American stations, although the British stations were heard in some parts of America fairly well.

The procedure will again consist of calling up America for ten minutes, and awaiting her reply during the next ten minutes.

If co-operation is obtained, and suitable conditions exist in the atmosphere, there is no reason why the experiment should not be successful.

How Time is Broadcast.

The Big Ben and Greenwich Signals.

THE uniformity of time divisions is a recent development of civilization. We all know that the seconds and minutes of time are identical in all parts of the world, and that it is only clock-time which is divided and regulated for the convenience of man.

A hundred years ago in our own country uniform time was unknown. The clocks in both Houses of Parliament, as Sir Frank Dyson, the Astronomer-Royal, recently pointed out in a broadcast talk, and those of the Horse Guards, and St. James's, were regulated by the carriage of accurate time from the King's private observatory at Kew, established by George III. In the country generally, the time was kept in a very rough and haphazard way.

Guaranteed Accuracy.

To-day, every home with wireless receiving apparatus receives direct from Greenwich the most accurate time in the world, and receives, too, time broadcast from Big Ben, the 320ft. tower of Westminster.

Every day, the Greenwich clock, by means of refined observations of certain stars made during the previous night, is adjusted to mark accurate time, and it is this clock which now ticks in the home of every listener. Before the minute of time to be recorded, the preceding five seconds are heard as clicks; the time signal itself, falling on the exact zero, is heard as a louder click than the others. These clicks are the sound of the escape wheel, which is permitted to touch a spring with six successive teeth. This makes an electrical contact, which transmits a current direct to the 2LO aerial. The personal factor is thereby entirely eliminated, and accuracy is guaranteed even to the fraction of a second.

World's Most Accurate Clock.

Big Ben is a more romantic time-keeper than the Greenwich clock, and its signals are probably awaited by a greater number of people than those of any other clock in the world. Despite its age, and its exposure to every inclemency of the weather, it has proved itself to be remarkably accurate, and the Astronomer-Royal in his report last year stated that during the year 293 signals were received from Big Ben, and on only three occasions was the error as great as three seconds. On 90 days it was one second, and on 106 days less than half a second.

This accuracy would have delighted Sir Benjamin Hall, who, as Chief Commissioner of Works, was responsible for Big Ben's construction in 1856, when it was stipulated that its errors should never exceed 5 seconds! The signals from this remarkable clock are broadcast from the tower itself by means of a microphone connected by land line direct to the transmitting station of 2LO, and thence by land line to all stations.

Time Signals Abroad.

Time accuracy is an important factor in modern life, and this new wireless service is greatly appreciated. Distribution of time by wireless was, however, done in January, 1905, by the Naval Department at Washington, and from 1910 Eiffel Tower has sent out regular time signals. Those, too, sent out from Bordeaux on longer wave-lengths and with greater power can be heard half-way round the world, and are invaluable to all sea-bound traffic.

But this innovation of domestic time signalling is new to home trade and commerce, and it will be interesting to know what the nation has saved in a year's time as a result of utilizing the simple apparatus of wireless science in the aid of trade.

Wireless in the Midlands.

By Arthur R. Burrows, Director of Programmes.

Mr. Burrows is making a series of visits to the areas served by the several B.B.C. stations. He has promised to give to "The Radio Times" impressions of his tour.

A FEW minutes to midnight on Christmas Eve—the one hour in all the year specially dedicated to happy childhood—several ghostly figures, one of them bearing a remarkable semblance to Father Christmas himself, might have been seen climbing about the courtyard of a Home for Crippled Children about seven miles from Birmingham.

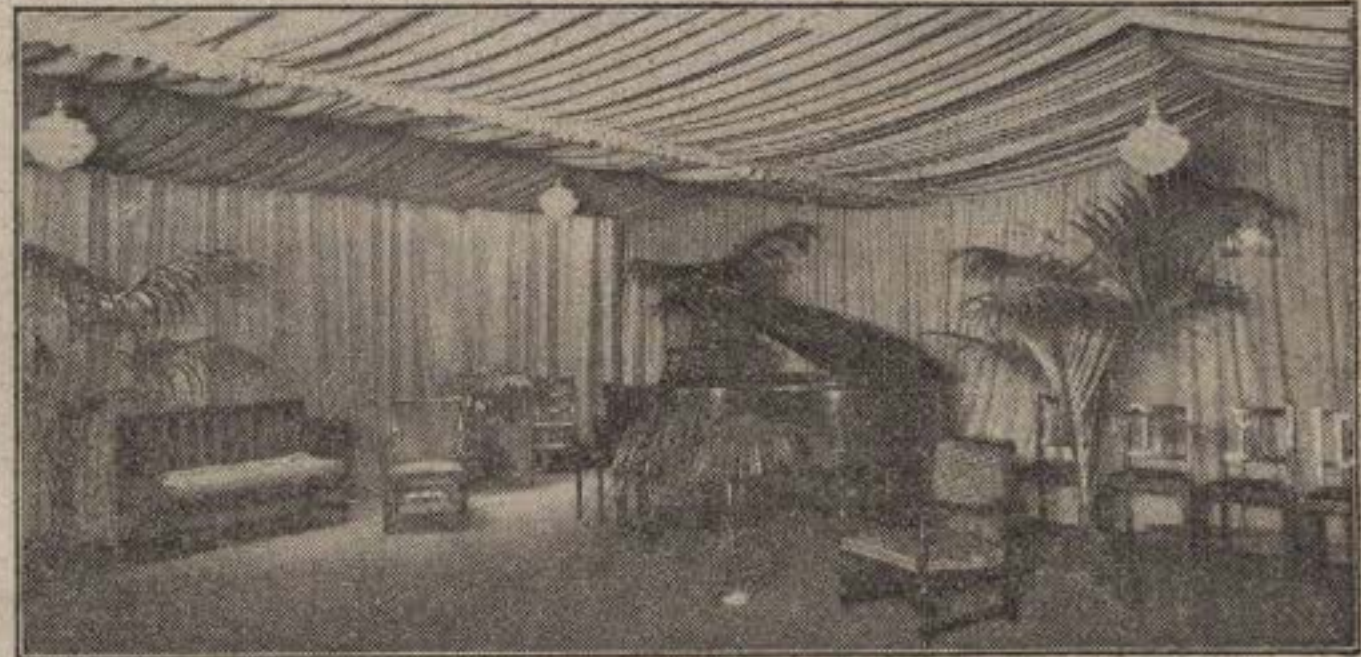
The spectres were in reality the Uncles and Engineers of the Birmingham Broadcasting Station, putting the finishing touches to a series of pleasant duties, by installing the aerial for a wireless set which now provides pleasure for over 200 little cripples.

Midnight on Christmas Eve, you may say, is a ridiculous time at which to fix an aerial. It was *not* an ideal time; but a promise had been made, and the promise would be kept. As a matter of fact, the party concerned had only just finished a task occupying many strenuous

any credit for what happened is due solely to the children who listen for the greetings each evening at half-past five—some 6,200 of which are already members of the Birmingham Radio Circle.

As an example of this beautiful spirit of unselfishness in the Midlands, I give the plain story of the manner in which a little girl of three responded. (She arrived at the Birmingham Studio one afternoon having dragged up the long flights of stairs her favourite pet, a teddy bear as big as herself.) The moment the idea of contributing toys to sick children was grasped by her, she turned to her mother with the words: "I must send my *best* toy, mustn't I?" Her mother's reply was: "Yes, dear, I'd like you to send it, but you won't cry for it, will you?"

"No, mummy," said the little one, and "No, mummy," it was.



BIRMINGHAM STUDIO.

Photo: Western Electric Co., Ltd

nights at the end of the evening programmes—that of distributing 5,000 toys amongst the several Children's Hospitals in the Birmingham area.

It was a chance remark by one of the Aunties at 5IT which started this flow of toys to the Birmingham Station. A doll had been sent to the organizers of the Children's Hour, and it was suggested that this should be forwarded to a child less fortunate than those who usually listen. The suggestion went straight home to the warm-hearted Midlanders, and for many days following, postmen struggled up the stairs into the Birmingham Studio bowed down by sacks crammed with toys.

Sorting the Toys.

Then came the task of classifying them. Night after night, when broadcasting was done, the Aunties and other volunteers applied themselves to the work of seeing that blind children received only such toys as would give them pleasure through the sense of touch; that children suffering from spinal complaints would have the lightest and softest of the gifts; that the deaf and dumb would not receive musical toys, and that those suffering from nervous complaints would receive only things of an unbreakable character. On the day for distribution, the several sacks of toys so classified were placed on a motor-lorry and delivered by "Father Christmas" to the various hospitals. Over 5,000 children were made supremely happy on Christmas Eve.

It has required some cross-examination on my part to get these details from the Birmingham Aunts and Uncles, but they are insistent that

When the afternoon came for Teddy's delivery to 5IT, this little toddler carried her toy proudly to the New Street Studio, kissed it, and placed it on the heap of children's gifts with a heart-searching and angelic smile.

The Human Touch.

I have chosen these incidents with which to open my impressions of wireless in the Midlands because they indicate something of the "human touch" uniting the Birmingham Station, its listeners and the communal interests of the area served by the station. The wall of the studio behind the microphone at 5IT is covered with pictorial tributes from listeners of all ages, and such tributes do not come from lukewarm hearts. Strong bonds exist between other stations and their listeners, but they are not all of the same form.

Choral singing is a great feature of the Birmingham area. I dare not suggest that it is more fully developed even than in South Wales, because I have to visit Cardiff shortly and a lot of damage can be done with a lump of anthracite; but there are choral societies in and around Birmingham which, though rarely heard at competitive musical festivals, need have no fear in attending the best of these. It is natural, therefore, that the Birmingham Studio should make a feature of choral work.

Mr. Percy Edgar, the versatile Station Director, is fortunate in having the collaboration of Mr. Joseph Lewis (the conductor of the Birmingham, Wolverhampton and Walsall Choral Societies), who has built up, with the assistance of many popular vocalists in the area.

(Continued overleaf in col. 3.)

The Fading of Signals.

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

WHAT I am going to say should be of special interest to those who live some 50 miles from a broadcast station—those unfortunates, in fact, soon to become fortunate, if and when the high powered station springs into being, and England, Wales, Scotland and Northern Ireland become covered with broadcast.

Many may have experienced fading, so called, living near to a main station, but this is a different sort. I am not going to confine myself to true scientific fading. To some it may come as a revelation that non-uniformity in broadcast is neither our fault nor theirs.

I give you now a pen picture of what fading away means.

The Bugbear of Inconstancy.

Bitten by the universal craze, lured into the hobby by sleep-denying friends, clutching at a straw to divert him from the trivial round, the common task, our hero, for the first time, decides to make himself or buy himself a wireless set. When the last screw has been driven home with a hammer, the neophyte arrives at the great evening, and he starts to tune.

On the third night, when he has altered all the connections, only to find he had a disc in the high tension all the time, he suddenly swoops in a crescendo of cat calls on to a voice. It is broadcast, he has begun. Twiddle, twiddle, scratch and adjust, and at last he has it to his satisfaction, and he turns his head to call admiring relations. As he turns, the signal dies, his hands fly to knobs; but before he has touched a thing, behold, the signal at its pristine strength. He turns again, but the sounds have died to a whisper. Let us draw a veil over the rest: inconstancy is his bugbear, do what he may—

The R9 sig he sets his heart upon
Starts fading, or it grows loud, and anon
And twist the various handles as he may,
The signal that he heard awhile is gone.

Nature to Blame.

He then sits down and writes to me, and this is the letter I send back:—

"Dear Sir,"

"You complain of signals constantly varying in intensity. This is due to causes over which neither yourself nor ourselves have control. It is due, in fact, to a natural phenomenon, and has to do with the electrical constitution of the upper atmosphere. You must realize that some twenty miles above the earth's surface there is a layer of electrified and rarefied air which acts as a sort of reflector to wireless waves. It is almost as though a copper sheet were suspended about twenty miles above the earth's surface. Owing to natural causes, the reflecting power of this conductive sheet varies from time to time, just in the same way that a mirror reflects excellently at one moment, but when one breathes on it, becomes dim.

A Good Theory.

"You must imagine, therefore, when you are receiving at great distances that occasionally a sort of mist forms on this reflecting mirror, marring its reflecting properties, and, therefore, weakening your signal. This is, of course, only theory; but it is a good theory, inasmuch as there are very many other experimental corroborations, which it is rather outside the sphere of this letter to go into now. The effect takes place at distances probably over 100 miles, and gets more and more marked as the distance is increased.

"This is not to say that fading cannot be noticed at shorter distances, but it is rarer. The only way we could possibly get over the effect would be to increase our power tenfold, in which case, I daresay most of the areas in

England would be fairly free from 'fading,' as this effect is called. But we cannot under the terms of our licence do this.

"The effect is more apparent on short waves, and is probably more likely to occur at night. It is one of these natural phenomena that one is up against in the art of wireless, and one can give practically no advice as to how to overcome it. One can only be patient and hope that some discoveries may be made in the future which will, at any rate, minimize the effect.

Effects of Daylight.

"To sum up, you are indebted to this electrified layer for much of your signal; as the layer becomes more or less a good reflector, your signals become louder or weaker.

It is very likely that during daylight the powers of reflection of the electrified layer may be considerably impaired, and signals will probably be consistently weaker during daylight.

A last word of warning. An effect like fading may take place if your aerial is very loose; you are using intensive reaction and causes are acting to make your aerial sway."

But this does not exhaust the subject, for there are those who write from the suburbs and complain of fading, especially during outside broadcasts.

Now, they may be right, but no layers of electrification are responsible, no subtle reflections, and there are no manifestations of Nature to confound our efforts.

A Special Microphone.

When we do an outside broadcast, we install at the place of outside broadcast one of our special microphones. This lies upon the centre of the stage footlights or is cushioned upon a white table-cloth covered in flowers or hung pendulous from the ornate ceiling of a ball-room. No engineer in even the most faultless evening dress is there to watch it; no illusion must be spoilt by apparent mechanical aids. Thus, our trouble, because the after-dinner speaker may lower his voice, shout suddenly or turn his head this way or that. The stage-manager produces his play for the few hundreds of his audience in his theatre; the jazz band plays for the fifty couples who dance in the ball-room.

Thus must an engineer hang on to his controls, raising the weak passages or avoiding blasting, and it is the impossibility of keeping everything to a dead level that constitutes fading near by, a trouble that is only surmountable by making the receiver have a sufficient factor of safety.

Study the Receiving End.

Fading! Yes, there is a last type of fading I haven't mentioned—the fading of interest among our listeners. I commend you to Mr. Reith's article where he abjures you not to expect too much even in any age of miracles.

The power of relay stations is 100 watts and soon a campaign starts for 500 watts (or, it sound better as half a kilowatt.) We give you America and you want New Zealand. When the big station goes up, I know you will want the power of that doubled. It is good that it should be like this. Never let it be thought that we are not looking for improvements always. The stimulus of your wants will be the spur of our ambition. We can never satisfy you, but, because of this, don't be unreasonable, and if you think our programmes dull or our quality poor, study the receiving end as well.

There should be no need for fading with the new high-powered station, and a factor of safety, mental and technical, at the receiving end.

Wireless in the Midlands.

(Continued from the previous page.)

a station repertory company having unlimited enthusiasm.

The Birmingham Station has also in its Assistant Director, Mr. Casey a baritone of exceptionally rich voice and extensive repertoire.

From Lions to "Lions."

There is also a newcomer to the Birmingham staff expected to increase greatly the interest in the Women's Hour and give an even wider appeal to the Children's Corner. This is Miss Barcroft, a composer of no mean ability, who numbers amongst her experiences quite thrilling adventures with lions in Kenya Colony—once known as British East Africa. Miss Barcroft will endeavour to interest the "lions" of the Midlands in the Birmingham Station.

Statistics in relation to broadcasting require careful handling, as it is often difficult to classify a town under any one particular sphere of influence; but it is worthy of note, and I think a fair index of the popularity of the Birmingham Station, that in the month of January 6,000 licences were issued in the Birmingham postal area out of a total of 44,000 odd for the whole country. The more interesting are these figures when note is made of the fact that in the heart of Birmingham alone, about 37,000 people are still receiving the "dole" by reason of unemployment.

Black Country Blanks.

Despite the fact that the crystal area for the Birmingham Station includes such important manufacturing towns as Wolverhampton, Coventry, Walsall, Kidderminster, Stourbridge, Redditch, Droitwich, Dudley and Tamworth, and almost within crystal range such well-known places as Warwick, Leamington and Stratford-on-Avon, I was impressed by the large numbers of small dwelling houses, particularly in the Black Country, which are still without aerials. Whether this is due to the sheer poverty at the moment of the occupiers, or their lack of interest in songs and music, I have, as yet, been unable to ascertain; but similar houses around London and Manchester, and Glasgow, would have been 'smothered' with evidence of a wireless interest. To those who are aiming at bringing the benefits of broadcasting within the means of all, the blanks in the Black Country are disappointing.

Technical Difficulties.

The Birmingham Station has its champions in towns as distant as Leicester, Nottingham, Derby, Rugby, Stafford and Shrewsbury. These are anxious to know why 'their station' has not been amongst those selected to provide programmes for the whole of Great Britain.

It is the regret of all concerned with the development of broadcasting that certain technical difficulties have stood in the way of the broadcasting of the Birmingham programmes—difficulties centred on the fact that part of the landline between Birmingham and London is buried under ground. These difficulties may be removed shortly, for the Post Office engineers are doing all they can to assist our own engineers in finding a solution to the problem.

Meanwhile, he who can tune to 425 metres and occasionally turn to 51T is fortunate amongst his fellows.

I was discussing wireless with my young brother recently, writes Mr. F. MIDDLEMAY, West Stanley when he asked: "Do they have wireless on ships?"

"Yes," I replied.

"Well," he enquired, "how do they get their earth?"

Some of the Week's Music.

Described by Percy A. Scholes.

LONDON, MONDAY, 10th MARCH.
VERDI'S OPERA, "RIGOLETTO."

RIGOLETTO is one of Verdi's earlier works. It was produced in 1851, and its composer died just half a century later. It is in the older, discontinuous style (i.e., with set songs, etc.), and is very Italian in its type of tune and in its vivid expression of passion. The plot is based upon a play of Victor Hugo, *Le Roi s'amuse*.

ACT I. A PALACE. *The Duke of Mantua* (Tenor) is a Don Juan, from whose attentions no woman is safe. He is indebted for help in his schemes to his jester, *Rigoletto* (Baritone). The courtiers naturally have much reason to hate both Duke and Jester. *Count Ceprano* (Baritone) is especially bitter, for the Countess has become an object of the Duke's attentions. *Count Monterone* (Bass) is equally angry on account of the wrongs done to his daughter. *Rigoletto* jeers at *Monterone*, who utters a parent's curse upon both Duke and Jester. The Duke is merely amused, but the Jester is terrified.

ACT II. A STREET. Intimidated by the curse, *Rigoletto* makes a compact with a bravo, *Sparafucile* (Baritone), whose help is henceforth to be at his service in case of need. *Rigoletto* now goes into his garden, where he finds his daughter *Gilda* (Soprano). She conceals from him the fact that a young man is hidden on the premises. The young man (though she does not know it) is the Duke. The courtiers, by a ruse, abduct *Gilda* and carry her off to the palace. *Rigoletto* discovers what has happened, and, with horror, recalls the curse.

ACT III. THE PALACE. *Rigoletto* rushes to the palace. His daughter is with the Duke. In distress, he attempts to get into the room. The courtiers, who hate him, and do not altogether understand what is happening, prevent his doing so. At last, the daughter, released, dashes out. *Rigoletto's* fears are but too well founded. The curse has fallen. *Monterone* enters, *Rigoletto* swears vengeance on the Duke.

ACT IV. A HOUSE IN A BY-STREET. *Rigoletto* engages the bravo, *Sparafucile*, to kill the first person who comes, whoever this may be. He draws the Duke to the house, using *Sparafucile's* sister, *Maddalena* (Mezzo-Soprano), as the attraction. *Gilda* hears, and, though wronged by the Duke, makes up her mind to give her life to save his. Putting herself in the Duke's place, she causes *Sparafucile* to stab her. *Rigoletto* enters to receive the Duke's body, in a sack. To his astonishment he hears the Duke singing in the room above. He opens the sack and finds—his daughter.

CARDIFF, SUNDAY, 9th MARCH.
BEETHOVEN'S OVERTURE, LEONORA (No. 3).

Beethoven wrote at different times four different Overtures to his one Opera, *Fidelio* (at first called *Leonora*). This "No. 3" (so-called) is generally reckoned the best.

It is a very long Overture, fully developed on symphonic lines—too extended for use as a theatre overture, perhaps, but a magnificent concert piece. There is a short Slow Introduction, and then the main body of the Overture begins. There are two chief Tunes (a) the very soft and mysteriously opening one (strings alone), which immediately follows the Introduction, and (b) a smoothly flowing one, given to Oboe (doubled an octave below by Violin).

Note the dramatic interruption of the

Trumpet call in the middle of the Overture (generally given by a trumpeter out of sight, behind the orchestra); this represents a moment in the play where the Minister of State appears—just in time to save the hero from execution.

LONDON, THURSDAY, 13th MARCH.
JOHN IRELAND'S SECOND SONATA FOR VIOLIN AND PIANO (in A Minor).

There are three Movements.

I. Quick. This has a good deal of subject matter and a great range of emotion. There are five Tunes, or "Subjects," and they range from the tragic to the pathetic, the quietly happy, the exultant. The Movement opens with the statement of these tunes; then there is a very short "development" of some of this material; finally the Tunes are repeated, with some changes, and a short "Coda," or closing passage, rounds off the movement. The parts for the Violin and Piano are splendidly contrasted, and the harmonies often striking.

II. Slow. This might almost be called a Song for Violin with accompaniment for Piano—but an accompaniment of real interest, and not a mere support.

The moods, as in the previous movement, vary. There is a quiet sadness in some parts, an approach to passion in others, and a serene consolation in still others. The Movement is as the musing of a thoughtful and feeling poet—now one aspect of life, and now another, mastering him.

III. At a medium speed. This begins with threatenings of tragedy, and then suddenly goes off into a transport of joy. Many of the Tunes in this movement are very lovable, and linger in the memory after the piece is played and put away.

MANCHESTER, FRIDAY, 14th MARCH.
MENDELSSOHN'S ITALIAN SYMPHONY.

Mendelssohn wrote this when he was travelling in Italy, in 1831, when he had just come of age. He wrote home to his sisters: "It will be the gayest thing I have yet done."

There are four Movements:—

I. Quick and active. This is full of youthful joy. It was written in Rome.

II. Rather slowly, yet with a steady pace. This movement is often called *The Pilgrim's March*, but Mendelssohn never gave it the name. It used to be one of the most popular pieces in the orchestral repertory, and British audiences used often to hold up the progress of the Symphony by insisting upon an encore. It was written at Naples.

III. At a moderately quick rate. This takes the place of the usual Minuet-Trio-Minuet (really First Minuet-Second Minuet-First Minuet again) in the earlier Symphonies. It is in the three-beats-in-a-bar rhythm of a Minuet, and has much of the light-handed dance feeling.

IV. Very quick. This was written in Rome, and perhaps represents the spirit of the Mid-Lent Carnival, of which Mendelssohn was a spectator there. There are three chief Tunes in it: I., a Saltarello; II., another Saltarello; and III., a Tarantella. Both Saltarello and Tarantella are traditional Italian popular dances, the music of the Saltarello having (as the name suggests) a suggestion of a jump running through it, and that of Tarantella being more flowing.

For a long time this Symphony retained its popularity, but of late years it has been almost crowded out of the repertory and many older concert goers will be glad of another opportunity of hearing it.

GREAT NEW NOVEL

"THE LORING MYSTERY"

By

JEFFERY FARNOL

Author of

"THE BROAD HIGHWAY,"
"THE AMATEUR GENTLEMAN,"
Etc.

STARTS IN NEXT WEEK'S TIT-BITS

The new story is another "Broad Highway," only—and this we have no hesitation in saying—it is even better. It is more mature, with the more certain touch of long practice and gathered experience. It has the same romantic setting—the same green lanes, picturesque taverns, and gallant company—the brave man and lovely woman; the same quaintly-conceived tinkers, gipsies, blacksmiths, tramps.

And, above all, it is a thrilling, heart-gripping story of love that will hold the interest of all from the first word to the last.

There are millions waiting for Jeffery Farnol's new novel. Those who read it in *Tit-Bits* will lead the field, for the story will not appear in book form until it has run its full course between the green covers of *Tit-Bits*.

To make sure of getting next week's *Tit-Bits*, ask your newsagent to deliver a copy Monday.

PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

Miss Marjorie Bowen.



MISS MARJORIE BOWEN.

AMONG the most interesting of the talks given from London are those of Miss Marjorie Bowen, during the Women's Hour. Miss Bowen is noted for her elocution when broadcasting, but it is not generally known that she has lectured a good deal on her favourite subject—history. Miss Bowen began to write when quite a young girl, her first novel, "The Viper of Milan," having been published when she was in her teens. Her abilities were quickly recognized, not only in this country but also on the Continent, for she was only twenty-two when she received the Hon. Diploma of Literature at Leyden University.

Might Have Been a Painter.

MISS BOWEN lived for some time in Italy, and her knowledge of the language and the country is probably unique among English writers. Although she has published some dozens of novels, and hundreds of poems, short stories and articles, she has managed to crowd many other interests into her busy life.

One of the chief of these is painting, and had she not chosen literature in preference, there is no doubt that she could have become quite famous as an artist.

Premier to Broadcast.

AN event of especial importance next week will be the broadcasting of the Prime Minister's speech at Cardiff on Friday, March 14th. Mr. Ramsay MacDonald takes a keen interest in wireless, and he thinks that broadcasting has "a boundless future of usefulness." It is as an educative force that he hopes to see wireless become more widespread, for he has never made any secret of the fact that he believes that in better education lies the solving of many of our most urgent social problems.

At one time Mr. Ramsay MacDonald's chief ambition was to become a school teacher.

A Slip of the Tongue.



MR. LEWIS COWIE.

A BARITONE singer well-known in Scotland is Mr. Lewis Cowie, who is often heard at Glasgow Station. Mr. Cowie tells me that once when he was singing that famous old song "Excelsior" as a duet with a well-known tenor, the latter forgot his words and made a slip of the tongue that caused roars of laughter. All was going well until suddenly he sang: "Oh stay, oh stay, the maiden said, and rest thy weary feet upon my breast."

The slip so amused both singers and audience that a re-start was necessary.

A Slight Misunderstanding.

MR. COWIE relates a funny story about an Irish girl who applied for a position in England.

"So you are just from Ireland, are you?" asked her prospective employer. "Were you trained across the water?"

"Sure, I was not, indeed!" replied the girl. "I was shipped across."

A Question of Character.

MISS CHRISTINE CROWE ("Auntie Chris") is a favourite with the children at Aberdeen, and, to use their own words, "they love to hear her laugh." She is well known as a story-teller, and the following is one of her best:—

The captain of a West Highland boat was short of hands. Two men presented themselves. One had an excellent character, and was immediately engaged. The other was not so fortunate. He could get nobody to vouch for his honesty or worth. After a while, the captain, finding no other suitable applicant, took him on.

"But," said he, "I believe in every man whom I engage having a satisfactory character."

A few days later, the two men were busy washing the deck. One of them, in leaning over the side to refill his bucket, lost his balance and disappeared into the sea. The other immediately went up to the captain.

"Ye were sayin' the ither day that ye aye wanted a chairacter," he said. "Do ye min' yon chap ye took on wi' sic a gude chairacter that ye never speired a question at him?"

"Well, what about him?" asked the captain.

"The fella's awa' wi' yin o' yer buckets," was the triumphant reply.

Quite Logical.



MISS AMY CARTER.

MISS AMY CARTER, contralto, who is a popular artiste at Birmingham Station, is fond of telling the following story: A teacher of music in one of the schools in the North desired to impress the pupils with the meaning of the signs "f" and "ff" in a song they were about to sing. After explaining that "f" meant forte, he said:—

"Now, children, if 'f' means forte, what does 'ff' mean?"

Silence reigned for a moment and then he was astonished to hear a bright little fellow shout:—

"Eighty!"

Nothing Doing.

MR. ROBERT MURRAY, the versatile entertainer at Glasgow, tells me an amusing story of a Scotchwoman's witty method of dealing with a man on the look-out for a "tip."

One day a dustman called at the house of a labourer and touched his cap to the woman who opened the door.

"Good morning, mum," he said. "I'm the man that empties the bucket."

"Are you really?" she replied. "And I'm the woman that fills it. Good morning!"

An Impromptu Recital.

MISS ETHEL FAIRBURN, soprano, who sang at the opening of Cardiff Station and has become a favourite there since, once had an interesting experience in Wales.

While visiting Bettws-y-Coed, she was descending a hillside and singing, as she delights to do in the open country, when a blind harpist who was playing his instrument at the foot of the hill immediately picked up the key and the air she was singing, and the song was concluded to harp accompaniment, much to the gratification of harpist and singer, who both enjoyed the incident.

Vocalist and Motorist.



MR. EDWARD HILL.

A SINGER much in request at Bourne-mouth Station is Mr. Edward Hill, whose rich baritone voice is heard to great advantage in duets with Miss Marjorie Scoon, contralto. While admitting that singing is his favourite occupation, Mr. Hill tells me that, apart from his professional work, he likes nothing better than motor-ing. Unlike many motorists, he prefers the by-ways to the highways, and, in consequence, his knowledge of the less frequented parts of the country—especially in Cornwall, Devonshire and Wales—is remarkable.

The Reason Why.

MR. HILL relates a good story about a motorist who was new to the London streets and was much annoyed at being held up by the traffic.

After waiting in one spot for a long time, he called out to a policeman: "I say, constable, when are these vehicles in front of me going to move on? I've been here twenty minutes already."

"I daresay you have, sir," answered the policeman; "you see, you've drawn up on a cab rank!"

A "Trunk" Call.

MOST of us remember the curious qualms we felt on the very first occasion when we were obliged to use a telephone. Miss Betty L. Grimwood, the "Auntie Betty" at Cardiff, tells me of an amusing lapse of memory that she experienced on a similar occasion.

"I wanted a long-distance telephone call," she says. "Now, I knew that when you did this you had to ask for a special line. What was it you asked for? Could I remember? No. Suddenly I was struck with a great idea. It's something you take away with you. So with a sigh of relief I lifted the telephone receiver and breathed, 'Portmanteau, please'!"

No Need For Alarm.



MISS ISOBEL SHAW.

AN artiste who has made a speciality of singing the songs of French composers is Miss Isobel Shaw, of Aberdeen. She has a fine soprano voice which is much appreciated by listeners. Miss Shaw relates a good story concerning an amateur vocalist who would persist in trying to sing at a social gathering.

"What does he call that?" inquired a disgusted guest.

"The Tempest," answered another. "Don't be alarmed," said an old sea-captain who was present. "That's no tempest; it's only a squall, and it will soon be over."

To ensure getting the "Radio Times" regularly, ask your newsagent to deliver your copy every Friday.

WIRELESS PROGRAMME—SUNDAY, March 9th.

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

LONDON.

- 2.0.—Big Ben Time Signal.
THE WIRELESS ORCHESTRA.
 Overture, "Rosamunde" Schubert
 Two Pieces: 1. Berceuse Jarnoff
 2. Humoresque Tchaikovsky
SOPHIE ROWLANDS (Soprano).
 "Ave Maria" Bach-Gounod
 "Do You Remember?" Somerville (11)
C. POLLARD CROWTHER will tell the Story of "The Man who Won the Pool."
 Orchestra.
 Selection, "The Mastersingers of Nuremberg."
 Wagner-Tocan
 "Sérénade à Colombine" Piorne (15)
TOM KINNIBURGH (Bass).
 "Hear Me! Ye Winds and Waves" Handel, arr. A.L. (1)
 "The Old Shepherd's Song" Fisher (1)
 Sophie Rowlands.
 "Vissi d'Arte" ("Tosca") Puccini
 "Beyond the Dawn" Sanderson (1)
 Orchestra.
 Hymne à St. Cécile Gounod
 (Solo Violin, S. Kneale Kelley.)
 Valse de Concert, "Magic of Love" Vanis
C. POLLARD CROWTHER, "The Man Who Did Not See."
 Tom Kinniburgh.
 "Within These Sacred Bow'rs" ("The Magic Flute")
 Mozart (1)
 "Son of Mine" Wallace
 Orchestra.
 Swedish Coronation March Svendsen
 Announcer: J. S. Dodgson.
 5.0-5.30.—**CHILDREN'S CORNER, S.B. from Cardiff.**
 8.30.—Big Ben Time Signal.
THE SALVATION ARMY.
 8.30.—Opening Hymn, "I Heard the Voice of Jesus Say"
 (A. and M. 257) (Verses 1-3-4-6) (Tune, "Abridge").
 8.35.—Address by MRS. GENERAL BOOTH.
 8.47.—Vocal Solo, "How Sweet the Name of Jesus Sounds."
 Soloist, MAJOR BERNARD BOOTH.
 8.50.—March, "Vesper Hymn" (Theme, "Jesus, Lover of
 My Soul").
 (The International Staff Band, BANDMASTER G.
 FULLER).
 8.55.—Concertina Solo, "O Rest in the Lord."
 (Soloist, BANDSMAN BURGESS.)
 9.0.—Selection, "Guide Me, O Thou Great Jehovah."
 9.6.—Message from General Booth (read by MAJOR BERNARD
 BOOTH).
 9.10.—Selection, "Rockingham" (Theme, "When I Survey
 the Woodlands Cross").
 9.17.—Overture, "Praise Ye the Lord."
 (Vocal Party.)
 9.22.—Selection, "Guns from Haydn's 'Creation.'"
 9.30.—**THE LANGHAM ORCHESTRA.**
 Director of Music, J. C. VAN DER NAATEN.
 "Valse des Fleurs" Tchaikovsky
FREDERIC LAKE (Tenor).
 "Wait" d'Haradot
 "Mountain Lovers" Squire
 Orchestra.
 Selection, "La Tosca" Puccini
 10.0.—**TIME SIGNAL FROM GREENWICH AND
 GENERAL NEWS BULLETIN, S.B. to all Stations
 except Cardiff.**
 Local News and Weather Forecast.
 10.15.—Orchestra.
 "The Bee's Wedding" Mendelssohn
 Morceau, "Spring's Awakening" Grieg
 Frederic Lake.
 "O Flower of All the World" Woodforde-Finden
 "Love, Could I Only Tell Thee" Capel
 Orchestra.
 Selection, "La Bohème" Puccini
 10.40.—Close down.
 Announcer: C. A. Lewis.

BIRMINGHAM.

- 2.0-5.0. **STATION PIANO QUINTETTE.**
 Under the direction of FRANK CANTELL.
 Suite, "Monsieur Beaucaire" Rasse
FRANK CANTELL (Violin) and LEONARD DENNIS (Cello).
 Duet, "Softly Awakens My Heart" ("Samson and Delilah").
 Saint-Saens
HAROLD CASEY (Baritone).
 "The Lotus Flower" Schumann (1)
 "I Will Not Grieve" Schumann (1)
 "I Love You" Grieg
STATION STRING QUARTETTE.
 Quartette for Strings in A Minor, Op. 29 Schubert
 (a) Allegro non troppo; (b) Andante; (c) Minuetto;
 (d) Allegro Moderato.
GLADYS WHITEHILL (Soprano).
 "I Know That My Redeemer Liveth" Handel
 "Turn Unto Me" Dvorak
 "I Will Lift Mine Eyes" Dvorak
STATION PIANO TRIO.
 Andante and Finale from Trio in D Minor Mendelssohn
 Leonard Dennis.
 Cello Solo, Sarabande and Bourrée from Suite in C Major
 Bach
 Gladys Whitehill.
 "Home Thoughts" Eastock
 "To the Nightingale" Brahms
 "Morning Song" Quilter
 Quintette.
 Suite, Four Characteristic Waltzes Coleridge-Taylor (11)
 Harold Casey.
 "The Lute Player" Ped
 "Sea Fever" Ireland
 Quintette.
 Air, "Londonderry Air" Traditional Irish
 Announcer: Harold Casey.
 5.0-5.30.—**CHILDREN'S CORNER, S.B. from Cardiff.**

- 8.30. **STATION REPERTORY CHORUS.**
 Hymn, "Forty Days and Forty Nights" (A. and M. 92).
 Anthem, "Cast Thy Burden Upon the Lord" ("Elijah")
 Mendelssohn (1)
**THE REV. J. W. MORLEY, St. John's Church, Lady-
 wood, Religious Address.**
JOHN VAN ZYL (Baritone).
 "Hear Me, Ye Winds and Waves" Handel (1)
STATION ORCHESTRA.
 under the direction of JOSEPH LEWIS.
 Overture, "Melusina," Op. 32 Mendelssohn
 First Movement from the "Pathétique Symphony"
 Tchaikovsky
 John Van Zyl.
 "Out of the Night" Lidgley (1)
 "Myself When Young" ("The Persian Garden")
 Lehmann (1)
 Orchestra.
 Suite, "Sylvan Scenes" Fletcher
 (a) "Beauty's Bower"; (b) "Sylvia Dances"; (c) "The
 Pool of the Narcissus"; (d) "Cupid's Carnival."
 10.0.—**NEWS, S.B. from London.**
 Local News and Weather Forecast.
 10.30.—Close down.
 Announcer: Percy Edgar.

BOURNEMOUTH.

- 3.0-5.0. **ORGAN RECITAL.**
 From Boscombe Arcade.
 Organist: ARTHUR MARSTON, A.R.C.O.
 "Marche Moderne" Lemerc
 First Organ Sonata Borowski
 (a) Allegro ma non troppo; (b) Andante; (c) Allegro con
 fuoco.
 Choral and Fugue from 5th Sonata Guilmant
 Overture, "Martian" Flotow
 Finale from Sonata in F Sharp Rheinberger
 5.0-5.30.—**CHILDREN'S CORNER, S.B. from Cardiff.**
 8.30. **THE "6BM" TRIO.**
 "Elegie" Arensky
 8.35. **ST. MARK'S PRESBYTERIAN CHURCH CHOIR.**
 Hymn, "All Creatures of our God and King" Old German
 Melody
 Hymn, "Thou Will I Love" (Church Praise Presbyterian
 Hymnal No. 326) (Tune, "Stella") Old English Melody
 8.45.—**THE REV. HOWARD WILBUR ENNIS, B.A.,
 St. Mark's Presbyterian Church, Religious Address.**
 8.55. **Choir.**
 Hymn, "Lead, Kindly Light" (Tune, "Sandon")
 (Presbyterian Hymnal No. 440) Purday
 9.5. **REGINALD S. MOUAT (Solo Violin).**
 Finale from Concerto Mendelssohn
 9.15. **The "6BM" Trio.**
 1st Movement from Trio in D Minor Arensky
 9.25. **Choir.**
 Anthem, "Once Long Ago" (Russian Folk Melody)
 adapted Tchaikovsky (1)
 Aria and Chorus, "Lord God of Abraham" ("Elijah")
 Mendelssohn (11)
 "Cast Thy Burden on the Lord" ("Elijah")
 Mendelssohn (11)
 9.35. **THOMAS E. ILLINGWORTH (Solo Cello).**
 Variations Coleridge-Taylor
 9.45. **The "6BM" Trio.**
 Selection, "Tannhäuser" Wagner
 10.0.—**NEWS, S.B. from London.**
 Local News and Weather Forecast.
 10.15.—Close down.
 Announcer: Stanley How.

CARDIFF.

- 3.30-4.30. **ORGAN RECITAL,**
 relayed from
 The Capitol Cinema.
 5.0-5.30.—**CHILDREN'S CORNER, S.B. to all Stations.**
 8.10. **HEATH PRESBYTERIAN CHURCH CHOIR.**
 Hymn, "When Morning Gilds the Skies" (Tune, "Laudes
 Domine") Barnby
 Anthem, "O Saviour of the World" Goss
**THE REV. W. E. ROBERTS, B.A., Heath Presbyterian
 Church, Religious Address.**
 Hymn, "Abide Among Us With Thy Grace" (Tune,
 "Jazer") A. E. Tozer

Symphony Concert No. 45.

- 8.30. **"PLERISCITE" PROGRAMME.**
 (For Full Orchestra.)
THE STATION SYMPHONY ORCHESTRA.
 Conductors: OLIVER RAYMOND (Nos. II, III, and IV).
 A. CORBETT-SMITH (Nos. I, V, and VI).
 I. Festal March from "Tannhäuser" Wagner
 II. Overture, "Leonora, No. 3" Beethoven
 III. Prelude, "The Mastersingers" Wagner
 IV. Algerian Suite Saint-Saens
 (c) "Rêverie"; (d) "March Militaire."
 V. Isolde's "Love-Death" ("Tristan and Isolde") Wagner
 VI. A Welsh Rhapsody Ed. German (11)
 The National Anthem.
NEWS BULLETIN.
 10.20.—Close down.
 Announcer: A. Corbett-Smith.

**WAVE-LENGTHS
 AND CALL SIGNS.**

Station	Wave-length	Call Sign	Metres
LONDON (2LO)	365		Metres
ABERDEEN (2BD)	495		"
BIRMINGHAM (5IT)	475		"
BOURNEMOUTH (6BM)	385		"
CARDIFF (5WA)	353		"
GLASGOW (5SC)	420		"
MANCHESTER (2ZY)	375		"
NEWCASTLE (5NO)	400		"
SHEFFIELD (6SL)	303		"

MANCHESTER.

- 3.0-5.0. **Wagner Symphony Concert.**
THE "2ZY" AUGMENTED ORCHESTRA.
 Conducted by
PERCY PITT, Musical Director of the B.N.O.C.
 Overture "The Flying Dutchman"
 Good Friday Spell ("Parsifal").
 "Elsa's Dream" ("Lohengrin").
GERTRUDE JOHNSON.
 Prelude, Death Scene ("Tristan and Isolde").
 Spring Song ("The Valkyrie").
WALTER WIDDOP.
 "Siegfried's Ordeal by Fire" ("Siegfried").
 Duet, Act III ("Lohengrin").
 Gertrude Johnson and Walter Widdop.
 Dedication March.
 5.0-5.30.—**CHILDREN'S CORNER, S.B. from Cardiff.**
 8.0.—**SIDNEY G. HONEY: Talk to Young People.**
 8.30.—**THE REV. GEORGE K. DAVIES, of the Povean
 Memorial Congregational Church, Choriton-cum-Hardy.
 Sunday Evening Talk.**
 9.50. **CENTRAL HALL CHOIR.**
 Conductor: TOM CHASE.
 Organist JOHN DUCKER.
 Anthem, "God is a Spirit" Sterndale Bennett
 Chorus, "And the Glory" Handel
 Solo, "Consecration Hymn" Jude
 (Soloist, Nellie Mitchell.)
 Anthem, "O Saviour of the World" Sir John Goss
 Anthem, "I Will Sing of the Mercies" Davittou
 Solo, "The Watchman" Squire
 (Soloist, Tom Chase.)
 The "Kyrie Eleison and Gloria" from 12th Mass .. Mozart
 Recital "The Legend Beautiful."
 (Ethel Stockdale.)
 10.0.—**NEWS, S.B. from London.**
 Local News and Weather Forecast.
 10.15.—Anthem, "Lead, Kindly Light" D. Pughe Evans
 Solo, "Nearer, My God, to Thee."
 (Soloist, Doris Fisher.)
 Anthem, "Glory to Thee" Gounod
 Hymns, "Hail, Thou Once Despised Jesus" (Tune,
 Austria).
 "Crown Him with Many Crowns" (Tune, Diademata).
 10.30.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

- SIGMUND OPPENHEIM'S QUARTETTE.**
 Theme and Variations from Sonata for Piano and Violin
 3.10. **HILDA ROOD (Contralto).**
 "The Chariots of the Lord" Elgar (1)
 "Love's Barcarolle" German,
 3.20. **HARRY FRATER (Bass).**
 "Why Do the Nations?" Handel (11)
 3.30. **ERNEST SHARP (Solo Violin).**
 Vorspiel and Adagio from Concerto Bruch
 3.40. **LEONORA HOWE (Soprano).**
 "Nightingale of June" Sanderson (1)
 "Love is Mine" Galtner
 3.50. **Quartette.**
 Quartette in E Flat Major, 1st Movement .. Beethoven
 Harry Frater.
 4.5. **"The Call" Oliver (8)**
 "Love Divine" Oliver (8)
 4.15. **Hilda Rood.**
 "Easter Hymn" Bridge
 "The New Moon" Lehmann (5)
 4.25. **SIGMUND OPPENHEIM (Solo Piano).**
 Andante Spaiato and Polonaise, Op. 22 Chopin
 4.40. **Leonora Howe.**
 "Life and Death" Coleridge-Taylor
 "A Birthday" Cowen
 4.50. **Quartette.**
 Quartette in E Flat Major, 2nd and 3rd Movements
 Beethoven
 5.0-5.30.—**CHILDREN'S CORNER, S.B. from Cardiff.**
 8.30. **BAND OF THE 7TH BN. DUBHAM LIGHT INFANTRY.**
 Hymn, "Eventide."
MUSICIAN J. CARTER (Solo Cornet).
 "Nearer, My God, to Thee" Carey (1)
 8.40. **ELSIE DOWNING (Soprano).**
 Hymn, "Souls of Men."
 8.45.—**THE REV. PHILIP ASHTON, Religious Address.**
 9.0. **Elsie Downing.**
 Hymn, "Glorious Things of Thee are Spoken."
 9.5. **Band.**
 "Lutspiel" Bela
 9.15.—March, "Regrets" Smith
MUSICIAN J. MURGATROYD (Solo Trombone).
 "Lend Me Your Aid" Gounod (1)
 9.25. **Band.**
 Four Indian Love Lyrics Pinden (1)
 "Temple Bells."
 "Less Than the Dust."
 "Kashmiri Song."
 "Till I Wake."
 9.35. **Elsie Downing.**
 "The Songster's Awakening" Fletcher (11)
 "A Summer Night" Thomas
 9.45. **FRED CARLTON (Baritone)**
 "Have Done With Dull Care" Tennant
 "If My Lady be Unkind" Tennant
 10.0.—**NEWS, S.B. from London.**
 Local News and Weather Forecast.
 10.10. **Fred Carlton.**
 "Mary Callaghan and Me" Leon
 10.20. **Band.**
 "Old Comrades" Ticks
 10.25.—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 417.

"EVERYONE'S MENTAL TOOL-BOX."

Jerome K. Jerome Tells Readers How To Make The Best Use of Their Brains.

ONE of the most gratifying features of the day is the increasing popularity of Pelmanism. Well-known men and women advocate and advise it. Thousands of readers are practising it. All over the country people of every type and occupation are increasing their efficiency and consequently their earning-power by this means, and are training their minds and developing their intellectual and business powers with the aid of the wonderful "Little Grey Books" issued by the Pelman Institute.

How To Use Your Mental Faculties.

This excellent sign of the times promises well for the future, for, as that accomplished writer Jerome K. Jerome points out, Pelmanism should be the basis of all education.

"Every youngster," he writes, "comes into this world provided with a fine box of tools necessary for his life's work. It is neatly packed, and nothing is missing. He carries it in his brain. It contains CONCENTRATION, OBSERVATION, IMAGINATION (the mother of enterprise), ORGANISATION—quite a number of useful tools, mostly ending in 'tion.' And, above all, MEMORY.

"Properly employed, they will enable him to accomplish any task to which Fate may call him. *But nobody shows him how to use them.*

Making Full Use of the Brain.

"'Oh, that's all right,' we say, 'he'll find out in time.' So he does, with luck, towards the end of middle life, after years of bungling and despair. But by a little help in the beginning, *by the help of Pelmanism, by showing him*

- how to employ and become deft in the use of his brain;
- how to observe truly and perceive rapidly;
- how to concentrate his attention and arrange his ideas;
- how to think and how to reason;
- above all, how to remember.

he might have been a useful member of society from the beginning.

"As it is, he has to trust to hearing about Pelmanism. I am more than willing to help in making it known to him. He ought to have been taught it when he was young. **The sooner he takes it up the better for him and the country.** It won't turn him into a genius. It won't put more brain into him than the Lord gave him. But—

"it will enable him to make full use of the brain he has been given."

"Most of us at present are wasting it."

Remarkable Reports.

Reports received daily from readers who have taken up Pelmanism prove the soundness of Jerome K. Jerome's advice. Here are a few extracts taken at random

from letters received by the Pelman Institute describing the benefits received as a result of practising this wonderful system.

A Merchant states that Pelmanism has enabled him to rise from an employe to employer.

A Head-Mistress writes that it has increased her Self-Confidence, strengthened her Memory and gained for her a promotion to a headship.

A Clergyman states that his preaching has improved.

A Journalist reports a "substantial increase of salary" and a vast improvement in Concentration, Memory and Mental Alertness.



JEROME K. JEROME,

(Lionel & Prop.)

the distinguished author, who recommends Pelmanism to everyone who wishes to make the fullest use of his or her brain.

A Clerk states that he has been promoted three times.

An Artist writes: "The results are wonderful. What I have gained could never be called costly even had I paid £50."

A Woodworker reports an increase of 50% in wages.

A Shop Assistant reports a great improvement in Observation, Memory, Concentration and "all-round efficiency."

An Assistant Cashier states that he has secured a better position.

A Manager reports an increase of 200% in salary.

Thousands of similar cases could be mentioned. More will be found in the copy of "The Efficient Mind," which will be sent you gratis and post free on writing for it to-day.

This book contains articles by some of the most celebrated people of the day, and shows you how you can enrol for a Course of Pelmanism on the most convenient terms. It will be posted free to any address on application to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

I HAVE NOT FAILED ONCE.

Company Secretary's Tribute to Pelmanism.

An interesting letter has been received from a Company Secretary who, as a result of applying Pelman principles, has passed no fewer than eight Commercial Examinations, and has not failed on a single occasion. He writes:—

"I am an old Pelman student, having taken the 'Mind and Memory' Course in 1919-20, and being one of those courses of study, the results of which are manifested at later as well as earlier dates, I take it you do not mind a testimony after nearly four years.

"My primary reason for taking the Course was that in 1919, whilst with the Army of Occupation in Germany, I desired to give my mind a little more exercise than that imparted by clerical work following the line of dull routine. I got my desire in full plus other benefits:—

- 1st. An increased power of concentration,
- 2nd. Confidence in my abilities,
- 3rd. The need for an aim in life definitely fixed on my mind.

"Thus fortified I turned my attention in 1920 to Commercial Examinations, and am pleased to say I have not failed in one I have taken during the time I have been studying.

Eight Examinations Passed.

"The Examinations I have passed (he writes) are:—

- Chamber of Commerce Advanced Book-keeping and Accounts (Distinction).
- Royal Society of Arts Advanced Book-keeping.
- Royal Society of Arts Accounting.
- Royal Society of Arts Economic Theory.
- Royal Society of Arts Commercial Law.
- Royal Society of Arts Company Law.
- Chartered Institute of Secretaries Intermediate.
- Chartered Institute of Secretaries Final.

"In addition to passing the Exam. in Company Law, I have won the Society's Silver Medal for that subject.

"In working for these Exams. I have applied Pelman methods strengthened by a 'Pelman acquired' power of concentration and desire to reach my definite aim (also a Pelman acquirement), i.e., to become a qualified Company Secretary.

"**Candidly, the result would not have been obtained had I not organized my mind under your tuition and taken advantage of the benefits accruing therefrom.**

"I have written rather a long letter, but even now it does not give to the fullest degree the measure of gratitude I should like to express."

"The Efficient Mind."

The New Pelmanism is fully explained in "The Efficient Mind," the fourth edition of which is now ready.

A free copy of this book will be sent to everyone who posts the coupon printed below to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

POST THIS FREE COUPON TO-DAY.

To THE PELMAN INSTITUTE,
95, Pelman House,
Bloomsbury Street,
London, W.C.1.

Sir,—Please send me, gratis and post free, a copy of "THE EFFICIENT MIND," with full particulars of the New Pelman Course.

Name

Address

If Coupon is sent in an OPEN envelope, it only needs 1d. stamp. All correspondence is confidential.

WIRELESS PROGRAMME—MONDAY, March 10th.

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

LONDON.

2.30.—Time Signal from Greenwich.
 3.30-4.30.—Concert: The Wireless Trio and Netta Lynde (Soprano).
 5.0.—WOMEN'S HOUR: "Letters from a Self-made Merchant to his Son" (No. 1), by G. H. Lorimer. The Wireless Trio.
 5.30.—CHILDREN'S STORIES: "Sabo and the Flood," by E. W. Lewis. "Treasure Island" (Chap. 4, Part 1) by Robert Louis Stevenson.
 6.15.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.
 6.25-7.0.—Interval.
 7.0.—TIME SIGNAL FROM BIG BEN, 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.*
 Local News and Weather Forecast.

Operatic Evening.

Performance of the Opera "RIGOLETTO" (Verdi).

In Three Acts.

With Chorus and Augmented Orchestra.

Produced and Conducted by L. STANTON JEFFERIES.

Cast:—

Il Duca di Mantova JOHN PERRY
 Rigoletto WILLIAM MICHAEL
 Gilda GERTRUDE JOHNSON
 Sparafucile WILLIAM ANDERSON
 Monterone
 Maddalena CONSTANCE WILLIS
 Giovanna
 Bossa HERBERT THORPE
 (Other Parts are Doubled by the above Artists.)
 7.30.—Acts I. and II. of the Opera.
 9.15.—PROFESSOR A. J. IRELAND: "Episodes in the History of England—The Sinking of the White Ship."
 9.30.—TIME SIGNAL FROM GREENWICH, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations except Glasgow.*
 Local News and Weather Forecast.
 9.45.—Act III. of the Opera.
 10.30.—Close down.
 Announcer: J. S. Dodgson.

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."
 5.20.—Agricultural Weather Forecast.
 KIDDIES' CORNER.
 6.15.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.
 6.30.—Teens' Corner.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News and Weather Forecast.
 7.30.—STATION ORCHESTRA.
 Overture, "Morning, Noon, and Night" *Suppe*
 Selection, "The Boy" *Mouclton and Talbot*
 HILDA KIRKBY.
 Recital, "Mon Ami" *Weatherley*
 Child Studies, "Blue Curtains" *Webb*
 "The Limitations of Youth" *Field*
 Monologue, "Notim' but Love" *Altop*
 Orchestra.
 Waltz, "Loved Ones" *Waldteufel*
 8.15-8.45.—Interval.
 8.45.—Orchestra.
 Selection, "The Grand Duchess" *Offenbach*
 ALICE VAUGHAN (Contralto).
 "The Habanera Song" ("Carmen") *Bizet*
 "The Enchantress" *Hallon (1)*
 Orchestra.
 Incidental Music to "Faust" *Coleridge-Taylor (1)*
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.40.—JAMES HOWELL (Bass).
 "Glorious Devon" *German (1)*
 "Shipmates o' Mine" *Sanderson (1)*
 10.0.—Orchestra.
 Suite, "Suite Intermezzo" *Rosse*
 (a) Valse Lente; (b) Pas Seul; (c) Danse Tambourin.
 Selection of Herbert Oliver's Songs (8)
 Suite, "Norwegian Dances" *Grieg*
 10.30.—Close down.
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.15-4.45.—The "4BM" Trio and Muriel Golton (Contralto).
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.0.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.
 6.15.—Scholars' Half-Hour: Miss E. M. Rodda, "Gari-baldi."
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News and Weather Forecast.
 7.30-8.0.—Interval.
 "String Night."
 8.0.—THE WIRELESS STRING ORCHESTRA.
 Conductor: CAPT. W. A. FEATHERSTONE.
 Serenade in D *Drossak*
 Air in G String *Bach*
 8.20.—REGINALD S. MOUAT (Violinist).
 THOMAS E. HILLINGWORTH (Cellist).
 CHARLES LEESON (Pianist).
 Last Movement, Trio No. 1 *Schumann*
 String Orchestra.
 8.45.—Sextette for Strings, Op. 18 *Brahms*
 3rd Movement from Night Music Series 13, No. 9 *Mozart*
 Reginald S. Mouat.
 8.55.—Romance from D Minor Concerto *Wieniawski*
 Thomas E. Hillingworth.
 9.5.—Cantilena *Goldschmann*
 Concerto *Squibb*

9.15.—String Orchestra.
 Serenade for Strings, Op. 24 *Julius Klengel*
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—String Orchestra.
 "Lobeslieder Walzer," Op. 52 *Brahms*
 9.55.—Trio.
 "Serenade" *Schubert*
 10.5.—String Orchestra.
 "Sch'immerlied" *Schumann*
 "Traumerei" *Schumann*
 10.15.—Close down.
 Announcer: Stanley How.

CARDIFF.

5.0.—"5WA'S" "FIVE O'CLOCKS": "Mr. Everyman," Vocal and Instrumental Artists, the Station Orchestra.
 Weather Forecast.
 5.45.—THE HOUR OF THE "KIDDIEWINKS."
 6.45.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News.
 7.30-7.45.—Interval.
 THE KINGSWOOD EVANGEL PRIZE SILVER BAND.
 Vocalist: LILLIAN LEWIS (Contralto).
 7.45.—March, "Tannhäuser" *Wagner*
 Selection, "Rigoletto" *Verdi*
 8.0.—Songs from "Love's Garden" *Frederick Drummond*
 (1) "The First Spring Day"; (2) "In Violet Time";
 (3) "Roses for You"; (4) "Summer Begins."
 8.10.—Overture, "The Bohemian Girl" *Balfe*
 Trombone Solo, "Joy Wheel" *Sutton*
 (Soloist: B. Smith.)
 8.25.—Songs, "Out Where the Blue Begins"
 "Little Damsel" *Bernard Grant (9)*
 "Isor Noodle" (1)
 8.25.—Selection, "Melodious Memories" *Finch*
 Waltz, "Casino Tanze" *Gung'l*
 8.50.—T. HOWARD COATH, F.A.A., "Income Tax Down-to-date."
 9.0.—Songs, "Someone" ("The Happy Day") *Rubens*
 "Just For a While" ("The Last Waltz") *Strauss*
 9.10.—Overture, "Caliph of Baghdad" *Boieldieu*
 Selection, "Sailor Songs" *Rimmer*
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—Selection, "Sunday Parade" *Hawkins*
 9.55.—Dance Music.
 10.15.—Close down.
 Announcer: W. N. Settle.

MANCHESTER.

3.30-4.30.—Concert by the "2ZY" Trio.
 6.0.—WOMEN'S HOUR.
 5.20.—Farmers' Weather Forecast.
 5.25.—CHILDREN'S HOUR.
 6.30.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.
 6.40.—FRANCIS J. STAFFORD, M.A., M.Ed., French Talk.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News and Weather Forecast.
 "A Popular Programme."
 THE "2ZY" ORCHESTRA.
 Intermezzo, "The Teddy Bears' Picnic" *Thurban*
 Selection, "A Musical Switch" *Afford*
 Waltz, "The Merry Peasant" *Faiz*
 Scherzo, "The Jelly Musicians" *Musical*

Selection of Nursery Rhymes *Dyng*
 Intermezzo, "Narcissus" *Nevin*
 8.45.—MISS GOODWIN B. JACKSON on "English."
 9.0.—VICTOR SMYTHE will talk on "Un-natural History," ARCHIE CAMDEN (Solo Bassoon).
 "Lucy Long" *Fred Godfrey*
 The Engineers will report their Latest Discovery.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—Orchestra.
 Patrol, "The Wee Macgregor" *Amers*
 Selection, "Algar" *Cavillier*
 Suite, "A Day in Naples" *Byng*
 10.20.—W. F. BLETCHER, Spanish Talk.
 10.30.—Close down.
 Announcer: Dan Godfrey, Junr.

NEWCASTLE.

3.45.—Concert: Gladys Edmundson (Solo Piano), Florence Cox and Joseph Sall (Vocal Duettists), William A. Crosse (Solo Clarinet).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: A. Rae, M.A., on "Tops and Gyrostats."
 6.30.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.
 6.45.—Farmers' Corner.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News and Weather Forecast.
 7.35.—THE WIRELESS ORCHESTRA.
 Conductor: WILLIAM A. CROSSE.
 Selection, "Sally" *Hirsch*
 7.45.—EVELYN WILSON (Soprano).
 "The Song That Reached My Heart" *Jordan*
 "Cherry Ripe" *Horn*
 7.55.—WILLIAM LAWS (Solo Violin).
 "Chanson Triste" *Tchaikovsky*
 "Gavotte" *Thomas*
 Orchestra.
 8.5.—"Valse à Toi" *Waldteufel*
 8.15.—WILSON BEVERIDGE (Tenor).
 "Ah, Moon of My Delight" ("In a Persian Garden")
 *Lehmann*
 "I Hear You Calling Me" *Marshall (1)*
 William Laws.
 8.25.—"Mentel" *Boccherini*
 "Serenade" *Gonod*
 8.35.—Evelyn Wilson.
 "Killarney" *Balfe*
 "Scenes That Are Brightest" *Wallace*
 Orchestra.
 8.45.—Melodies from "The Cabaret Girl" *Kern*
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—Orchestra.
 Fox-trot, "Nights in the Woods" *Dool*
 Fox-trot, "My Sunshine Girl" *Stanton (9)*
 9.55.—William Laws.
 "La Serenata" *Diaga*
 10.5.—Wilson Beveridge.
 "The Sands o' Dee" *Clay*
 "Where My Caravan Has Rested" *Lohr*
 10.15.—Orchestra.
 "A Musical Jig-Saw" *Aston*
 10.30.—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 427.

EVENTS OF THE WEEK.

SUNDAY, MARCH 9th.

CARDIFF, 8.30.—Symphony Concert No. 46.
 MANCHESTER, 3.0.—Wagner Concert.
 GLASGOW, 9.05.—Recital of A Cappella Church Music (16th to 20th Century).

MONDAY, MARCH 10th.

LONDON, 7.30.—"Rigoletto" (Verdi), produced and conducted by L. Stanton Jefferies in the London Studio.

TUESDAY, MARCH 11th.

LONDON, 7.30.—The Royal Engineers String Band.
 CARDIFF, 7.30.—"As You Like It" (Shakespeare).
 NEWCASTLE, 9.45.—The Newcastle Players' Repertory Theatre Company in a Performance of "The Silk Hat" (Lord Dunsany).
 ABERDEEN, 7.30.—"The Song of Hiawatha"—Poem by Longfellow, Music by Coleridge-Taylor.

WEDNESDAY, MARCH 12th.

BIRMINGHAM, 7.30.—Birmingham Composers' Night: No. 1, W. J. Fenney.
 CARDIFF, 7.10.—The Magic Carpet: L. China.
 GLASGOW, 7.30.—Grand Symphony Concert.

THURSDAY, MARCH 13th.

LONDON, 8.10.—Hours with Living Composers—John Ireland.
 BIRMINGHAM, 7.30.—Chamber Music Programme.
 ABERDEEN, 7.30.—Operatic Night.
 LONDON, 10.0-2.30 a.m.—The Savoy Bands relayed from the Savoy Hotel, London. *S.B. to all Stations.* (An attempt to broadcast a Programme of Dance Music to the U.S.A.)

FRIDAY, MARCH 14th.

LONDON, 7.30.—John Henry's Programme.
 CARDIFF, 9.15.—The Prime Minister. *S.B. to all Stations.*
 MANCHESTER, 7.45.—Mendelssohn Programme.
 BOURNEMOUTH, 8.10.—Song Cycle, "In a Persian Garden" (Liza Lehmann).
 GLASGOW, 7.45.—Story Recital, "Pride and Prejudice" (Jane Austen).
 ABERDEEN, 7.30.—"The Duke of Killiecrankie" (Robert Marshall).

SATURDAY, MARCH 15th.

BOURNEMOUTH, 8.0.—A Night of Memories.
 ABERDEEN, 7.15.—Another Scotch Nicht wi' Mr. McWhackie and his Freens.

Thought

Thought is universal! Universal association of ideas enabled you to know of an alluring, ever-creative hobby—WIRELESS. And in enthusiastic search for knowledge your thoughts are confused, the many radio books confuse you; you must use method and need authoritative advice. The Wireless Press, Ltd., pioneer publishers, can help you. For instance:

The majority of popular books are too elementary for the progressive wireless man in the early stages. Such should get "The Home Constructor's Wireless Guide," by W. James, price 3s. 6d. Post free 3s. 9d.



Practical Wireless Sets for All—Home Construction Made Easy, by Percy W. Harris. 1s. 6d. net. Post free 1s. 8d. No previous knowledge is necessary to construct the reliable, efficient and thoroughly tested receiving sets described in this book.



Wireless Telephony—A Simplified Explanation, by R. D. Bangay. Price 2s. 6d. net. Post free 2s. 9d. DeLuxe edition, price 5s. net. Post free 5s. 3d.

Mr. Bangay caters for many persons who possess receiving apparatus yet have no technical knowledge. Sufficient general information is given to enable "listeners" to acquire an intelligent interest in the apparatus they use without encroaching upon the vast field of technical matters involved.



The Construction of Amateur Valve Stations, by Alan L. M. Douglas. Price 1s. 6d. Post free 1s. 7d. New circuits and the very latest possible designs for excellent broadcast receivers are given in this book, the circuits being so arranged that they conform to the Postmaster-General's regulations regarding reaction.



Crystal Receivers for Broadcast Reception, by Percy W. Harris. Price 1s. 6d. Post free 1s. 7d. The purpose of this book is to explain in popular language the principles upon which all crystal receivers are designed. Why not try it?



The Radio Experimenter's Handbook, Part 1, by Philip R. Coursey. Price 3s. 9d. Post Free 3s. 10d. The aim of the true wireless experimenter should be to design his set to meet his own requirements. Part 1 deals with the general principles underlying the design of radio receiving equipment.



London: The Wireless Press Ltd.
(Dept. R.T.), 12-13, Henrietta St.



For the Fireside

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WIRELESS PROGRAMME—TUESDAY, March 11th.

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 from Big Ben. The Wireless Trio and Muriel Marcus (Soprano).
2.30-4.30.—Concert: Time Signal from Greenwich. The Wireless Trio and Vincent Ryan (Bass).
5.0.—WOMEN'S HOUR: "A Home Book" for the Bride-to-Be by Constance E. Miller. Dorothy Bennett (Soprano). Story, "The Idler," by Mrs. L. Dicksee Parker.
5.30.—CHILDREN'S STORIES: "Five Little Pitchers Who Had Very Large Ears," by Madeline Bonavia Hunt. A Talk on Handicraft (No. 3), by F. S. Thomas. Songs by Dorothy Bennett.
6.15.—THE RT. HON. THE EARL OF ARRAN, P.C., K.P., An Appeal on Behalf of the Royal Western Ophthalmic Hospital.
6.30-7.0.—Interval.
7.0.—TIME SIGNAL FROM BIG BEN, AND 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.
FRENCH TALK under the Auspices of L'Institut Français. S.B. to all Stations except Aberdeen. Local News and Weather Forecast.
THE ROYAL ENGINEERS STRING BAND. (By Permission of the Commandant, S.M.E., Chatham.) Director of Music: LIEUT. NEVILLE FLUX, F.R.A.M.
7.20.—Overture, "Rakoczy" Keler-Bela
Two Melodies for Strings, Op. 34. Grieg
1. "The Wounded Heart"; 2. "Springtime."
Mock Morris Dance for Strings. Grainger
DOROTHY SPOONER (Soprano).
"Fairy Lullaby" Quilter
"Sing, Joyous Bird" Montague Phillips
WILSON JAMES AND PARTNER ("The Wranglers") will wrangle as before.
The Band.
Overture, "Phedre" Massenet
Pizzicati Serenade, "Arlequinade" Ganne
Nocturne, "Romeo and Juliet" Gervais
Danse Hongroise, "Caardas" (No. 5) Michiels
Dorothy Spooner.
"June" Quilter (1)
Waltz Song from "Tom Jones" Gervais
The Wranglers in another Duet.
The Band.
Air de Ballet, "Danse des Papillons" Op. 53. Jadasohn
Tone Poem, "Valse Triste" Sibelius
Slayonic Rhapsody Friedmann
9.30.—TIME SIGNAL FROM GREENWICH, AND 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.
Local News and Weather Forecast.
9.45.—MR. ERIC MACLAGAN, C.B.E., of the Department of Architecture and Sculpture, Victoria and Albert Museum, on "Sculpture in the Victoria and Albert Museum."
10.0.—Half-an-Hour's Old Dance Music by the R.E. String Band.
10.30.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.00.—Station Piano Quintette.
5.0.—WOMEN'S CORNER.
5.30.—Agricultural Weather Forecast.
KIDDIES' CORNER.
6.30.—Teens' Corner.
7.0.—NEWS. S.B. from London.
FRENCH TALK. S.B. from London.
Local News and Weather Forecast.
Miscellaneous Programme.
7.50.—MARGUERITE DAVIS (Soprano).
"Covent Garden" Armstrong Gibbs (5)
"The Nightin ales of Lincoln's Inn" Oliver (8)
"Bluebells from the Clearings" Walker (4)
7.45.—MAXWELL CAVE will Recite, and WALTER KINGSHOTT will assist in his Execution.
7.55.—L. WARD, H.M. Inspector of Factories, "A Few Further Hints on Safety First."
8.0.—Marguerite Davis.
"Yung-Yung" Bantock (4)
"Daffodils" Cyril Scott (4)
"Don't Come in, Sir, Please" Cyril Scott (4)
8.15-8.45.—Interval.
8.45.—Maxwell Cave and Walter Kingshott (Assisting) will continue to try Reciting.
8.55.—AUDREY STANDING, late Tenor Lead of the Moody Manners Opera Company, in an Operatic Lecture-Recital.
The following Excerpts will be rendered:—
(a) "This Evening at Seven of the Clock" ("Pagliacci")
(b) "Such a Game" Leoncavallo
(c) "To Act"
(d) "On With the Motley"
(e) "I Hoped in My Passion"
(f) "Soon 'Twill be Time"
(g) "In My Heart All are Cherished" ("Rigoletto")
(h) "Star of the Soul" Verdi
(i) "Ab, My Lords, Will Ye Have no Compassion?"
(j) "La Donna e Mobile"
9.30.—NEWS. S.B. from London.
Local News and Weather Forecast.
9.40.—Lecture-Recital, Continued.
(a) "O'er My Head" ("Martha") Pfloug
(b) "The Last Rose of Summer"
(c) "Ab, No More Lost Hope"
(d) "To My Gaze"
10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS relayed from The Savoy Hotel, London.
11.0.—Close down.
Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Ethel Rowland, L.R.A.M. (Solo Piano).
4.0.—Dance Band relayed from the King's Hall.
4.45.—WOMEN'S HOUR.
5.15.—KIDDIES' HOUR.
6.15.—Scholars' Half-Hour: Jobu Adam, A.R.C.A., "English Furniture."
7.0.—NEWS. S.B. from London.
FRENCH TALK. S.B. from London.
Local News and Weather Forecast.
7.30-8.0.—Interval.
"Musical Comedy."
8.0.—THE WIRELESS ORCHESTRA.
Conductor: CAPT. W. A. FEATHERSTONE.
Selection, "San Toy" Jones
8.15.—DAVID OPENSHAW (Baritone).
"The Fisherman of England" ("The Rebel Maid") Phillips
"A Bachelor Gay" ("The Maid of the Mountains") Simson
8.25.—GERTRUDE NEWSOM (Soprano).
"Alice Blue Gown" ("Irene") Tierney
"Love Will Find a Way" ("The Maid of the Mountains") Simson
8.35.—Orchestra.
Selection, "The Girl on the Film" Sirmay
8.50.—HAROLD STROUD (Tenor).
"My English Rose" ("The Island King") Garstin
"Gipsy Song" ("Gipsy Love") Lehar
9.0.—David Openshaw.
"The Red Rose" ("Monsieur Beaucaire") Ross
"Live For To-day" ("The Maid of the Mountains") Simson
9.10.—Gertrude Newsom.
"Look For the Silver Lining" ("Sally") Kern
9.15.—Orchestra.
Selection, "The Lady of the Rose" Gilbert
(Continued at top of next column).

BROADCASTING HEART-BEATS.

DOCTORS are becoming increasingly aware of the use of wireless in medical practice. The latest development in this direction is an instrument called the "microphone stethoscope," which is used for magnifying heart-beats. It is like an ordinary stethoscope equipped with a loud-speaker.

A demonstration was given the other day by Dr. R. B. Abbott, at St. Louis, before the American Congress of Internal Medicine. Standing on a platform, Dr. Abbott attached the instrument to his heart, and the "beats" were broadcast, being heard by listeners 500 miles away.

They were also heard by Dr. Abbott's audience at the same time as they were broadcast.

WIRELESS FREEMASONRY.

THERE is a camaraderie between all those who follow the cult of radio, which is stronger and far more useful than any other league, bar Freemasonry (says a writer in Popular Wireless Weekly).

You cannot introduce yourself and your trouble to a stranger because you happen to know that he, like yourself, collects French Colonials or Blue Mauritii. But if you have a moving tale of crystals, or "peanuts," or rheostats to tell, behold, you are a stranger to none who practises radio.

CALIFORNIAN BROADCASTING.

ONE of our readers has recently received an enquiry in Esperanto from Oakland, California, asking whether the radio concerts broadcast from the "Tribune Tower" Station, lately erected, have been heard in this country. Their concerts have already been heard in Alaska, some 4,000 miles away. The call sign of this Station is "K L X."

Any of our readers who have heard these transmissions are requested to communicate with Mr. H. A. Epton, Chairman of the Hackney and District Radio Society, 17, Chatsworth Road, London, E.5. Mr. Epton has arranged to send any reports to the proper authorities in Oakland, California.

- 9.25.—Harold Stroud.
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: Stanley How.

CARDIFF.

- 9.0.—"GWA'S" "FIVE O'CLOCKS": "Mr. Everyman," Talks to Women, Vocal and Instrumental Artists, the Station Orchestra. Weather Forecast.
9.45.—THE HOUR OF THE "KIDDIEWINKS"
7.0.—NEWS. S.B. from London.
FRENCH TALK. S.B. from London.
Local News.
Shakespeare Night XIII.
"AS YOU LIKE IT."
Presented by THE 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.—RICHARD TRESEDER, F.R.H.S., on "Garden-Ing."
10.0.—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 by Annie Butterworth (Soprano), Sylvia Davis (Contralto), H. E. Smith (Tenor), Frank Broadbent (Bass), Stanley Taylor (Elocutionist), R. H. Makin (Entertainer).
5.0.—WOMEN'S HOUR.
5.20.—Farmers' Weather Forecast.
5.30.—CHILDREN'S CORNER.
7.0.—NEWS. S.B. from London.
FRENCH TALK. S.B. from London.
Local News and Weather Forecast.
7.30-8.0.—Interval.
8.0.—KEYBOARD KITTY will manipulate the keys.
8.15.—ELEANOR LOMAS (Contralto).
"The Maidens of Cadiz" Dobbie
"Nymphs and Fauns" Bamberg
JAY KAYE (Entertainer) in Selections from his Repertoire FRANK TAYLOR (Tenor).
"Lohengrin's Narration" Wagner
8.45.—PROF. F. E. WEISS, D.Sc., F.R.S., "More about Trees."
Eleanor Lomas.
"Lo, Here the Gentle Lark!" Bishop
"I Love the Jocund Dance" Walford Davies
Frank Taylor.
"O Paradiso" ("L'Africaine") Meyerbeer
9.30.—NEWS. S.B. from London.
Local News and Weather Forecast.
Frank Taylor.
"Star Vinno" Salvatore Kora (11)
"Whan Song is Sweet" Sans Souci
10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London.
11.0.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Miss Rosina Wall's Trio.
4.45.—WOMEN'S HOUR.
5.15.—CHILDREN'S HOUR.
6.0.—Scholars' Half-Hour: Chas. Wain on "Beetles."
6.4.—Farmers' Corner.
7.0.—NEWS. S.B. from London.
FRENCH TALK. S.B. from London.
Local News and Weather Forecast.
7.30.—ST. DOMINIC'S CHOIR.
Conductor: T. J. SWINBURNE.
"Kyrie" Mass for five Voices... Byrd (1543-1623) (14)
"Sanctus" Saint-Saens (11)
"Ave Verum" GEORGE PARKER (Bass).
"O Ruddier Than the Cherry" Handel
"Old Clothes and Fine Clothes" Shaw
7.55.—LILLIAN COBURN (Soprano);
"Comin' Thro the Rye" Lees
8.5.—Choir.
"Teuebrae factae sunt" Victoria (1545-1611)
"Alleluia" WILLIAM A. CROSSE (Solo Piano).
"Imromptu," Op. 90 Schubert
8.25.—Lillian Coburn.
"Life's Lullaby" Lane (5)
"La Sorellata" Toth
8.35.—Choir.
"Agnus Dei" Byrd (14)
"Ave Maria" (Boys' Voices)... Cherubini (1760-1842) (11)
George Parker.
8.45.—"Molly Brannigan" Stanford (1)
"Whan Daffodils" Ireland (1)
"The Land of Heart's Desire" Shaw (2)
8.55.—Choir.
"The Image of the Rest" Reichardt (11)
9.0-9.30.—Interval.
9.30.—NEWS. S.B. from London.
Local News and Weather Forecast.
9.45.—THE NEWCASTLE PLAYERS' REPERTORY THEATRE COMPANY, in "THE LOST SILK HAT," by Lord Dunsany.
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 427.

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WIRELESS PROGRAMME—WEDNESDAY, March 12th.

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

LONDON.

- 3.30.—Time Signal from Greenwich.
- 3.30-4.30.—Concert: The Wireless Trio and Clara Baugh (Contralto).
- 5.0.—WOMEN'S HOUR: "Bush Life in the Galanas," by E. F. G. Music by the Orchestra.
- 5.30.—CHILDREN'S STORIES: Uncle Jeff's Talk on the Orchestra, with Illustrations.
- 7.0.—TIME SIGNAL FROM BIG BEN 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.—THE WIRELESS ORCHESTRA. March, "Gaily Thro' the World" *Macbeth* Valse, "Nights of Gladness" *Anchiffe* Melody, "Reconciliation" *Percy Fletcher*
- AURDDOLEN AND HERBERT WILLIAMS. Duets with Harp and Piano Accompaniment. "Art Thou That She" (19th Century Ballad) Johnson (8) "I Love My Love" *B. Hunt* (1) "Llanover" (Welsh Air) *Style* "Annie Laurie" (By Request) *Mr. Williams* Orchestra.
- Selection, "The Arcadians" *Monckton* ROBERT PITT and LANGTON MARKS in "Duets Topical and Tropical." MAURICE TURNER and MOLLY MILNE. "Romeo and Juliet" } *Turner and Milne* "Life's Too Short to Quarrel" } "I've Got Those Lovesick Blues" } Orchestra.
- Music from "Othello" *Coleridge-Taylor* (1) Dance; (2) Willow Song; (3) Military March. Intermezzo, "Joytime" *Honeygill* Aurddolen and Herbert Williams. With Harp and Piano. "Sweet Lady," a Song of Spring *Sprons* "Libe Colton Gown" (Introducing "Comin' Thro' the Rye") *Hill* "The Bells of Aberdovey" } *Welsh Air* "Land of My Fathers" } }
- 8.15.—A. R. WALBROOK, the Expert in Paints, on "House Painting, an Insurance and an Investment."
- 9.30.—TIME SIGNAL FROM GREENWICH AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
- 9.45.—Orchestra. Overture, "The Merry-makers" *Coates* Maurice Turner and Molly Milne. "Harlequin and Columbine" } *Turner and Milne* "Blues" } "Honourable Blues" } *Gusht and Goldstein* Robert Pitt and Langton Marks in "Duets Up-to-Date." Orchestra. Melodious Memories recalled by Herman Finck. Patrol, "The Wee Macgregor" *Ameri*
- 10.30.—Close down.

Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra: Director, Paul Rigney, Marjorie Howard (Soprano), Norah Tarrant (Contralto).
- 5.0.—WOMEN'S CORNER.
- 6.30.—Agricultural Weather Forecast. KIDDIES' CORNER.
- 6.30.—Tea's Corner.
- 7.0.—NEWS. *S.B. from London.* ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.
- Birmingham Composers Night. No. 1. W. J. FENNEY. STATION ORCHESTRA. 7.30. Under the direction of JOSEPH LEWIS. "In Early Spring" "In the Woods." Entr'acte. SYDNEY CREW: Readings from the Works of Birmingham Poets.
- 8.15-8.45.—Interval.
- 8.45.—BERT ASHMORE (Tenor). "Faire's Song" (1) EMILY BROUGHTON (Soprano). "The Sands of Dee" (1) ALICE COUCHMAN (Solo Piano) and STATION ORCHESTRA. "Romance" for Piano and small Orchestra. STATION STRING QUARTETTE. Quartette for Strings in F.
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.40.—Sydney Crew: Further Readings from the Works of Birmingham Poets.
- 10.0.—FRANK CANTELL and ALICE COUCHMAN. Romance for Violin and Piano. Orchestra. Poem, "Dawn" (11)
- 10.20.—Beer Vic will give Morse Practice.
- 10.30.—Close down.

Announcer: Percy Edgar.

BOURNEMOUTH.

- 3.45-4.45.—Reginald S. Mount (Solo Violin), Ethel Goode (Soprano), Thomas E. Illingworth (Solo Cello), the "BBM" Trio.
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholars' Half-Hour: Miss H. Rawnsley, "Various Crafts."
- 7.0.—NEWS. *S.B. from London.* ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.
- 7.30-8.0.—Interval.

"Popular Night."

- 8.0.—THE WIRELESS ORCHESTRA. Conductor: CAPT. W. A. FEATHERSTONE. Selection from Ballet "Sylvia" *Delibes*
- 8.15.—MARGUERITE DAVIS (Soprano). "Don't Come in, Sir, Please" *Cyril Scott* (4) "Bluebells from the Clearings" *Ernest Walker* (4) Orchestra.
- 8.25.—Three Light Pieces *Fletcher* (a) "Lully Lully"; (b) "Fifinette"; (c) "Folies Bergeres."
- 8.35.—ROBERT STURTIVANT and GLADYS SEYMOUR. In Duet and Light Comedy. Duet, "When We Write Our Recollections" *Leslie Elliott* Robert Sturtivant (Baritone). "The Miss and I" *Holliday* Song at Piano, "A Woman Costs Less Than a Man" *Leslie Elliott* (7)
- Duet, "The Swing Song" ("Veronique") *Messinger* Marguerite Davis. 8.50. "The Nightingales of Lincoln's Inn" *Oliver* (8) "Covent Garden" *Gibbs* (5) Orchestra.
- 9.0.—Excerpts from "The Shoe" Ballet *Ansell* (a) "The Sabot"; (b) "The Sandal"; (c) "The Brogue."
- 9.10.—Robert Sturtivant, Gladys Seymour, at the Piano. In Duet and Light Comedy. Duet, "If I Had a Little Garden of My Own" *Sierndale Bennett* (7) Baritone, "The Twelve Days of Christmas" *Austin* (9) Duet, "The Singing Lesson" *Squire* Orchestra.
- 9.30.—"The Jolly Fellows" *Vallstedt*
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45.—Marguerite Davis. "The Flower" *Schubert* "Yung-Yang" *Bentoch* (4) Orchestra.
- 10.0.—Hungarian Dances" *Arakus*
- 10.15.—CHAS. OTWAY (County Sec. of the Athletic Association) on "Athletics and County Organisation."
- 10.20.—Close down.

Announcer: Stanley How.

CARDIFF.

- 5.0.—"SWA'S" "FIVE O'CLOCKS." "Mr. Everyman." Talks to Women, Vocal and Instrumental Artists, the Station Orchestra. Weather Forecast.
- 5.4.—THE HOUR OF THE "KIDDIEWINKS."
- 7.0.—NEWS. *S.B. from London.* ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.

(Continued at Top of Next Column.)

Readers' Humour.

Funny Stories Told by Listeners.

AFTER switching on the loud speaker a friend of mine found the results very faint. A closer inspection revealed the fact that there were about half a dozen cough-drops in the horn.

Inquiring the cause of his three-year-old son, he was told: "Well, Uncle Muggo had such a bad cold that I put the cough-drops there for him."—D. LEES, Airdrie, N.B.

Musical Chairs.

A friend was listening the other night to the dance music played by the Savoy Orpheans when suddenly the transmission was cut off, resumed, and cut off again.

"Oh, I see!" she exclaimed. "They are playing musical chairs!"—C. STEVENS, Cleve, near Bristol.

A little boy was told to listen very carefully and he would hear Big Ben strike. After listening intently for a while, he looked up and said: "Daddy, why is Big Ben going to strike? Does he want more pennies, too?"—C. MATHEWSON, Low Fell, Gateshead-on-Tyne.

Prior to the beginning of a wireless concert the "howling" was rather persistent. A friend of mine who was listening remarked: "The people at the Manchester Station must be very happy to whistle like that before starting their work."—Mrs. H. NICOL, Liverpool.

WIRELESS AND THE BLIND.

A PART from those who are blind, few people can realise what broadcasting has done to brighten the lives of those who are deprived of the blessing of sight (says a writer in *Amateur Wireless*). It is far more valuable to them than it can be even to those who live in the remotest parts of the country, for what more intense loneliness and detachment from the world of art can there be than that which comes from being blind?

The Magic Carpet—1.

7.30. The Magic Carpet will make a flight to CHINA. Pilot: MAJOR A. CORBETT-SMITH, R.A. Comradios are invited to be ready for the journey, with a map upon the table, at 7.30, precisely, although, owing to the magic properties of the Carpet, it will be possible to join the party any time up to 8.40 p.m. The Carpet will finish its flight at 9.0 p.m. A Singer, DAVID OPENSHAW (Baritone), and THE STATION ORCHESTRA will accompany the party. Next Wednesday: A Flight to Crete. Pilot: Joseph McCabe.

- 9.0.—Orchestra. Gipsy Dance, Czardas No. 6 *Michiels*
- 9.10.—Songs. "The Old Gray Fox" *M. V. White* (1) "Love's Old Sweet Song" *Molloy* (1)
- 9.20.—Orchestra. Entr'acte, "The Grasshoppers' Dance" *Enalossi*
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45.—Dance Music.
- 10.15.—Close down.

Announcer: W. N. Settle.

MANCHESTER.

- 3.30-4.30.—Concert by Florence Stray (Soprano), Ethel Boyson (Contralto), Walter H. Taylor (Tenor), Arthur Ross McCall (Bass Baritone), James Walsh (Bass).
- 5.0.—MAINLY FEMININE.
- 5.20.—Farmers' Weather Forecast.
- 5.25.—CHILDREN'S HOUR.
- 7.0.—NEWS. *S.B. from London.* ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.
- 8.0.—"ZY" ORCHESTRA. Light Music. Match, "With Sword and Lance" *Sinclair* Overture, "Haydee" *Auber* Waltz, "A Summer Night's Dream" *Gung'l* Selection, "My Lady Frayle" *Talbot* Three Dances, "Tom Jones" *Ed. German*
- 8.45.—T. A. COWARD, M.Sc., on "Spring in the Woods."
- 9.0.—WINIFRED FISHER (Mezzo Soprano). "Devotion" *Strains* "My Curly Headed Babby" *Clayton* VICTOR SMYTHE and a little Humour.
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45.—Orchestra. Suite, "Joyous Youth" *Coates* Winifred Fisher. "Old Mother Hubbard" *Hughes* "Doctor Foster" *Hughes* (1) Orchestra. Selection, "Il Trovatore" *Verdi* Winifred Fisher. Negro Spirituals *Darleigh* (a) "Is me, O Lord"; (b) "De Gospel Train." Orchestra.
- March, "Right o' th' Linn" *Mather*
- 10.10.—Close down.

Announcer: Victor Smythe.

NEWCASTLE.

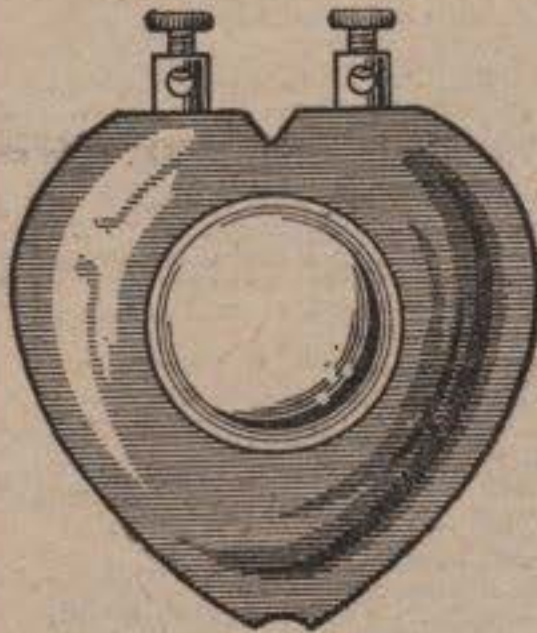
- 3.15.—Concert: Walker's Band relayed from The Assembly Rooms.
- 4.4.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholars' Half-Hour: J. Brown on "The History of the Tyne."
- 6.35.—Farmers' Corner: Professor Gilchrist on "The Relation of Manuring to Cultivation."
- 7.0.—NEWS. *S.B. from London.* ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.
- 7.30.—THE WIRELESS ORCHESTRA. Conductor: WILLIAM A. CROSSE. Overture, "Mirella" *Gounod*
- 7.45.—EVELYN LONGSTAFFE (Contralto). "Caro Mio Ben" *Giordani* "Robin Vale" *Johnson*
- 7.15.—WILLIAM J. TAYLOR (Baritone). "The Tideless Sea" *Boxen* "Bedouin Love Song" *Pianini*
- 8.5.—Orchestra. Selection, "The Lady of the Rose" *Gilber*
- 8.15.—JAY KAYE (Entertainer). Items from his repertoire.
- 8.25.—Evelyn Longstaffe. "My World" *Gezli* "The Fairy Pipes" *Brewer* (1)
- 8.35.—Orchestra. "Capriccio Espagnol" *Fincky-Korzakou* William J. Taylor.
- 8.45.—"The Deathless Army" *Trotter* "The Skipper of St. Ives" *Rochet*
- 8.55.—Orchestra. Entr'acte, "Princess Blagnone" *Marlon*
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45.—Orchestra. Valse, "Venus Reigen" *Gung'l*
- 9.55.—Jay Kaye. Items from his repertoire.
- 10.5.—Orchestra. Selection, "La Fille du Regiment" *Danizetti*
- 10.20.—Close down.

Announcer: E. L. Odham.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 427.

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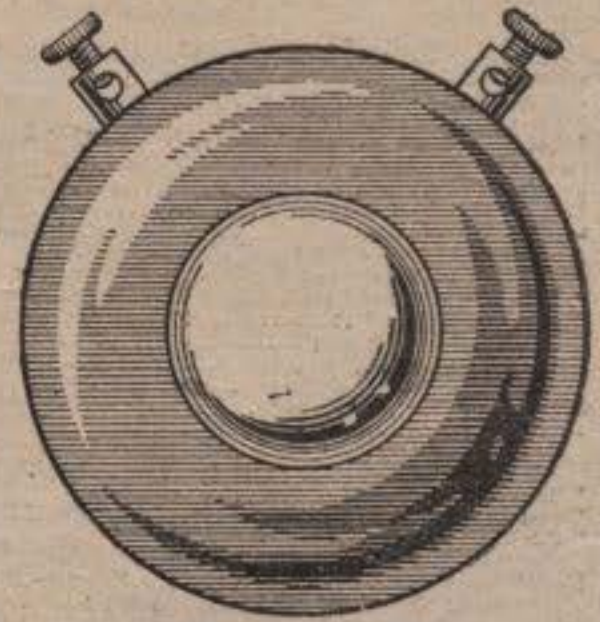
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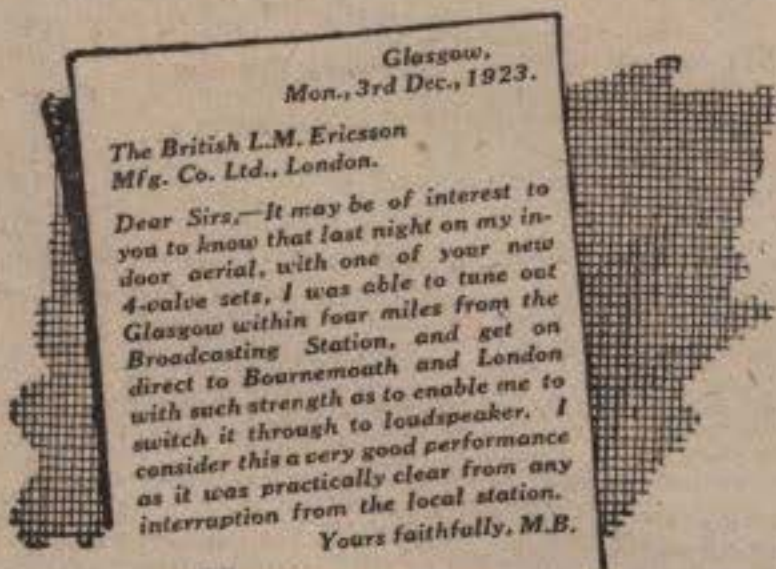
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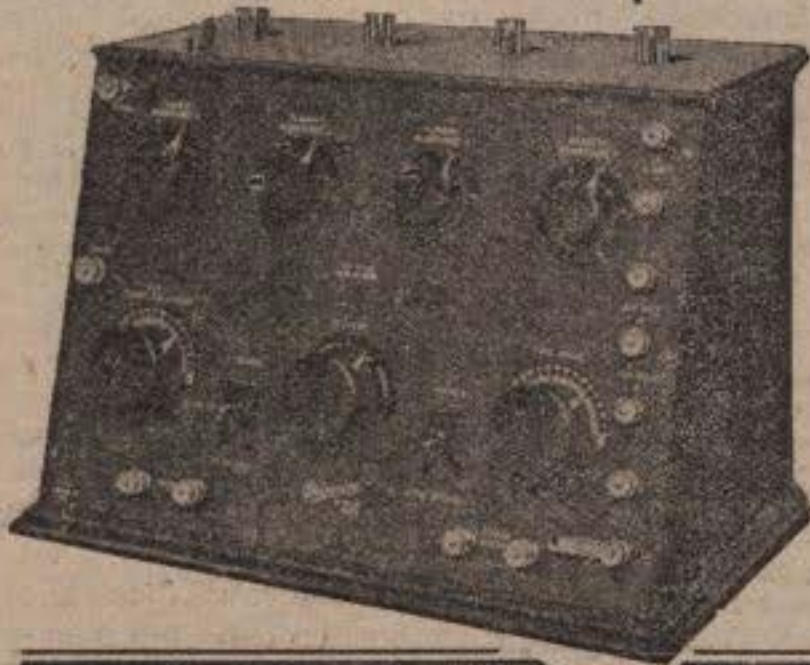
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VALVE RECEIVERS

WIRELESS PROGRAMME—THURSDAY, March 13th.

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 from Big Ben. The Wireless Trio and Gladys Rolfe (Contralto).
2.30-4.30.—Concert: Time Signal from Greenwich. The Wireless Trio and Frederick Fraser (Baritone).
5.0.—WOMEN'S HOUR: Miss Violet M. Methley on "Neckties." Singers: Mrs. F. Spencer Munt on "Secretarial Vocations."

BIRMINGHAM.

2.30-4.30.—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: Alice Vaughan, "Mermaids and their Songs."

BOURNEMOUTH.

2.45.—Ethel Rowland, L.R.A.M. (Solo Piano), Thomas Scarff (Solo Clarinet).
4.45.—WOMEN'S HOUR.
5.15.—KIDDIES' HOUR.

6.0.—Boy Scouts' and Girl Guides' News.
6.15.—Scholars' Half-Hour: J. C. B. Carter, B.A., A.K.C., "Miracle Plays."
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.

"Concert Party Night."

8.0.—AERIALS CONCERT PARTY.
DOROTHY STREET Soprano
MURIEL GOLTON Contralto
DOROTHY FORREST At the Piano
ARTHUR J. ENGLAND Bass-Baritone
Duet, Soprano and Bass, "O That We Two Were Maying"
Bass, "The Yeoman's Wedding Song"
Contralto, "Homing"
Soprano, "Follow the Fairies"
Piano Solo, "Demande et Réponse"
Contralto, "Melisande in the Wood"
Bass, "Gay Highway"
Soprano, "Cuckoo Song"
Contralto, "Love's Garden of Roses"
9.25.—GEORGE STONE (Entertainer): "I Had a Little Garden"
9.35.—Aerials Concert Party.
Duet, Soprano and Bass, "Your Voice"
Monologue at the Piano, "When a Maid Marries"
Contralto, "So Little Time"
Soprano, "John"
Bass, "Hell's Pavement"
Contralto, "Cape Horn Gospel"
Soprano and Bass, "Thank God for a Garden"
Piano Solo, "Serenade"
9.50.—George Stone (Entertainer): "The School Concert."
9.59.—OLGA BERKOFF Secundo
ERNEST LUSH Primo
Pianoforte Duet, "Air de Ballet"
Pianoforte Solos, "Danse Palenne"
"Valse de la Reine"
Pianoforte Duet, Tarantella, "Les Pecheuses de Procida"
9.30.—NEWS. S.B. from London.
Local News and Weather Forecast.
9.45.—Aerials Concert Party.
Contralto, "The Sweet of the Year"
Soprano, "Love's a Merchant"
Bass, "The Dawn"
Contralto, "For Ever and For Ever"
Soprano and Bass, "I Love Thee Alone"
10.0.—George Stone (Entertainer): "The Body in the Bag"
10.5.—Aerials Concert Party.
Monologues at Piano, "Little Mary Fawcett"
Contralto, "Mate o' Mine"
Bass, "Ashes of Roses"
10.15.—THE SAVOY BANDS. S.B. from London.
2.30 a.m.—Close down.

CARDIFF.

5.0.—"5WA'S" "FIVE O'CLOCKS": Mr. Isaac Williams, Keeper of Arts, The National Museum of Wales. Talks to Women, Vocal and Instrumental Artistes, the Station Orchestra. Weather Forecast.
5.45.—THE HOUR OF THE "KIDDIEWINKS."
6.45.—Boy Scouts' and Girl Guides' News.
7.0.—NEWS. S.B. from London.
PERCY SCHOLES. S.B. from London.
Radio Society Talk. S.B. from London.
Local News.
Soprano MARGUERITE DAVIS
Tenor SEYMOUR DOSSER
THE STATION ORCHESTRA.
7.30.—March, "Gallito"
Entr'acte, "Ave Maria"
7.40.—Marguerite Davis: "Yung Yang"
"Bluebells from the Clearings"
7.50.—Seymour Dossor: Three Old English Songs Coates (1)
(a) "Under the Greenwood Tree"; (b) "Who is Sylvia"; (c) "It Was a Lover."
8.0.—Orchestral Suite: "Scenes Alsaciennes"
8.10.—Marguerite Davis: "The Nightingales of Lincoln's Inn"
"Covent Garden"
8.20.—Orchestral Selection, "A Country Girl"
8.25.—Seymour Dossor: Songs at the Piano.
"The Wayfarer's Night Song"
"Remember"
"Mary"
8.45.—MRS. ROSE DAVIES, J.P., on "The Training of Defective Children."
8.55.—Marguerite Davis: "Daffodils"
"Don't Come in, Sir, Please"
9.10.—Seymour Dossor: "After Day"
"The Sea Gipsy"
"A Morning Song"
9.20.—Concert Valse: "Tesoro Mio"
9.30.—NEWS. S.B. from London.
Local News and Weather Forecast.
9.45.—THE SAVOY BANDS. S.B. from London.
12.0-1.0 a.m.—Interval.
1.0-2.30 a.m.—The Savoy Bands. S.B. from London.
2.30 a.m.—Close down.
Announcer: A. H. Goddard.

MANCHESTER.

11.30.—Concert by the "27Y" Trio: Marjorie Brooks (Soprano), Gertrude Eyles (Contralto), Lionel Jackson (Baritone).
5.0.—WOMEN'S HOUR.
5.25.—Farmers' Weather Forecast.
5.50.—CHILDREN'S HOUR.
6.30.—Boy Scouts' and Girl Guides' News.
6.40.—FRANCIS J. STAFFORD, M.A., M.E.I., French Talk.
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.
"Dance Night."
7.30.—THE GARNER-SCHOFFIELD DANCE BAND.
Waltz, "Wonderful One" (7); Fox-trot, "Wet Va' Thumb" (7); Fox-trot, "I Was a Fool" (9); One-step, "The Oom-pah Trot"; Fox-trot, "Just Keep on Dancing" (10); Lancers, "Sybil"; Fox-trot, "Stella" (6); Waltz, "O Sole Mio."
FRED WALMSLEY (the well-known Blackpool Comedian) in Song and Story.
8.45.—PROFESSOR T. H. FIER, B.Sc., on Psychology.
9.0.—The Garner-Schoffield Dance Band.
Fox-trot, "Just Holding Hands"; Waltz, "The West, a Nest, and You" (3); Fox-trot, "Saw-Mill River Road" (7); Fox-trot, "I Wish I Knew" (3); Waltz, "The Voice in My Heart" (6).
9.30.—NEWS. S.B. from London.
Local News and Weather Forecast.
9.45.—Fred Walmsley in Song and Story.
10.5.—The Garner-Schoffield Dance Band.
Fox-trot, "Down Among the Sleepy Hills of Tennessee" (8); One-step, "Felix Kept on Walking" (9); Fox-trot, "When It's Night Time in Italy it's Wednesday Over Here" (9); Waltz, "The Quaker Girl."
10.30.—THE SAVOY BANDS. S.B. from London.
12.0-1.0 a.m.—Interval.
1.0-2.30 a.m.—The Savoy Bands. S.B. from London.
2.30 a.m.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

3.45-4.45.—Concert: Madame Alec Thomson's Quartette Party.
4.45.—WOMEN'S HOUR.
5.15.—CHILDREN'S HOUR.
6.0.—Scholars' Half-Hour: Mrs. W. M. Rixham on "A Visit to Canada—The Rockies."
6.30.—Boy Scouts' and Girl Guides' News.
6.45.—Farmers' Corner.
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.
7.35.—MADAME ALEC THOMSON'S QUARTETTE PARTY.
Quartette.
"Peter Pan"
"Wisdom and Folly"
I. COLOUHOUN (Baritone.)
"The Wheel Tappers"
"The Stock Riders"
MADAME ALEC THOMSON (Soprano).
"Spring"
"Wake Little Bird"
"O Memory"
VI BEAN (Contralto).
"When the Birds Go North"
"Dusk of Dreams"
J. FLETCHER (Tenor).
"The Prize Song" ("The Mastersingers")
"Fair House of Joy"
"Swing Low, Sweet Chariot"
"O Who Will O'er the Dew?"
"Awake"
"Sleep, Gentle Lady"
8.30.—PHILIP WILSON (Tenor).
Chat on Music in the Reigns of Elizabeth and James I., with the following illustrations:—
"Love is Not Blind"
"I Saw My Lady Weep"
"If She Forsake Me"
"Love's God is a Boy"
"Flora"
"Who if I Sped?"
"O Eyes, O Mortal Stars"
"Shall a Frown?"
English Ayres, 1598-1612. Transcribed by Peter Warlock and Philip Wilson.
9.0-9.30.—Interval.
9.30.—NEWS. S.B. from London.
Local News and Weather Forecast.
9.45.—ERNEST SHARP'S STRING QUARTETTE.
Allegro, Op. 59, No. 1
Nocturne and Scherzo
10.30.—THE SAVOY BANDS. S.B. from London.
12.0-1.0 a.m.—Interval.
1.0-2.30.—The Savoy Bands. S.B. from London.
2.30 a.m.—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 427.

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THE PROGRAMME—FRIDAY, March 14th.

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 from Big Ben. The Wireless Trio and Harold Stanley (Baritone).
 2.30-4.20.—Concert: Time Signal from Greenwich. The Wireless Trio, and May Willis and Radley Gove (Vocal Duets).
 5.0.—WOMEN'S HOUR: "How to Make a Pouffe," by Dora B. Sheridan. The Wireless Trio. "Notable Women of the Eighteenth Century—Lady Nithsdale," by F. Thornton-Smith.
 5.30.—CHILDREN'S STORIES: "The Gooseberry and the Caterpillar," by Mrs. Herbert-Dixon. Songs by Uncle Rex. "Treasure Island" (Chap. 4, Part 2), by Robert Louis Stevenson.
 6.15-7.0.—Interval.
 7.0.—TIME SIGNAL FROM BIG BEN, AND 157 GENERAL NEWS BULLETIN. S.B. to all Stations.
 G. A. ATKINSON (the B.B.C. Film Critic): "Seen on the Screen." S.B. to all Stations.
 Local News and Weather Forecast.
 7.30-9.0.

John Henry's Programme.
 "210" LIGHT ORCHESTRA.
 KATE WINTER (Soprano).
 STUART VAUGHAN (Baritone).
 HELENA MILLAIS
 and "Blossom."
 Announcer: John Henry.

9.0.—TIME SIGNAL FROM GREENWICH, AND 2ND GENERAL NEWS BULLETIN. S.B. to all Stations except Cardiff.
 Local News and Weather Forecast.
 9.15.—THE PRIME MINISTER. S.B. from Cardiff.
 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from The Savoy Hotel, London. S.B. to other Stations.
 11.0.—Close down.
 Announcer: R. F. Palmer.

BIRMINGHAM.

3.30-4.30.—Lozells Picture House Orchestra: Director, Paul Rimmer.
 5.0.—WOMEN'S CORNER: E. Dorothea Barcroft on "Further Experiences in East Africa."
 5.30.—Agricultural Weather Forecast.
 KIDDIES' CORNER.
 6.30.—Teens Corner.
 7.0.—NEWS. S.B. from London.
 G. A. ATKINSON. S.B. from London.
 Local News and Weather Forecast.
 7.30.

LOZELLS PICTURE HOUSE ORCHESTRA,
 under the Direction of PAUL RIMMER.

Overture, "Tancredi" Rossini
 Selection, "Il Trovatore" Verdi, arr. Tavan
 Intermezzo, "In a Monastery Garden" Kettleby
 8.0.—GEORGE HANDLEY, F.E.S., on "Fresh Water Fishes."
 8.15-8.45.—Interval.
 8.45.

HERBERT ALDRIDGE (Dramatic Recitals).
 "Henry V. at the Siege of Harfleur" ("King Henry the Fifth") Shakespeare
 "Sundry Cartons' Farewell to the World" ("A Tale of Two Cities") Dickens
 "Mark Antony on the Death of Caesar" ("Julius Caesar") Shakespeare

9.0.—NEWS. S.B. from London.
 Local News and Weather Forecast.
 9.15.—THE PRIME MINISTER. S.B. from Cardiff.
 10.0.—THE SAVOY BANDS. S.B. from London.
 11.0.—Close down.
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45-4.45.—The "6BM" Trio, Reginald S. Mount (Solo Violin), Thomas B. Blingworth (Solo Cello).
 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.

THE WIRELESS GRAND ORCHESTRA,
 Conductor: CAPT. W. A. FEATHERSTONE.

Overture, "Mignon" Thomas
 8.10.—Sea Cycle, "In a Persian Garden" Lisa Lehmann
 DOROTHY STREET Soprano
 DIANA WEBSTER Contralto
 GERALD KAYE Tenor
 ARTHUR J. ENGLAND Bass-Baritone
 Accompanied by the Orchestra.

8.50.—Orchestra.
 Ballet Music, "La Source" Debussy
 9.0.—NEWS. S.B. from London.
 Local News and Weather Forecast.

9.15.—THE PRIME MINISTER. S.B. from Cardiff.
 10.0.—THE SAVOY BANDS. S.B. from London.
 11.0.—Close down.
 Announcer: Stanley How.

CARDIFF.

5.0.—"5VA'S" "FIVE O'CLOCKS": "Mr. Everyman," Vocal and Instrumental Artistes, the Station Orchestra. Weather Forecast.
 5.15.—THE HOUR OF THE "KIDDEWINKS."
 7.0.—NEWS. S.B. from London.
 G. A. ATKINSON. S.B. from London.
 Local News and Weather Forecast.

Vocalist: MANUEL JONES (Tenor).
 THE STATION ORCHESTRA.

7.30.—Overture: "Return from Abroad" Mendelssohn (5)
 7.40.—Songs: "Cujus Animam" ("Stabat Mater") Rossini
 "A Lover's Garland" Parry (11)

7.50.—Orchestral Selection "Princess Caprice" Fall
 8.0.—MR. LLOYD ROBERTS, President of the Bournemouth and South Wales School Union, on "The Adult School Movement."

8.10.—Songs, "Celeste Aida" Verdi
 "Charming Chloe" German (11)
 8.20.—Orchestral Suite, Three Dances Scott (1)

Speeches at
 The Welsh Patronal Dinner
 of the
 CARDIFF CYMRORORION
 (Welsh Society)

relayed from the City Hall, Cardiff.
 The Toasts:—

8.45. (1) "Dewi Sant" (Saint David).
 Proposed by PROFESSOR D. MORGAN WATKIN, M.A.
 9.15. (2) "Ein Gwestai" (Our Guest).
 Proposed by The President of the Society, DANIEL
 RADCLIFFE, ESQ., J.P.
 Responder: The Prime Minister.
 S.B. to all Stations.

10.0 (approx.)—
 (3) "CYMRU A CAERDYDD" (Wales and Cardiff).
 Proposed by THE RT. HON. J. H. THOMAS, M.P.
 (Secretary of State for the Colonies).
 Responder: THE LORD MAYOR OF CARDIFF (Alderman Sidney Jenkins, J.P.).

10.30 (approx.)—
 (4) "Ein Hymnawelwyr" (Our Visitors).
 Proposed by COUNCILLOR SIR JOHN DANIEL.
 Responder: THE RT. HON. VERNON HARISHORN,
 M.P. (The Postmaster-General).

11.0.—END NEWS BULLETIN.
 11.15.—Close down.
 Announcer: W. N. Settle.

MANCHESTER.

3.30-4.30.—Amy Billingham (Soprano), M. Ride (Contralto),
 Ethel Wen Orme (Elocutionist), Fred Halkyard (Tenor),
 George Goodwin (Baritone), Theodora Procopides (Solo
 Violin).

5.0.—WOMEN'S HOUR.
 5.20.—Farmers' Weather Forecast.
 5.25.—CHILDREN'S HOUR.
 7.0.—NEWS. S.B. from London.
 G. A. ATKINSON. S.B. from London.
 Local News and Weather Forecast.

"Mainy Mendelssohn."

7.45. "22Y" ORCHESTRA.
 "War March of the Priests" ("Athalie") Mendelssohn
 Overture, "Son and Stranger" Mendelssohn
 "The Bee's Wedding" and "Spring Song" Mendelssohn
 HERBERT DEVENEY (Baritone).

"Until" Sanderson (1)
 "Come to the Fair" Martin (5)
 "Macushla" MacMurrough (1)
 RACHEL HUNT (Contralto).

Songs, Selected.
 H. BELL WALKER (Tenor).
 "Songs My Mother Taught Me" Deborah
 "Maire, My Girl" Athey

8.45.—GEORGE W. THOMPSON on "The Marvels of
 Water—Its Composition."
 9.0.—NEWS. S.B. from London.
 Local News and Weather Forecast.

9.15.—THE PRIME MINISTER. S.B. from Cardiff.
 10.0. Orchestra.
 "The Italian Symphony" (No. 4 in A) Mendelssohn

10.30. Rachel Hunt.
 Songs, Selected.
 Herbert Devoney.

"I Know of Two Bright Eyes" Clouston
 "Inviches" Hahn
 W. F. BLETCHER, Spanish Talk.
 H. Bell Walker.

"Ah, Morn of My Delight" Lisa Lehmann
 11.0.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

3.45.—Concert: Vincent Cavgil (Solo Piano), Tom Sherlock
 (Baritone), T. Brennan (Solo Euphonium).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.

6.0.—Scholars' Half-Hour: Mr. E. J. Williams, B.Sc.,
 "Fabre, the Scientist Poet."
 6.35.—Farmers' Corner: Mr. H. C. Paws on "The Breeding
 and Rearing of Store Cattle."

7.0.—NEWS. S.B. from London.
 G. A. ATKINSON. S.B. from London.
 Local News and Weather Forecast.

7.35. THE WIRELESS ORCHESTRA.
 Conductor, WILLIAM A. CROSSIE.
 Overture, "Oberon" Weber
 7.45. LILIAN ROWELL (Contralto).
 "Down Vauxhall Way" Oliver (8)
 "Beloved" Head (3)

7.55. TOM SHERLOCK (Baritone).
 "My Friend" Behrend (1)
 "So, Sir Page" Mozart
 Orchestra.

8.5. Selection, "Tannhäuser" Wagner
 8.15. JAMES E. ROWELL (Tenor).
 "I Seek for Thee in Every Flower" Ganz
 "Garden of Happiness" Wood (5)

8.25. Lilian Rowell.
 "Angels Guard Thee" Godard
 "May Day at Islington" Oliver (8)

8.30. Orchestra.
 Valse, "Casino Tango" Gungl
 8.35. Tom Sherlock.
 "Even Bravest Heart" Gunned
 "Largo al Factotum" Rossini

8.45. James E. Rowell.
 "Mountain Lover" Squire
 "Roses" Adams

9.0.—NEWS. S.B. from London.
 Local News and Weather Forecast.
 9.15.—THE PRIME MINISTER. S.B. from Cardiff.
 10.0.—THE SAVOY BANDS. S.B. from London.
 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 427.

Hope For British Music.

A Famous Critic Airs His Views. By Charles Tristram.

THERE is one very interesting fact about music, and that is that, no matter how "high-brow" a musician may be, his musical education can never be finished. It is for this reason that the competent musical critic is such a useful person, for he can always make us see things from a new angle.

Among musical critics of to-day none holds a higher place than Mr. Percy A. Scholes, and listeners (and music-lovers who don't listen) should make a point of reading his latest book "Crotchets" (John Lane). Even the seasoned concert and opera-goer will find much food for thought in Mr. Scholes's pages, and as for the lover of jazz, he will be entertained and pleasantly instructed at the same time.

Although Mr. Scholes is himself probably what the latter individual would call a "high-brow," he is by no means a despiser of "popular" music, provided that it is good. He tells of having been present with three famous musical experts, Sir Hubert Parry, the music critic of the Times, and Sir Walford Davies, when the latter exclaimed: "Tipperary! I'd be proud to have written such a tune!" But Mr. Scholes adds: "There are popular tunes and popular tunes. Some are popular and good and some are popular and bad."

Concert-goers will thank Mr. Scholes for his criticisms of many absurdities that are still found at the very best recitals. He mentions the case of a famous woman singer who sang songs that were meant only for men. In spite of her fine voice, how stupid it must have sounded when she sang:—

"Oh, maiden, maiden, I love thee well,
 That thou lov'st me, thy soft glances tell."

Mr. Scholes asserts that people are so accustomed to such a thing that they may not appreciate his objection. "Then let me put upon the platform of Queen's Hall Mr. John Coates," he says, "and compel him, against his will, coyly to sing another song of Beethoven's:—

"O would I were wed to thee,
 My life with thine enlinking!
 A maiden's speech reserved must be,
 Whate'er she say be thinking,
 But yet no bashful blushes steal
 As I warm-hearted kisses feel."

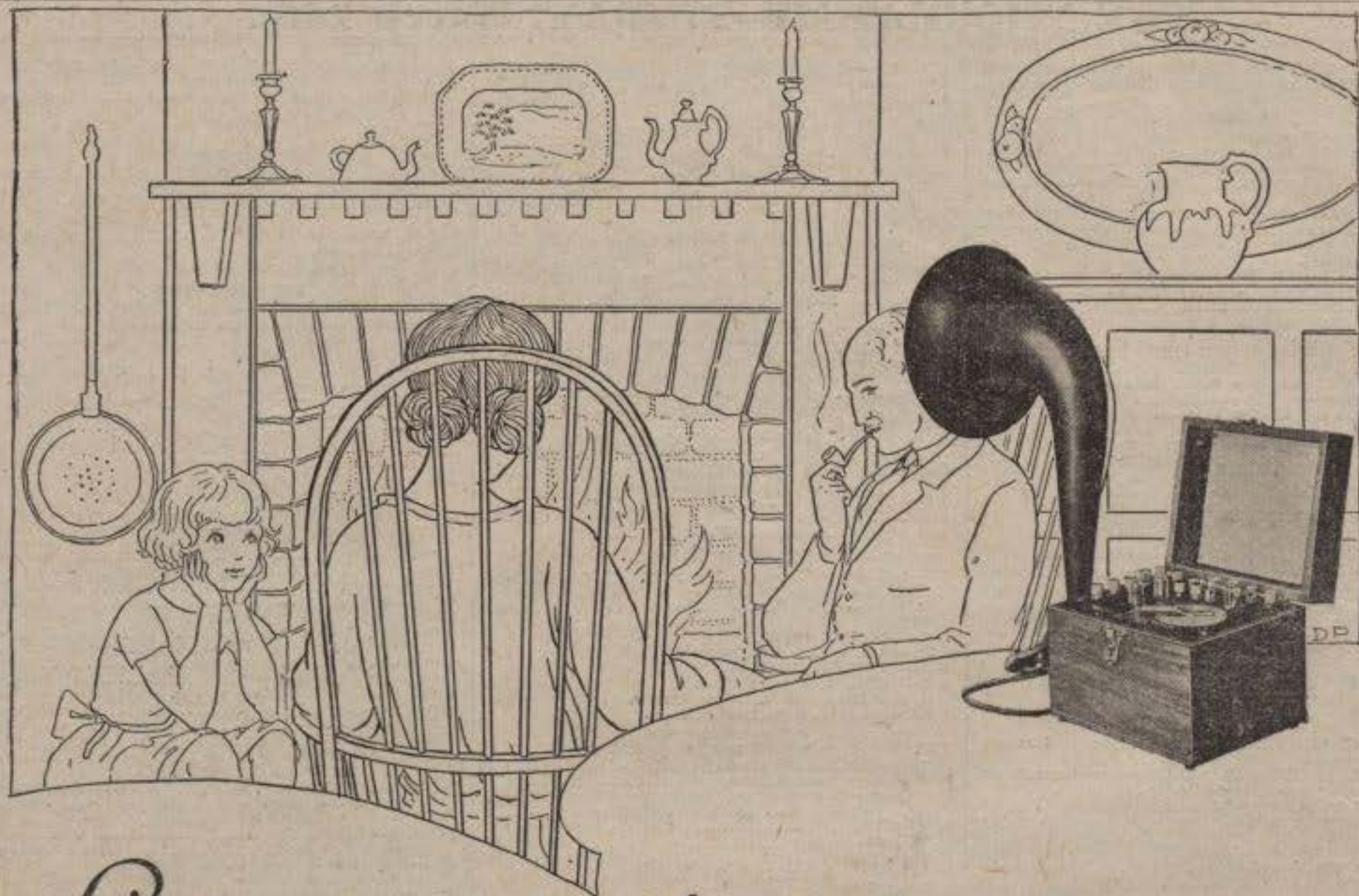
"It is curious that convention should allow to the one sex what it would not for one moment allow to the other." Curious, indeed!

One of the most interesting chapters in the book is that on Mr. Scholes's letter-bag.

For unconscious humour, for instance, what could beat this:—

"I should be much obliged if you would express an opinion as to whom you consider the more classical composer, Wagner or Sullivan!"

It is interesting to note that Mr. Scholes is firmly convinced that there is a great future for British music. "This is the most hopeful moment for British music since the death of Purcell," he writes. "... My reasons for this assertion are partly based on the special promise of the present and partly on the general promise of the past. Both have to be taken into account. ... Our past history shows us to be at heart a musical nation. You cannot get away from it."



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WIRELESS PROGRAMME—SATURDAY, March 15th.

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

LONDON.

- 3.30.—Concert. Time Signal from Greenwich. The Wireless Trio and Doris Lee (Soprano).
- 5.0.—WOMEN'S HOUR: "Behind the Scenes," by "Johanna." Miss Cecil E. Dixon (Solo Piano), Nocturnes in F-sharp and E (Chopin), "On Umbrella Morals," from "Pebbles on the Shore" (Debussy), by "Alpha of the Plough."
- 5.30.—CHILDREN'S STORIES: Aunt Sophie at the Piano. "My Pet Alligator," by A. E. Hooge, F.Z.S., from "The Merry-Go-Round." Kirkham Hamilton on "Knapweed." Children's News.
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL FROM BIG BEN, AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
- 7.15.—CAPT. RICHARD TWELVETREES on "Motoring."
- 7.30.—"THE LILY OF KILLARNEY," Act I. (Benedict), relayed from the "Old Vic" Theatre.
- 8.20.—WILLIE ROUSE will introduce a few Merry Bohemians.
- 9.30.—TIME SIGNAL FROM GREENWICH AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
- 9.45.—HAROLD M. ABRAHAM, the famous Runner, on "Should Sport be Taken Seriously?"
- 10.0.—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.

- 3.30-4.30.—Kiddies' Concert by the Kiddies.
- 5.0.—WOMEN'S CORNER.
- 5.30.—Agricultural Weather Forecast.
- KIDDIES' CORNER: Auntie Phil will tell further adventures of "Snookay."
- 6.30.—"Teens' Corner."
- 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 7.30.—STATION ORCHESTRA.
Overture, "Cosi fan tutte" Mozart
Selection from "Tina" Rubens
Valse, "Die Hydropaten" Gangl (6)
Suite, "Woodland Pictures" Fletcher
- 8.15-8.45.—Interval.
- 8.45.—SIDNEY RUSSELL, of the B.N.O.C., will produce Scenes from "HAMLET" (Shakespeare).
Cast:—
Hamlet SIDNEY RUSSELL
Horatio E. STUART VINDEN
Ghost of Hamlet's Father VINCENT CURRAN
Marcellus EDWARD BURT
Ophelia MARY BROTHERTON
Preceded by the Playlet, "Dick's Sister,"
By Norman McKinnell.
Cast:—
Elsie Frayer (a young authoress) MARY BROTHERTON
Dick Graham E. STUART VINDEN.
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
Football Review.
- 9.45.—Orchestra: Dance Music.
- 10.30.—Close down.

Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Clifford Vandeyck, of King's Hall Rooms, on "Dancing."
- 4.0.—Dance Music relayed from King's Hall, Bournemouth.
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholars' Half-Hour: J. Scattergood, F.R.G.S., on "Pigmy Land."
- 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 7.15.—THE REV. W. H. SMART on "The Far East."
- 7.30-8.0.—Interval.
- "Night of Memories."
- All Songs with Orchestral Accompaniment.
THE WIRELESS ORCHESTRA.
Conductor: CAPT. W. A. FEATHERSTONE.
"The Turkish Patrol" Michaelis
"The British Patrol" Ash
- 8.15.—WINIFRED ASCOTT (Soprano).
GERALD KAYE (Tenor).
Duets, "The Day is Done" Lohr
"Go, Lovely Rose" Marziels (1)
"The Garden of Your Heart" Dorel (1)
- 8.25.—Winifred Ascott.
"Should He Upheld" Bishop
"For All Eternity" Muscheroni
- 8.35.—Orchestra.
Potpourri, "Melodious Memories" Finch
- 8.50.—Gerald Kaye.
"Come Into the Garden, Maud" Balfe
"Sally in Our Alley" Carey
- 9.0.—Orchestra.
Waltzes, "Wine, Women and Song" Strauss
"Blue Danube" Strauss
- 9.10.—HERBERT SMITH (Baritone).
"Sincerity" E. Clarke
"Four Jolly Sailors" German
- 9.20.—Gerald Kaye.
"My Pretty Jane" Bishop
- 9.25.—Gerald Kaye and Winifred Ascott.
Duet, "Faith" Charlton (1)
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.

- 9.45.—Orchestra.
"Reminiscences of Tosti" arr. Pougher
- 9.55.—Herbert Smith.
"The Rosary" Nevin
"The Song of the Bow" Aylward
- 10.5.—Orchestra.
Selection of Chevalier's Songs arr. Godfrey (13)
- 10.15.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.

Announcer: Stanley How.

CARDIFF.

- 5.0.—"5WA'S" "FIVE O'CLOCKS." "Mr. Everyman," 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 and Weather Forecast.
- 7.15.—WILLIE C. CLISSITT on "Sport of the Week."
- Popular Night.
Vocalist: MASTER T. TEIFION WILLIAMS.
Entertainers: SIDNEY EVANS and BERT SIESE.
THE STATION ORCHESTRA.
7.30.—March, "The London Scottish" Haines
Entr'acte, "Eventide" Myddleton
7.40.—Song, "He Shall Feed His Flock" ("The Messiah")
Handel
7.45.—Orchestral Selection, "Fallen Fairies" German
7.55.—DAN JONES, F.R.A.S., on "Astronomy."
8.5.—Sidney Evans and Bert Siese will Entertain.
8.15.—Concert Valse, "Rève d'Amour" Gamwin

Rope Making.

A Talk from Glasgow, by Henry Berkmyre.

THE first machines for twisting hand-spun yarn into strands were made in England. Many vegetable fibres may be used nowadays; but for the combined qualities of strength, flexibility and durability, none can compete with Manila hemp.

The first process of manufacture is to open and batch or mix the various marks of hemp. After batching, the fibre passes through various machines, the purpose of which is to bring the fibres into such a continuous unity as to form a basis for spinning into yarn. They consist of a system of pins and rollers which act in much the same way as the ordinary comb one uses for one's morning toilet. The fibres are straightened and drawn until they all lie parallel one beside the other. The short fibre or tow falls below the machine and is used for the cheaper classes of rope.

When they have been reduced to a sufficiently fine state, they are taken to the spinning frames, which work somewhat similarly to our ancestors' spinning jennies. The fibres are for the last time drawn through pins, and twisted or spun into yarn. This is automatically wound on bobbins to facilitate its removal to the ropewalk.

A ropewalk is much the same as it always has been. At one end is a bank or creel to hold the bobbins of yarn. The size of rope and the number of strands having been decided upon, the necessary number of bobbins are mounted in the bank. The yarns are then passed through a register plate, and thence through a tapered tube, the sectional area of the smaller end of which is equal to the sectional area of the strand, the term given to the yarns on emerging from this tube.

Each strand is then separately attached to a revolving hook on a travelling machine running on rails, not unlike our ordinary railroad, but, of course, of narrower gauge. This machine proceeds up the walk, drawing out and twisting the strands until the requisite length is reached.

At the bank end of the walk the strands are then cut and attached to the hooks of a fixed machine, and both sets of hooks are set in motion in opposite directions. A carriage bearing the laying top is brought close up to the traveller, and the strands placed in its grooves. The action of the hooks on both machines revolving, twists or lays the strands one upon the other, and thus forces the carriage down the walk until the rope is completed.

- 8.25.—"A COMEDY OF DANGER."
A One Act Play
by Richard Hughes
(Author of "The Sisters' Tragedy").
Presented by
THE STATION REPERTORY COMPANY.
Produced and Directed by
A. CORBETT SMITH.
8.50.—Orchestral Suite, "Wand of Harlequin" Fering
9.0.—Songs, "The Sly Little Spider" Greese
"Twickenham Ferry" Marziels
- 9.10.—Sidney Evans and Bert Siese will Resume their Entertainment.
- 9.30.—Orchestral Selection, "La Traviata" Verdi
- 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: A. H. Goddard.

MANCHESTER.

- 3.30-4.30.—Orchestral Concert relayed from the Oxford Picture House.
- 5.0.—WOMEN'S HOUR.
- 5.20.—Farmers' Weather Forecast.
- 5.25.—CHILDREN'S HOUR.
- 6.30.—Organ Recital by MR. J. ARMITAGE, F.R.C.O., relayed from the Piccadilly Picture House.
- 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 7.15-7.45.—Interval.
- 7.45.—KEYBOARD KITTY will Open Proceedings.
- 8.0.—FODEN WILLIAMS will Entertain.
- 8.20.—STEPHEN WILLIAMS (Baritone).
Songs (Selected).
VICTOR SMYTHE and "Algy."
PHILIP WILSON (Tenor): Chat on Music in the Reigns of Queen Elizabeth and James I.
"Love is Not Blind" Michael Cavendish—1598
"I Saw My Lady Weep" John Dowland—1600
"If She Forsake Me" Philip Rosseter—1601
"Love's God is a Boy" Robert Jones—1601
"Flora" Thomas Greene—1604
"What If I Sped" Robert Jones—1608
"O Eyes, O Mortal Stars" Alfonso Ferrabacca—1609
"Shall a Frown?" William Cooke—1610
"English Ayres (1598-1612)," transcribed from the original edition by Peter Warlock and Philip Wilson.
TOM H. MORRISON (Solo Violin).
From Suite in D Minor Schull
Stephen Williams.
Songs (Selected).
9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45.—Tom H. Morrison.
From Suite in D Minor Schull
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.

Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Vocal and Pianoforte Recital by Mrs. George Dodds, George Dodds, Mus. Bac., and H. Yeaman Dodds, A.R.C.M., L.R.A.M.
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholars' Half-Hour: T. R. Williams on "Wales and its People," Part 2.
- 6.35.—Farmers' Corner: Mr. R. W. Wheldon on "Spring Corn."
- 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 7.20.—Norman O. Edwards, on "The Ministry of Agriculture and Fisheries Egg and Chick Scheme."
- 7.35.—THE WIRELESS ORCHESTRA.
Conductor, WILLIAM A. CROSSE.
March, "Marshal French" Savasta
Valse, "Madame Pompadour" Fall
- 7.45.—GEORGE TINDLE (Baritone).
"Onaway, Awake, Beloved" Cowen
"The Romany Road" Dickson (5)
"Long Ago in Alcala" Messenger
- 7.55.—KATHLYN BIRCH (Soprano).
"In the Chimney Corner" Cowen (1)
"Love's Coronation" Aylward
- 8.5.—Orchestra.
Selection, "The Girl on the Film" Sirmy
- 8.15.—GEORGE VAN HEE (Solo Cello).
"Cinquintaine" Marie
- 8.25.—Kathlyn Birch.
"A Summer Night" Thomas
"The Sun God" James
- 8.35.—Orchestra.
Rural Suite, "Woodland Pictures" Fletcher
- 8.45.—George Tindle.
"Osmin's Air" ("Il Seraglio") Mozart
"Life is Nothing Without Money" ("Fidelio")
Beethoven (11)
- 8.55.—Orchestra.
Entr'acte, "The Fairies' Wedding" De Jong (1)
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45.—Orchestra.
Selection, "The Thistle" Myddleton
- 10.0.—Walkers' Band relayed from the Assembly Rooms.
- 10.45.—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 427.

Official News and Views.

Gossip About the B.B.C.

A MINISTER in Aberdeen is reported to have attacked the broadcasting of church services on the ground that it was an easy tempting and selfish attitude for church-going. It looked, he said, as if the minister would find himself reduced to a machine for baptizing, marrying, burying, sick visiting, certificate-giving, and situation getting. We might point out, however, that we do not regard our broadcast services as a substitute for church attendance.

In the first place, it takes part after the usual services are over, and is not likely to interfere with those who are regular churchgoers, and make their devotions inside a consecrated building.

In the second place, we have found that it helps to satisfy a long-felt want, and the letters the Rev. Dr. Shephard received, after the service in St. Martin's-in-the-Field was broadcast, were overwhelmingly in favour—about a thousand to one—of developing this side of broadcasting.

The Decrease of Oscillation.

The work which the Radio Societies of Great Britain have done to eliminate the nuisance of oscillation is worthy of every praise from those who enjoy a clear reception. The map which our engineers keep to show them the districts in which interference is experienced is now comparatively clean, although in Ealing and in Ilford there is yet some trouble in that respect.

Reports from the rest of the country are also improving, although the South Coast of Kent is yet troubled by interference from French ships passing near that coast.

"Rigoletto" by Wireless.

Rigoletto, the opera by Verdi, is to be performed in the London Studio on Monday evening, March 10th. It will be produced and conducted by Mr. L. Stanton Jefferies, our Musical Director, and listeners will have an opportunity of hearing some of our most famous operatic stars on this occasion, and the cast will include Miss Gertrude Johnson, Miss Constance Willis, Mr. John Perry, Mr. William Anderson, and Mr. William Michael; all of the B.N.O.C.

Hours With Living Composers.

Those who listen on Thursday, the 13th March, to the second of the series of Hours with Living British Composers, will have an opportunity of hearing Mr. John Ireland—the composer whose works will be dealt with that evening—play, with Miss Daisy Kennedy, his Second Sonata in A Minor for violin and piano.

This programme will be widely appreciated for, in addition to these two distinguished artistes, Mr. George Parker, baritone, will sing some of Mr. Ireland's well-known songs.

The Third Symphony Concert.

The third of our series of Symphony Concerts at the Central Hall, Westminster, on the 21st of March, will consist of a Russian programme, and some of the most famous Russian composers will be represented—Rimsky-Korsakov, Tchaikovsky, Stravinsky, and Borodin.

The orchestra on this occasion will be the Royal Albert Hall Orchestra, conducted by Mr. Eugène Goossens, and the pianoforte soloist will be Mr. Maurice Cole.

Weekly Concerts from America.

A series of experimental relay concerts from America has been arranged owing to the great public demand for such transmissions, and it

is hoped that they will take place weekly. The concerts have been arranged by Messrs. The Metropolitan-Vickers Electrical Company, Ltd., Trafford Park, Manchester, in conjunction with the Westinghouse Electrical and Manufacturing Company of East Pittsburg, Pennsylvania. The Westinghouse Station—KDKA—transmits its programmes on 326 metres and on 100 metres simultaneously, the latter operating with an average aerial energy of seven kilowatts.

This station was originally erected so as to supply other districts with concerts from the studio system at East Pittsburg. In particular, Station KFKX, at Hastings, Nebraska, picks up the 100-metre signals and relays them on a wave-length just under 300 metres, for the benefit of broadcast listeners in this district. Various attempts have been made recently to pick up KDKA and to relay this station in the British Isles. Sometimes these have been successful; it all depends on the strength of atmospherics in comparison with the strength of signals.

Reducing Interference.

Experiments have been made recently with a view to increasing the ratio of signal strength to atmospherics as far as possible, and these have, in a way, been successful in reducing the interference of the latter.

Various methods have been tried at Biggin Hill for the reception of KDKA. The final method was to use a small frame aerial in conjunction with super-heterodyne receiver. This receiver consisted of one heterodyne valve; up to six high-frequency valves; the first detector valve; up to three long-wave high-frequency valves; second detector valve; and three resistance-coupled low-frequency power valves. Generally, only a few of the high-frequency valves are in use, and sufficient strength is obtained to relay the signals by land-line to 2LO, where they are retransmitted, and also relayed simultaneously to all the other stations. Special precautions have been taken to obtain the best directional effects with the loop aerial. This has been rather a difficult matter. It is quite possible, however, to cut out certain jamming stations, and also to reduce the strength of atmospherics by varying the direction of the loop aerial.

Further experiments are being made with a view to increasing the efficiency of this aerial system, and we hope to combine it with a small vertical aerial so as to give a heart-shaped polar diagram, which is one of the most effective for cutting out atmospherics when they are mainly coming from one definite direction.

Comparing Results.

A comparison has been made of the results obtained in picking up KDKA in Manchester and in various parts of London, and the results obtained at all these places are identical with regard to the ratio of atmospheric to signal strength. The reason for making this comparison was that there was a suspicion that the Biggin Hill site might be specially subject to atmospheric disturbances, especially in view of the fact that these are very strong at times on the South Coast. It appears that the results obtained are as good as could have been obtained anywhere.

There are still difficulties apparently in the maintaining of a constant wave-length at KDKA, as it appears to vary. Precautions are taken with the receiver to avoid any possible change of wave-length by having a more or less aperiodic aerial system and a perfectly stable heterodyne.

B.B.C. PERSONALITIES.

Mr. Bertram Fryer.

Station Director, Bournemouth.

WHEREVER Mr. Bertram Fryer has worked in the interests of broadcasting he has achieved success. His versatility has enabled him to build up a popularity which he always seeks to maintain. Young, slim and active, with alert eyes set in a rather thin oval face, his personality creates a sense of intelligent activity wherever it is met.



Mr. BERTRAM FRYER.

His first association with the Company was as Station Director at Newcastle. He went there from the Apollo Theatre, London, where he was playing with success in *Hawley's of the High St.* Before this, Mr. Fryer's reputation as an actor, theatrical producer and manager, was well known in many parts of the country. For ever since his early youth he has lived almost entirely in the theatrical and entertainment world. A character actor of no mean ability, he has played not only in London and the provinces but also in South Africa.

As a youngster, he worked with his father for about five years on the London Stock Exchange, but his craving for self expression in a fuller manner, made him leave this kind of work for a more variable existence behind the footlights.

Opera Under Difficulties.

During his work as Station Director at Newcastle—which covered a period of six months, from April until October last—he made himself popular with all the listeners in his area, and it is to his credit that he produced Grand Opera under conditions as difficult as they were novel. With none but local singers, he produced the first and second acts of the *Lily of Killarney* and the first and second acts of *Maritana*, as well as, on an occasion which was unique in the Newcastle district, the first and second acts of *Faust*, assisted this time by Beatrice Miranda, of the British National Opera Co. All these were produced in the studio, and without doubt, created a landmark in the development of broadcasting in the North.

When it was decided to open the Bournemouth Station, it seemed fitting that Mr. Fryer should have the responsibility and the work of making this development a success. Arriving there a stranger, he quickly made many friends and looks back now with a quiet smile upon those late autumn days, where, in a single room over a garage, he began his work.

Programmes for Scholars.

Since October he has produced Sketches and Symphonies, and a programme, depending mostly on local talent, that has met with constant appreciation. His courage induced him on one occasion to produce Dvorak's New World Symphony, and his reward came, when later, it headed the list of listeners' request night items!

It is also to the credit of Mr. Fryer that while at Newcastle he began special transmissions to scholars. His idea was that immediately after school hours there was a fine opportunity to give scholars a programme midway between that of the "Children's Hour" and the Men's Talks. It proved very successful and at Bournemouth, where he developed the idea, too, it has made him as popular with the children of the South Country as with those of the North.

Terrors of After-Dinner Speaking.

A Talk from London by LORD RIDDELL.

I CONFESS I find it uninspiring to make an after-dinner speech without a visible audience. It is difficult to be merry when talking to a magnet. They say that teetotalism will kill after-dinner speaking. Perhaps it would be a good thing. Talking to a magnet is like talking to a teetotal audience. It looks hard and bright, but it is not hilarious.

A Tricky Business.

The terrors of after-dinner speaking are of two sorts—the terror of the speaker and the terror of the audience. From the speaker's point of view, after-dinner speaking is a tricky business.

Many speakers forget what they intended to say. They are like the young man who, when called upon to propose a toast, remarked: "When I came into the room only two people knew what I was going to say—the Almighty and myself. Now there is only one, and that's the Almighty."

Most after-dinner audiences are tolerant. They do not expect much, and as a rule they are not disappointed. How they survive the enormous toast-lists, I sometimes wonder.

"Cutting the Cackle."

On these occasions I resemble the prisoner who was about to be hanged in a far-off American state. A large crowd had collected to witness the execution. It included dozens of reporters and the local Senator. One of the reporters suggested to the Sheriff that the prisoner should make a short speech.

Thereupon the Sheriff said to the man, "Would you like to make a speech before I hang you?" "No," replied the prisoner, "I'm no speaker. Get on with the job." At this, the Senator stepped on to the platform and said to the Sheriff: "As the prisoner does not wish to speak, is there any objection to my making a short speech?" The Sheriff, much surprised, said to the prisoner: "This is a matter for you. Do you object to Senator Brown making a speech?" "No," said the prisoner, "let him speak. But hang me first!"

Back-chat from a Corpse.

If truth were told, these are the sentiments of many after-dinner audiences. Luckily, they do not express them. The speakers do not suffer like the clergyman who had delivered a funeral oration on a member of his flock who had been a most exemplary person. The parson concluded his remarks by saying he was sure that the deceased was now far happier than he had been on earth.

At this, a lady in the front pew stood up and, addressing the parson, said: "I am the widow. While you have been speaking I have been in spiritualistic communication with my husband, who desires me to say on his behalf that you are wrong, as he was happier with me on earth than in his new abode."

The clergyman, much annoyed, replied: "I have been in the profession thirty-five years. I have delivered no fewer than two thousand five hundred and fifty-three funeral orations, and this is the first time I have had any back-chat from the corpse."

One of the terrors of after-dinner speaking is to miss the point. This is a horror for both the speaker and his victims. The other night a Cabinet Minister, when proposing the toast "Absent Friends," made this error. He concluded: "I ask you to drink to absent friends, including the head waiter, whom I have not seen for at least half an hour!"

The audience were puzzled. Had he said, according to tradition, "the wine waiter," no doubt the audience would have enjoyed the joke as usual.

Then there is the terror of "stolen thunder"—the unfortunate predicament of the speaker who finds that all his best points have been made by previous speakers. Unless he is fortunate enough to have some more shots in his locker, his only refuge is a few chestnuts.

Expected Too Much.

In the past I have relied on the story of the Bishop who was staying in a country house where there was a small girl much interested in his ecclesiastical attire. Wishing to lead her mind to higher things, he inquired whether she knew the Lord's Prayer. "Yes!" she said. "And do you know your creed?" "Yes," she answered. "And do you know the ten commandments?" "Yes, I do!" "And do you know your catechism?" "Damn it!" said the little girl, "I can't know everything! I'm only seven!"

After-dinner speaking in America is an ordeal. It has its special terrors. Members of the audience wait behind to put questions,

according to the custom at revival meetings in this country.

One charming young lady said to me: "May I ask you a personal question? Are you what they call a blood peer?" I said: "If you use the term in the sense in which we apply it to pedigree cattle, the reply is in the negative!"

To-night I shall leave this cheerful studio a post-prandial oratorical bankrupt. I have told my best stories. I can never repeat them. They have been heard, so I am told, from John o' Groats to Land's End by a million listeners. What a terrible prospect!

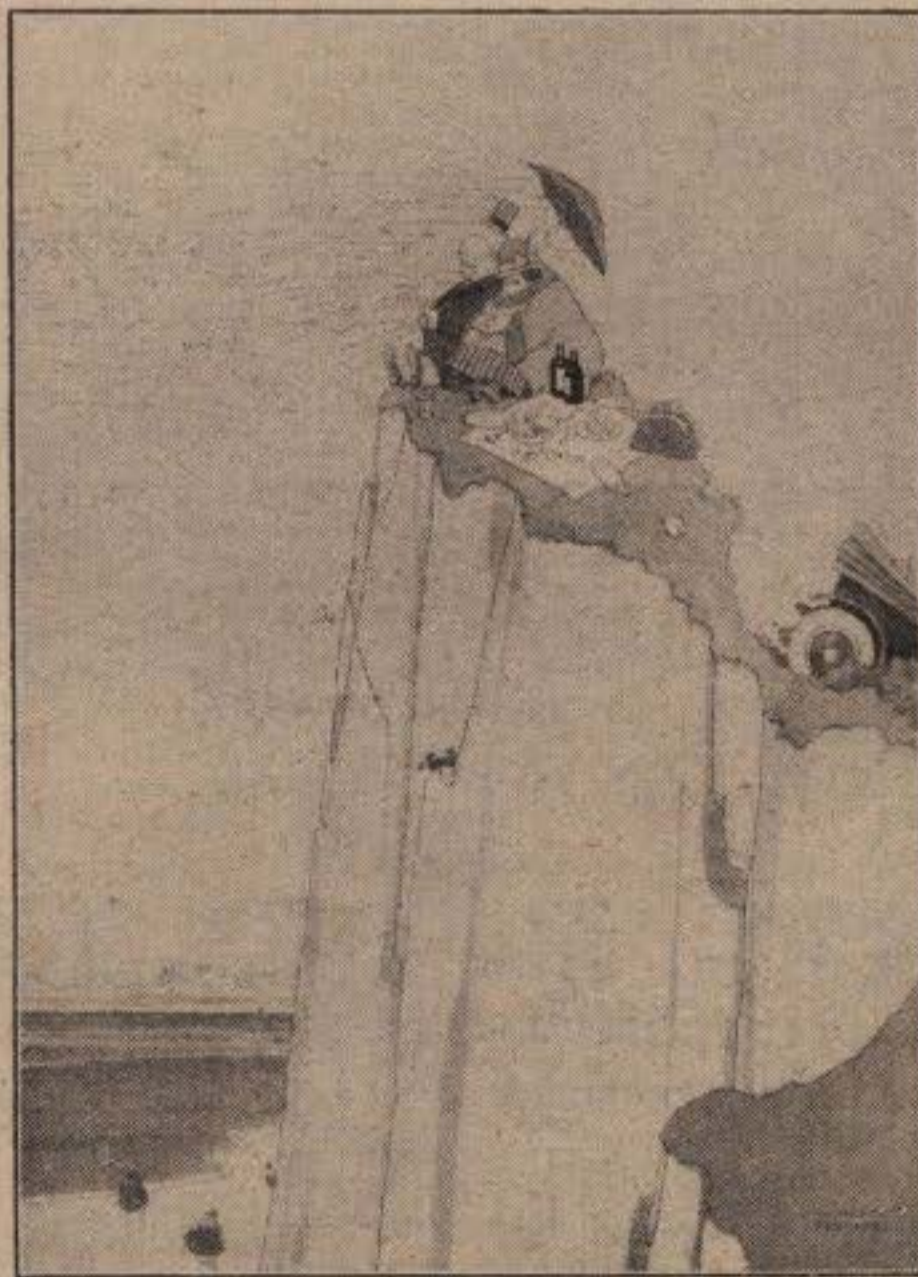
Taking No Risks.

In future when I am asked to speak at a public dinner I shall bear in mind what took place when a Negro was charged with stealing chickens. He called, as evidence of character, the local parson, another black gentleman. The magistrate said to the witness: "Do you think Brother Sambo is the sort of man who would be likely to steal chickens?" "Well, boss," replied the parson, "I should not like to say that, but if I were a chicken, and Brother Sambo were around, I should roost high!"

In future, as an after-dinner speaker, I shall roost high—very high!



LORD RIDDELL.



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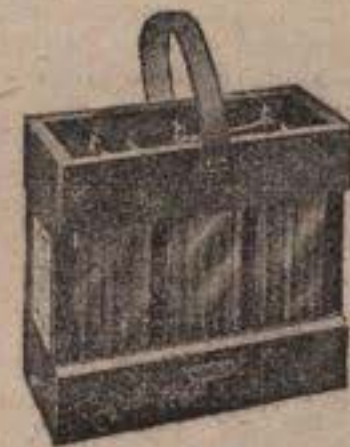
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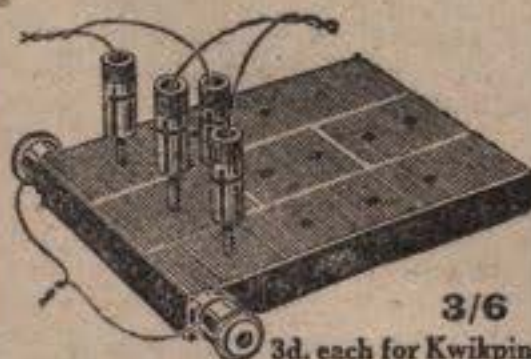
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WIRELESS PROGRAMME—ABERDEEN—March 9th to March 15th.

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

SUNDAY.

- 3.30.—ABERDEEN BN. BOYS' BRIGADE BAND. Bandmaster, J. CORMACK WATT. March, "Panjab"..... Payne Anthem, "Come Unto Me"..... Hutchison Old Scottish Psalm Tune, "Stracathro"..... Hutchison 3.10. JESSIE SHEPHERD (Soprano). "The Promise of Life"..... Cowen (1) "Ave Maria"..... Gounod 3.20. Boys' Brigade Band. Selection, "Day of Rest"..... Rolfe Part Song, "All in the April Evening"..... Robertson 3.30. J. LIVINGSTONE WRIGHT (Tenor). "If With All Your Hearts" ("Elijah")..... Mendelssohn (12) "Then Shall the Righteous" ("Elijah")..... Mendelssohn (12) 3.40. Boys' Brigade Band. Cornet Solo, "The Holy City"..... Adams (1) (Bandmaster, J. Cormack Watt.) Fantasia, "Hymn of Praise"..... Mendelssohn 3.50. Jessie Shepherd. "With Verdure Clad"..... Haydn "Requiem"..... Homer 4.0. Boys' Brigade Band. Air Varie, "Rousseau's Dream"..... Troun 4.10. J. Livingstone Wright. "He Was Cut Off" ("The Messiah")..... Handel (12) "Thou Shalt Break Them" ("The Messiah")..... Handel (12) 3.20. Boys' Brigade Band. Vesper, "Pax Dei"..... Ogden Anthem, "Consider the Lilies"..... Ogden Air Varie, "Eventide"..... Rimmer 4.35. Jessie Shepherd. "Love Divine"..... Stainer (12) 4.40. Boys' Brigade Band. Chorus, "Hallelujah"..... Handel 4.50. J. Livingstone Wright. "In Native Worth" ("Creation")..... Haydn (1) Announcer: W. D. Simpson. 5.0-5.30.—CHILDREN'S CORNER. S.B. from Cardiff. 8.30. THE WIRELESS QUARTETTE. Ballet, "The Queen of Sheba"..... Gounod 8.45. CATHERINE DUNCAN (Contralto). "Have Mercy on Me, O Lord" ("Passion")..... Bach (12) "O Trusting Heart"..... Bach (14) 8.55. The Wireless Quartette. "Romance"..... Baggers 9.0.—THE REV. FREDERICK J. JAPP, Trinity Congregational Church. Religious Address. 9.15. The Wireless Quartette. Overture, "Marta"..... Flou "Minnel"..... Salcayne 9.30. Catherine Duncan. "O Love Divine" (Largo)..... Handel "Woe Unto Him"..... Mendelssohn (12) 9.40. The Wireless Quartette. Suite, "The Pearl Fishers"..... Bizet 10.0.—NEWS. S.B. from London. Local News and Weather Forecast. 10.15. The Wireless Quartette. Fantasia, "Pagliacci"..... Leoncavallo 10.30.—Close down. Announcer: H. J. McKee.

MONDAY.

- 3.30-4.30.—The Wireless Quartette and Dorothy Lawrie (Contralto), Dance Afternoon. 5.0.—WOMEN'S HALF-HOUR. 5.30.—CHILDREN'S CORNER. 6.0.—Weather Forecast for Farmers. 6.30.—Girl Guides' News. 6.40.—Boy Scouts' News. Dr. W. L. Stephen: "First Aid Methods and Principles." 7.0.—NEWS. S.B. from London. JOHN STRACHEY. S.B. from London. Local News and Weather Forecast. Popular Night. 7.30. THE WIRELESS ORCHESTRA. Selection, "A to Z"..... Novello 7.45. NELLIE IRONSIDE (Soprano). "The Smile of Spring"..... Fletcher (12) "The Fairy Ring" ("Arlette")..... Le Fenere (6) 7.55. Orchestra. Selection, "The Arcadians"..... Monchton 8.10. JESSIE MILLER (Contralto). "Sigh No More"..... Aihen (14) "The Bird With a Broken Wing"..... Golsar 8.20. Orchestra. Selection, "Whirligig"..... Chappelle 8.35. Nellie Ironside. "Down Vauxhall Way"..... Oliver (8). "There are Fairies at the Bottom of My Garden"..... Lehmann 8.45. Orchestra. Selection, "Here and There"..... arr. Jaxon 9.0-9.30.—Interval. 9.30.—NEWS. S.B. from London. Local News and Weather Forecast. 9.45. Orchestra. Selection, "Bubbly"..... arr. Jaxon 10.0. Jessie Miller. "Sometimes in My Dreams"..... d'Hardet "Ye Powers That Dwell Below"..... Gluck (1) 10.10. Orchestra. Selection, "To-Night's the Night"..... Rubens Selection, "Mr. Manhattan"..... arr. Carr 10.30.—Close down. Announcer: R. E. Jeffrey.

TUESDAY.

- 3.30.—The Wireless Quartette, Operatic Afternoon. 4.30.—Edith Brass (Soprano), Classical Song Recital. 5.0.—WOMEN'S HALF-HOUR. 5.30.—SUNSHINE CORNER FOR OLD AND YOUNG KIDDIES: Master A. C. Barnett (Pianist), Master George Cobb (Violinist), Master Charles Reid (Violinist). 6.0.—Weather Forecast for Farmers. 6.5.—Alfred Hill, B.Sc. (Agric.): "Plant Foods and Chemical Fertilisers" (Series No. 4). Weekly Agricultural Notes.

- 7.0.—NEWS. S.B. from London. Local News and Weather Forecast. 7.15.—ALBERT ADAMS, F.R.C.O., "Weekly Musical Talk."

Classical Programme.

- 7.30. "THE SONG OF HIAWATHA." Poem by Longfellow. Music by Coleridge-Taylor. (1) "Hiawatha's Wedding Feast." (2) "The Death of Minnehaha." MARGARET INVERARITY (Soprano). W. G. SMITH..... (Tenor). HUGH MUNRO..... (Baritone). THE "2BD" OPERATIC CHOIR. THE AUGMENTED WIRELESS ORCHESTRA. Leader..... NANCY LEE, L.R.A.M. Conductor..... A. C. SIMPSON. 8.45.—Overture, "Le Roi Pa Dit"..... Delibes 9.0-9.30.—Interval. 9.30.—NEWS. S.B. from London. Local News and Weather Forecast. 9.45. Orchestra. Overture, "Semiramide"..... Rossini Selection, "Le Coq d'Or"..... Rimsky-Korsakov Suite, "Les Erinnyes"..... Mascagni Concert Valse, "La Belle au Bois Dormant"..... Tchaikovsky 10.30.—Close down. Announcer: W. D. Simpson.

WEDNESDAY.

- 3.30-4.30.—The Wireless Quartette and David L. M. Croll (Baritone). 5.0.—WOMEN'S HALF-HOUR. 5.30.—CHILDREN'S CORNER. 6.0.—Weather Forecast for Farmers. 6.5.—MADAME LEFEBVRE, French Talk and Instruction No. 11. 7.0.—NEWS. S.B. from London. ARCHIBALD HADDON. S.B. from London. Local News and Weather Forecast. 7.30. THE WIRELESS JAZZ ORCHESTRA. Waltz, "Sweet Alotta" (16); Fox-trot, "Just Holding Hands"; Waltz, "Honey-moon Chimes"; Fox-trot, "I Left My Door Open" (16); Waltz, "A Garden in Brittany"; Fox-trot, "Night in the Woods"; Fox-trot, "Dolly Cherie." 8.5.—R. E. JEFFREY, Talk for Thoughtful People (Mind Training Series No. 5): "The Subconscious Mind." 8.20. Jazz Orchestra. Waltz, "Shadow Waltz"; Fox-trot, "Twilight Time"; One-step, "Oom-pah Trot"; Waltz, "Roll Along Missouri" (6); Fox-trot, "Blue Danube Blues"; Two-step, "Gnats"; Waltz, "In the Eyes of the World" (10); Fox-trot, "It Gets You Hot and Bothered"; Waltz, "Isle of Sweethearts." 9.0.—DR. JOHN CROMBIE, M.B., C.M., L.D.S. (England); "Badminton." 9.15-9.30.—Interval. 9.30.—NEWS. S.B. from London. Local News and Weather Forecast. 9.45. PHILIP WILSON (Tenor). Chat on Music in Reigns of Queen Elizabeth and James I. "English Ayres" (1598-1612). Transcribed from the original dictions by Peter Warlock and Philip Wilson. "Love is Not Blind"..... Cavendish—1598 "I Saw My Lady Weep"..... Douland—1600 "If She Forsake Me"..... Rosseter—1601 "Love's God is a Boy"..... Jones—1601 "Flora"..... Greaves—1604 (5) "What if I Sped"..... Jones—1608 "O Eyes, O Mortal Stars"..... Ferrabose—1600 "Shall a Frown"..... Corkine—1610 10.15. Jazz Orchestra. Waltz, "Fancy Free" (16); Fox-trot, "Joyce"; Waltz, "Love's Triumph." 10.30.—Close down. Announcer: R. E. Jeffrey.

THURSDAY.

- 3.30.—The Wireless Quartette and William M. Carnegie (Baritone), Popular Afternoon. 4.30.—This Week's Anniversary: "Murder of Rizzio, 9th March, 1566." 5.0.—WOMEN'S HALF-HOUR. 5.30.—CHILDREN'S CORNER. 6.0.—Weather Forecast for Farmers. 6.40.—Boys' Brigade News: Lieut. J. B. Pirie, Convener Swimming, etc., Committee, "The Methods of the B.B.—Swimming." 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. Operatic Night. 7.35. THE WIRELESS ORCHESTRA. Overture, "Mignon"..... Thomas Selection, "Fannhüser and Lohengrin" Wagner-Myddleton 7.45. CATHIE THOMSON (Soprano). "Fair Spring is Returning"..... Saint-Saens "Know'st Thou the Land?"..... Thomas 7.55. Orchestra. Selection, "Madame Butterfly"..... Puccini 8.5.—F. W. F. HENDRY, B.Sc., on "Michael Faraday." 8.20. FRANK BRADY (Baritone). "When I Was Young"..... Verdi "Hateful Courtiers" ("Rigoletto")..... Verdi 8.30. Orchestra. Overture, "Magic Flute"..... Mozart Selection, "The Bohemian Girl"..... arr. Hermann 8.45. Cathie Thomson. "As Thro' the Streets"..... Puccini "One Fine Day"..... Puccini 8.55. Orchestra. Overture, "Cleopatra"..... Masciulli 9.0.—PETER CRAIGMYLE, Scottish League Referee "Weekly Football Talk." 9.15-9.30.—Interval. 9.30.—NEWS. S.B. from London. Local News and Weather Forecast.

- 9.45. Orchestra. Selection, "Mirella"..... Gounod-Tavan 10.0. Frank Brady. "As Jewels Divine"..... Offenbach "The Heart Bow'd Down"..... Balfe 10.10. Orchestra. Selection, "Roméo et Juliette"..... Gounod-Tavan Selection, "Cavalleria Rusticana"..... Mascagni 10.30.—THE SAVOY BANDS. S.B. from London. 12.0-1.0 a.m.—Interval. 1.0-2.30 a.m.—THE SAVOY BANDS. S.B. from London. 2.30 a.m.—Close down. Announcer: R. E. Jeffrey.

FRIDAY.

- 3.30-4.30.—The Wireless Quartette and William G. Smith (Tenor), Classical Afternoon. 5.0.—WOMEN'S HALF-HOUR. 5.30.—CHILDREN'S CORNER. Sunshine Corner for Old and Young Kiddies. "Musical Competition" by Auntie Nancy, illustrated by Auntie Marie. G. B. Esslemont, "Just So Song." 6.0.—Weather Forecast for Farmers. 6.5.—Scholars' Hour: Dr. W. W. Fyvie, "Science Talk" (Series No. 1). 6.25.—Answers to Scholars' Queries. 7.0.—NEWS. S.B. from London. G. A. ATKINSON. S.B. from London. Local News and Weather Forecast. Literary Night. "THE DUKE OF KILLIECRANKIE." A Farical Romance in Three Acts. by Robert Marshall. Played by THE "2BD" REPERTORY PLAYERS. Cast— Ian Douglas McBayne (Duke of Killiecrankie) R. E. JEFFREY Henry Pit-Welby, M.P. G. K. HARVEY Ambrose Kicks W. D. SIMPSON Alexander McBain (Caretaker at Craig o' North) R. G. McCALLUM Butler D. S. RAITT Footman FLOSSIE TAVANER Countess of Banghorne FLOSSIE TAVANER Lady Henrietta Addison (her Daughter) DAISY MONCUR Mrs. Mulholland JOYCE TREMAYNE Mrs. McBain (Housekeeper at Craig o' North) CHRISTINE CROWE Produced by JOYCE TREMAYNE. 9.0.—NEWS. S.B. from London. Local News and Weather Forecast. 9.15.—THE PRIME MINISTER. S.B. from Cardiff. 10.0. THE WIRELESS ORCHESTRA. Selection, "The Quaker Girl"..... Monchton Selection, "Oh, Oh, Delphine"..... Caryll Selection, "Miss Hook of Holland"..... Rubens "Longing"..... Haydn Wood 10.45.—Close down. Announcer: W. D. Simpson.

SATURDAY.

- 3.30-4.30.—The Wireless Quartette, Marie Sutherland (Pianist), Andrew Watson (Cellist), 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. 7.15-9.0 and 9.45-10.30. Another Scotch Night w/ Mr. McWhackie and his Freens. MR. McWHACKLE buys a Receiving Set. His Freens frae Aberdeen visit him and they all listen to a Broadcast Programme for the first time. The Programme will be sustained by:— Mains DUFTON SCOTT Mains' Wife CHRISTINE CROWE Mr. McWhackie R. E. JEFFREY Mrs. McWhackie DAISY MONCUR BESSIE JENKINS (Soprano). ROBERT E. ANDERSON (Baritone). MESSRS. HUTCHISON (Concertinists). PIPE MAJOR G. REID. Station Staff. Dufton Scott, the known Aberdeenshire Author, will entertain in the Buchan Dialect. Bessie Jenkins will sing:— "Ye Banks and Braes"..... Burns "Bonnie Banks of Loch Lomond"..... Anon "The Rowan Tree"..... Lady Nairn "Logie o' Buchan"..... Harbet "Comin' Thro' the Rye"..... Burns "The Spinning Wheel"..... arr. Stella Robert E. Anderson will sing:— "As Fond Kiss"..... Lawson "Mary Morrison"..... Sullivan "My Nannie's Awa"..... Miller "Green Grow the Rashes O"..... Traditional "MacGregor's Gathering"..... Le "My Love is Like a Red, Red Rose"..... Traditional Messrs. Hutchison (Concertinists) will play:— "The Bonnie Lass o' Bon Accord"..... Skinner "The Laird of Drumblair"..... Skinner "The Marquis of Huntly's Highland Fling"..... Marshall "The Road to the Isles"..... Kennedy-Fraser (1) The Wireless Orchestra will play:— Overture, "Rhoderick Dhu"..... Volti March, "Bonnie Blue Bonnets"..... Dr. Neil Selection, "The Gathering of the Clans"..... Volti 9.0-9.30.—Interval. 9.30.—NEWS. S.B. from London. Local News and Weather Forecast. 10.30. Close down. Announcer: H. J. McKee.

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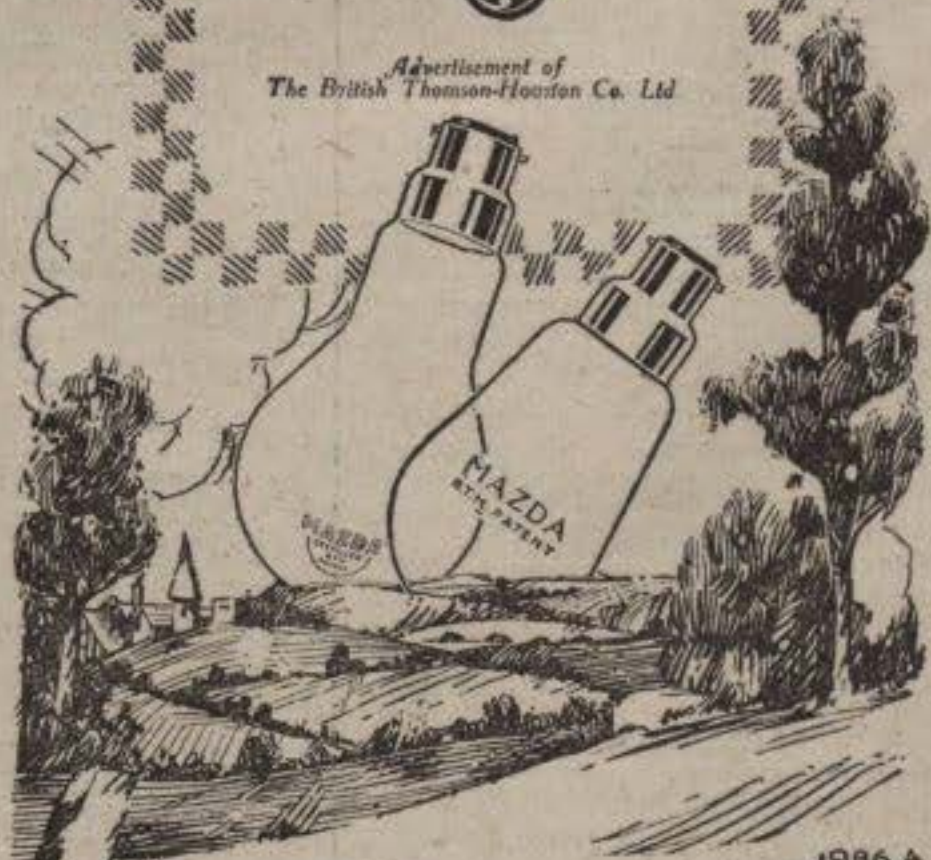
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WIRELESS PROGRAMME—GLASGOW—March 9th to March 15th.

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

SUNDAY.

- 3.0. THE WIRELESS QUARTETTE. Selection, "Pagliacci" Leoncavallo
3.20. LAURENCE MACAULAY (Bass-Baritone). "I Love Thee" Grieg
3.30. ST. GILBERT'S QUARTETTE. "April is in My Mistress' Face" T. Motley
3.40. The Wireless Quartette. "Where'er You Walk" Handel
4.5. St. Gilbert's Quartette. "When Allen-a-Dale Went a-Hunting" R. L. Pearsall
4.15. The Wireless Quartette. Suite, "Nell Gwyn Dances" Ea. German
4.30. ANNE BALLANTINE (Contralto). "Like to the Damask Rose" Elgar
4.40. St. Gilbert's Quartette. Duet, "Give Me Thy Hand, O Fairest" ("Don Giovanni") Verdi (1)
8.50. SPENCE MALCOLM (Solo Violin). "Ave Maria" Schubert-Wilhelmi
9.5. A CAPPELLA CHURCH MUSIC. WESTBOURNE CHURCH CHOIR. CONDUCTOR, MR. A. M. HENDERSON

MONDAY.

- 3.30-4.30. An Hour of Melody by the Wireless Quartette and Bertram Griffith (Bass-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. JOHN STRACHEY. S.B. from London. Local News and Weather Forecast.
7.30. ORCHESTRA. Overture, "Oberon" Weber
7.40. EMPIRE MALE VOICE QUARTETTE. "O Wert Thou in the Cauld Blast?" Kuchen (11)
7.50. ORCHESTRA. "Petite Suite de Concert" Coleridge-Taylor
8.0. TINA MCINTYRE (Soprano). "Angus MacDonald" Roedel
8.10. ANNE HAMILTON (Solo Violin). "Mauchlino" W. M. Murdoch
8.22. ORCHESTRA. Selection, "La Gran Via" Valverde
8.32. Male Voice Quartette. "Softly Fall the Shades of Evening" Hatton
8.42. Concert Value, "The Blue Danube" Strauss

- 8.52. Annie Hamilton. "Poeme" Zdenko Fibich
9.0-9.15. Interval.
9.15. Relay from St. Enoch Station Hotel, Glasgow, of the "Toast 'The City of Glasgow,'" proposed by SHERIFF W. DARLING LYELL, and the reply by LORD PRO-VOST MONTGOMERIE, at the Annual Dinner of the Nomads Club.
9.45. Tina McIntyre. "In an Old-Fashioned Town" Squire (1)
9.55. ORCHESTRA. "Toreador et Andalouse Wedding March" ("Peramors") Rubinstein
10.30. NEWS BULLETIN.
10.45. Close down. 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 by the Wireless Quartette and Jean Stewart (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. FRENCH TALK. S.B. from London. Local News and Weather Forecast.
7.40. Overture, "The Merry Wives of Windsor" Nicolai
7.50. PHILIP WILSON will Chat on the Music of the Reigns of Queen Elizabeth and James I.
8.25. ORCHESTRA. Suite, "Poetique" Bloch
8.35. KATHLEEN GASCADDEN (Soprano). "Pleurez mes Yeux" ("Le Cid") Massenet
8.45. ORCHESTRA. Selection, "The Tales of Hoffmann" Offenbach
9.0-9.30. Interval.
9.30. NEWS. S.B. from London. Local News and Weather Forecast.
9.45. Concert Value, "Thousand and One Nights" Strauss
9.55. Kathleen Gascadden. "The Star" J. Rogers
10.7. Suite, "Hiawatha" Coleridge-Taylor
10.15. ORCHESTRA. Selection, "The Wooing"; (2) "The Marriage Feast"; (3) "The Departure"; (4) "The Reunion." Overture, "A Midsummer Night's Dream" Mendelssohn
10.30. Special Announcements. Close down. Announcer: Herbert A. Carruthers.

WEDNESDAY

- 3.30-4.30. An Hour of Melody by the Wireless Quartette and William Grivan (Tenor).
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.
7.30. PROFESSOR DONALD P. TOVEY, Mus. Doc. (Professor of Music at Edinburgh University), will give a short Pianoforte Recital. He will also talk on the items in his programme.
8.15. ORCHESTRA. Overture, "Tannhauser" Wagner
8.25. GEORGE PARKER (Baritone). "By the Sea" Schubert
8.35. ORCHESTRA. Ballet, "La Boutique Fantasque" Rossini-Respighi
8.45. MARY FERRIER (Soprano). "L'Amore" Mozart
9.0. W. G. WALTON, F.F.A., President of the Faculty of Actuaries.
9.10-9.30. Interval.
9.30. NEWS. S.B. from London. Local News and Weather Forecast.
9.45. George Parker. "When Lights Go Rolling" J. Ireland
9.55. ORCHESTRA. "O Rudder, Than the Cherry" Handel
10.20. ORCHESTRA. "Benedictus" McKenzie (1)
10.30. ORCHESTRA. "The Pibroch" C. F. Stanford (5)
10.45. ORCHESTRA. "Come, My Own One" G. Butterworth
10.55. ORCHESTRA. Suite, "Diversions" Lalo
11.0. Special Announcements. Close down. Announcer: Herbert A. Carruthers.

THURSDAY.

- 3.30-4.30. An Hour of Melody by the Wireless Quartette and Nan Kilgour (Soprano).
4.45. A TALK TO WOMEN.
5.15. THE CHILDREN'S CORNER.
6.0. Weather Forecast for Farmers.
6.45. Boy Scouts' and Girl Guides' News.
7.0. NEWS. S.B. from London. PERCY SCHOLLS. S.B. from London. Radio Society Talk. S.B. from London. Local News and Weather Forecast.
7.35. MOTHERWELL AND WISHAW TOWN BAND. Overture, "Tancredi" Rossini
7.45. ORCHESTRA. Selection, "Mirella" Gounod
8.7. JAY KAYE (Entertainer) in Impressions of the late Dan Leno.
8.22. Band. National Selection, "Tam o' Shanter" Bond
8.35. ORCHESTRA. Two-step, "Coloured Patrol" Eden
8.45. ORCHESTRA. Euphonium Solo, "Viva Euphony" Sutton
8.55. ORCHESTRA. Humorous, "Pat and McGregor" Hamblin
9.0-9.30. Interval.
9.30. NEWS. S.B. from London. Local News and Weather Forecast.
9.45. Jay Kaye in Impressions of the late Dan Leno.
10.0. THE SAVOY BANDS. S.B. from London.
12.0-1.0. Interval.
2.30 a.m. Close down. Announcer: Mungo M. Dewar.

FRIDAY.

- 3.0-3.30. Norman Austin's "Musical Moments," relayed from La Scala Picture House.
3.30-4.30. An Hour of Melody by the Wireless Quartette and Findlater MacDonald (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. G. A. ATKINSON. S.B. from London. Local News and Weather Forecast.
7.30. J. H. BAIRD, A.F.L., on "Sheridan."
7.45. PERCIVAL STEEDS, B.A., in a Story Recital. "PRIDE AND PREJUDICE" (Jane Austen).
8.35. ORCHESTRA. Overture, "Poet and Peasant" Suppa
9.0. NEWS. S.B. from London. Local News and Weather Forecast.
9.15. THE PRIME MINISTER. S.B. from Cardiff.
10.0. THE SAVOY BANDS. S.B. from London.
11.0. Special Announcements. Close down. Announcer: Mungo M. Dewar.

SATURDAY

- 3.30-4.30. An Hour of Melody by the Wireless Quartette and Bessie Muir (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. Local News and Weather Forecast.
7.15. C. A. MALCOLM, M.A., Ph.D. (Librarian of the Solicitors' Supreme Court Library, Edinburgh), on "Clans and their Tartans."
7.27. ORCHESTRA. Overture, "Killierankie" Field
7.37. MAY L. SMYLLIE (Soprano). "Air-Fal-Al-Ah-O" Old Gaelic
7.47. ORCHESTRA. Selection, "The Thistle" Myrland
7.53. NORMAN F. SWAN (Baritone). "A Fond Kiss" S. Gatty (1)
8.7. ORCHESTRA. "Brightsome Reel" Kerr
8.17. MAY L. SMYLLIE. Gaelic Song, "Soraidh Siar Le Fionn-Airidh" (Words by Dr. Norman McLeod).
8.27. ORCHESTRA. "Eriskay Love Lilt" Kennedy-Fraser (1)
8.37. NORMAN SWAN. "My Ain Folk" Le Lionn (1)
8.47. ORCHESTRA. "Gaelic Dream Song" H. Foulds
9.0-9.30. Interval.
9.30. NEWS. S.B. from London. Local News and Weather Forecast.
9.45. MAY L. SMYLLIE. Gaelic Song, "Ho-ro-Mo Nighean Donn Bhoalheach" (Words from Sinclair's "Oransiche").
9.55. ORCHESTRA. "Guracha Vaise" Kerr
10.3. NORMAN F. SWAN. "The Land o' the Leal" Traditional
10.15. ORCHESTRA. Highland Scottische, "Mountain Dew" Kerr
10.30. Special Announcements. Close down. Announcer: Herbert A. Carruthers.

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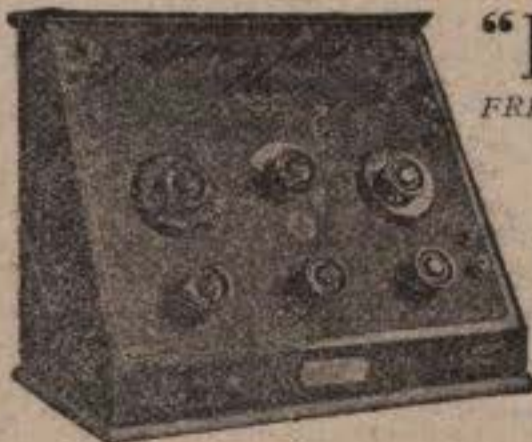
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Wireless Programme. Sheffield.

Week beginning March 9th, 1924.

SUNDAY, March 9th.

The entire Programme S.B. from Birmingham.

MONDAY, March 10th.

3.30-4.30.—Programme S.B. from Manchester.
6.0-6.15.—KIDDIES' CORNER. S.B. from Birmingham.
6.15-6.45.—SHEFFIELD KIDDIES' CORNER.
7.0-10.30.—The entire Programme S.B. from Birmingham.

TUESDAY, March 11th.

3.30-4.30.—Programme S.B. from Birmingham.
6.0-6.15.—KIDDIES' CORNER. S.B. from Birmingham.
6.15-6.45.—SHEFFIELD KIDDIES' CORNER.
7.0-11.0.—The entire Programme S.B. from Birmingham.

WEDNESDAY, March 12th.

3.30-4.30.—Programme S.B. from Manchester.
6.0-6.15.—KIDDIES' CORNER. S.B. from Birmingham.
6.15-6.45.—SHEFFIELD KIDDIES' CORNER.
7.0-10.30.—The entire Programme S.B. from Birmingham.

THURSDAY, March 13th.

3.30-4.30.—Programme S.B. from Birmingham.
6.0-6.15.—KIDDIES' CORNER. S.B. from Birmingham.
6.15-6.45.—SHEFFIELD KIDDIES' CORNER.
7.0-10.30.—The entire Programme S.B. from Birmingham.

FRIDAY, March 14th.

3.30-4.30.—Programme S.B. from Manchester.
6.0-6.15.—KIDDIES' CORNER. S.B. from Birmingham.
6.15-6.45.—SHEFFIELD KIDDIES' CORNER.
7.0.—NEWS. S.B. from London.
G. A. ATKINSON. S.B. from London.
Local News and Weather Forecast. S.B. from Birmingham.

Sheffield Local Concert.

"RAFFLES" MALE CONCERT PARTY.

Opening Chorus Barber and Gallaty (3)
Songs, "Auto Suggestions" Maudin and Jackson (13)
"Song of the Clock" Rex Burchell (1)
"Road Ships" W. Helmre (7)
"Trio of Sports" Barber and Gallaty (3)
"Hybrian the Cretan" J. W. Elliott
"Youth" Francis Allsten (1)
"When I Breathe" R. P. Weston
"I Was Nibbling the Knob of My Cane"
Arpharpe and Searson (13)
Monologues, "The Pigtail of Li Fang Fu" S. Rohmer (13)
"The Game of Life" Anon. (13)
Songs, "Spring Pansies" Seylor and Gideon (7)
"Nirvana" Stephen Adams (1)
"Sincerity" E. Clark
"Water-Scenes" E. Carr-Jones (13)
"Tuneful Tradesmen" Wood and Pearson (13)
"Honey" Haven Gillespie (3)
Duet, "Watchman, What of the Night?" J. Sargent (1)
Songs, "I Don't Want My Cigar to Go Out" F. Leo (7)
"Guy" Weston and Lee (7)
Monologues, "The Braggart" Cuthbert Clarke (3)
"The Hell Gates of Seasons" Herbert Kaufman (13)

9.0.—NEWS. S.B. from London.
Local News and Weather Forecast S.B. from Birmingham.

10.15.—THE PRIME MINISTER. S.B. from Cardiff.

10.0.—Concert Party.
Songs, "Most Unusual Weather" Barber and Gallaty (2)
"I Am't so Soft as I Look" Maudin and Jackson (13)
"I'm Getting Better" Weigall and Lillie (7)
"I Dream That I Hear You Sing" Charles Marshall (1)
"I Hear You Calling Me" Charles Marshall (1)
Duets, "The Rich Man and the Poor Man" Weston Lee (7)
"Mr. Gallagher and Mr. Shoen"
Songs, "Through All the Ages" Eric Coates
"Invictus" Brune Huhn
Song and Patter, "Quack, Quack" J. Hylton
Songs, "It's My Bath Night To-night" Weston and Lee (7)
"The Town Crier" John E. Holliday (3)
"Because" Guy d'Hardelot
Burlesque, "Hunting" Hylton and West
Finale, "Au Revoir" Barber and Gallaty (3)
11.15.—Close down.

SATURDAY, March 15th.

3.30-4.30.—Programme S.B. from Manchester.
6.0-6.15.—KIDDIES' CORNER. S.B. from Birmingham.
6.15-6.45.—SHEFFIELD KIDDIES' CORNER.
7.0-10.30.—The entire Programme S.B. 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 this page.

TALKS ON SCIENCE.

The talk on Wednesday last by Sir Richard Gregory, F.R.A.S., on the month's Science reviewed by the British Science Guild is the first of a series of monthly reviews of scientific progress to be broadcast on the first Wednesday in each month. These are prepared by the British Science Guild, and will be read by some of the greatest scientists in the land. They will be of popular character and rouse much public interest.

IMPORTANT TO READERS.

"The Radio Times," the official organ of the British Broadcasting Company, Ltd., is concerned solely with broadcasting programmes and the technical problems relating to their transmission.

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.

THE PUBLISHER'S ANNOUNCEMENTS.

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.

KEY LIST OF MUSIC PUBLISHERS.

1. Boosey and Co.
2. Curwen, J. and Sons, Ltd.
3. Herman Darewski Music Publishing Co.
4. Elkin and Co., Ltd.
5. Enoch and Sons.
6. Feldman, B. and Co.
7. Francis, Day and Hunter.
8. Larway, J. H.
9. Lawrence Wright Music Co.
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Name

Address

.....

.....

Occupation

Married or about to be married

THE CHILDREN'S CORNER.

CONDUCTED BY
UNCLE CARACTACUS

A Message from Uncle Edgar, of Birmingham.

I EXPECT all the Birmingham nephews and nieces are longing to have the first message that Uncle Edgar has ever sent them through *The Radio Times*. Here it is:—

Hullo, Kiddies! How are you all? Very well and very happy? That's splendid! And by the time you have read that greeting you will know who has written it, won't you? At any rate, those of you who listen to Birmingham will recognize the familiar words, although I don't think you have ever seen them in cold print before.

Before We had the Alphabet.

By the way, talking about "cold print," I wonder if you know why print should be described as "cold." Shall I tell you?

You probably know that speech is nearly as old as the world, and that people managed to get along for very many years without any other method of communication. Then the idea of writing came into somebody's mind. He did not think of A, B, C and the other things we call "letters" to-day; but contrived to express certain things by a series of pictures and signs.

A Great Art.

Very many more years passed by before anything like what we call "letters" were thought of, and by this time clever men had got into the habit of looking upon writing as a very great art because of the pictures they had become accustomed to use. So that they continued, even after the discovery of "letters," to treat the expression of thoughts and messages on stone or parchment as an art. They never hurried over their work, but took any amount of time to make it very beautiful.

Most of these men were very devout and lived in monasteries. You have seen specimens of their work, no doubt; or, at least, you have seen the modern imitation of it known as Illuminated Writing.

The First Printing Press.

And then came one of the most important discoveries of the world—Printing. The first printing press was very crude indeed; but the speed was so much greater than the leisurely writing of the artists, and so many more copies of one message could be produced than was possible by hand, that a great change came over men's ways. Because there was something for everybody to read, everybody wanted to learn to read.

But something else happened at the same time. First of all, as we have seen, people had to rely upon the intimacy of human speech for communicating messages. Then came "picture" messages and, later, beautifully designed and coloured writing.

It is rather curious that the radio is helping to restore the old intimacy of messages from one to another. If somebody invented a printing machine to record messages which appear cold and dead, another great man has discovered wireless, and we hear the voices of friends with a warmth of tone which tells us at once of a warmth of heart.

* * *

Isn't that an interesting story by Uncle Edgar, and doesn't it make you think what a funny world it must have been before there were any books or letters?

STRANGE HOMES OF ANIMALS.

You all know how domesticated animals love their homes. A horse never forgets the place which has once been his home; a dog will go many miles to return to the spot where he has lived at some time; the homing pigeon will fly hundreds of miles in order to return to its loft. But what of the animals we have not tamed? They are every bit as proud and fond of the homes they have made for themselves and their little ones, and devote great labour and skill to the building of the places in which they live.

Quite a little city under the ground is burrowed by the mole. The mole-hills, which you have all seen, are not part of the dwelling at all, so you need not dig down and expect to find Mr. and Mrs. Mole and all the little moles at the bottom of one. The mole-hills are merely shafts which the mole has thrown up in order to get rid of the loose soil which he has scraped

must have a snug, dry home for the night. He chooses, therefore, a stream, and realizing that, although the water is sufficiently deep at the time, in dry weather it may become too low, he sets to work to build a dam. To do this he gnaws with his powerful teeth at the trunks of trees until the latter fall. He then cuts them up into logs; and with these and with mud and stones and twigs, and all sorts of vegetation, he makes his dam.

This causes the water to collect at this spot until there is enough to flow over the top, so there will always be water there, unless the stream above the dam runs dry.

A Masterpiece in Mud.

The beaver then proceeds to build his home, which is a masterpiece of skill. It is made of mud, into which he forces branches of trees, and the whole is beaten so solid that when the frost comes, the "lodge," as it is called, is as hard as iron.

The dwelling is about 6 feet across and 3 feet high. Inside it is beautifully snug and warm, with beds arranged round the walls, so that Mr. and Mrs. Beaver and family can all live together in the one building until the little beavers are old enough and big enough to go out into the world and make their own homes. Two passages lead from the lodge into the water. One of these opens out just below the level of the water, and the other at a lower point, so that if the water is frozen over, the beaver can still get out and reach the store of bark which he has hidden to be his food-supply during the winter.

The Lazy Otter.

With the beaver in mind, you would expect the otter to be equally clever and to build himself a nice home in the banks of the river which he frequents; but no, he is much too lazy when it comes to work, and he is content with ready-made holes in or near the river-bank. He may, perhaps, scrape and shape the hole according to his liking, but he never sets out to make a home for himself unless there is no retreat already in existence.

A Splendid Little Builder.

In the woods you will find a splendid little builder in the squirrel. He does not go underground, but makes a nest in the hollow of a tree-trunk or in a fork of the branches, high up, away from any danger. First of all, he makes a strong flooring and sides, and roofs this over with a little dome. This is all done with twigs, so closely woven together that the rain and wind, which he hates, cannot possibly enter. The inside he lines with the softest moss, and the little home is as snug as could be.

As he must have air, he leaves open a little doorway, by which he enters from below, and he has another opening on the opposite side, by which he can escape should an enemy attack him.

There are many other clever home-builders of the animal world, but from what has been said you can now see that they are just as skilful as we are, for they have no tools with which to build their homes.

(Continued on the facing page.)



RED INDIANS BROADCASTING.

The other day these Red Indians sent their war-cry by wireless from the London Station.

away in making one of his tunnels. It is not so easy to find the actual home, which, as a rule, is hidden under a tree or large shrub, or in the bank of a field.

Wonderful Tunnelling.

The main hall of the home is a lofty sphere-shaped apartment. Two galleries run round the hall, one level with the ceiling, the other a little higher. The only entrance into the great hall is from the upper gallery, from which three passages lead through the ceiling; but there are five short passages connecting the upper gallery with the lower. Tunnels run in all directions from the mole's home, but each one comes out into the lower gallery surrounding the hall, so that the mole, on arrival, must enter the lower gallery, run upstairs to the upper gallery, then pop through one of the passages leading into the hall.

For the "Children."

This however, is not all of the mole's dwelling-place. There is a little house for the children. This is rather a big room, made at the crossing of two of the underground main roads, so that if danger threatens, the mother and her little ones have a good chance of escape.

The king of builders is, of course, the beaver. As his life is divided between the land and water, he must have water in which to swim, and he

The Children's Corner.

(Continued from the facing page.)

SABO AND DAVID IN THE WOOD.

By E. W. Lewis.

THE sun was already setting when David and Sabo, having hidden their little souls—Sabo's in the mousehole somewhere, and David's in the middle grain of the middle wheat-stalk in the field—passed through the garden gate on their way to the wood to give battle to the Indians who were supposed to be gathered there.

David was fully armed, with his gun, his knife and his tomahawk. Sabo, too, was armed. In one hand he carried an assegai which was made out of a penholder with a new nib in it, long and narrow and shining, like the point of a spear; and in the other hand he wielded the paper-knife for a sword.

The wood was quite close to the house, and, on the way, David told Sabo what they would do. "You must creep up to their wigwams," he said, "because they won't be able to see you in the dark; cut off all their heads with your sword; and make a big shout to frighten them. When they are running away, I will shoot them with my gun; and when they are all dead, we'll carry off their squaws and burn their wigwams."

David sat down on a big stone. "I know what we'll do," he continued. "We'll sit here until they're fast asleep, and then I'll go round and stick them all with my knife, and cut off their scalps. I think they're asleep now. Come on."

As soon as they reached the wood, Sabo dodged behind a tree. David called Sabo back to him.

At that moment there was a rustling sound quite near. And Velvet suddenly appeared, and ran to Sabo and began talking to him, full of excitement.

"What does she say?" asked David.

"She's seen them," Sabo replied. "Three

of them. One with an axe. The others with bundles of spears. Listen!"

There were sounds in the distance, of breaking twigs. Velvet had already disappeared.

The distant sounds ceased. David and Sabo went forward a little. A rabbit started at their very feet, and went bounding up the wood and



He aimed his gun up towards the tree tops.

disappeared into a hole. David, who had been startled, ran behind a tree, but Sabo stood his ground.

"Take cover!" David shouted at him.

He spoke angrily, for, to tell the truth, he was just a little frightened. But when he had got his courage again, they went forward once more, for the Indians could not now be very far away.

They had not gone many yards when suddenly there was a very loud crashing noise up above their heads. It was two wood-pigeons, disturbed on their nest, who rose with a loud flapping of their heavy wings and flew off.

David's heart was in his mouth, and, without hesitation, he turned tail and ran. He would probably have run back to the house, had he not tripped over a small branch of a tree. By the time he had picked himself up the danger had passed. He returned to where Sabo was waiting for him.

"Was that an Indian?" Sabo asked.

"No, silly!" replied David. "It was only a pigeon." And he aimed his gun up towards the treetops and fired it off several times.

Then one of those horrible things happened which are enough to make any boy mad. There was a voice in the distance, calling "David! David!" and a white figure came hurrying through the wood.

"Whatever are you doing?" said the nurse.

David stamped his feet in a terrible rage. "Go away!" he cried. "We're fighting Indians! Go back!"

But the nurse came forward, in the stupid way nurses have at such times. David was furious. He caught hold of Sabo, and threw him at her. She caught Sabo in her hands, and laughed. Last of all, he flung himself upon her; but she gathered him up in her strong arms. David kicked and struggled in vain.

"Oh, David!" said the nurse. "Rub noses!"

And when David remembered that she was a Rub Nose, he went quietly.

Sabo did not sleep much that night; and when Velvet crept upon the writing desk she found him wide awake.

"Did you see any Indians?" he asked her.

"They weren't Indians," said Velvet, laughing softly. "It was only a man and two boys gathering sticks!"

Another "Sabo" Story Next Week.

WORDS FAIL—



to mend; words never mended Jack's unfortunate crown no matter how much he was provoked—and words will not mend any mishap that may befall your perfect little wireless installation. One's feelings are sometimes stirred after dismembering an instrument in an endeavour to discover the cause of 'dead' earphones to find a loosened connection. Words simply fail—but there's something that won't fail and that's Fluxite and solder. Solder solves the problem—it makes a connection whole, like a continuous wire, therefore ensuring continuity of current. So make a point of soldering the vital connections of your instrument without delay. Soldering is as simple as A.B.C. when there's Fluxite at hand to help you.

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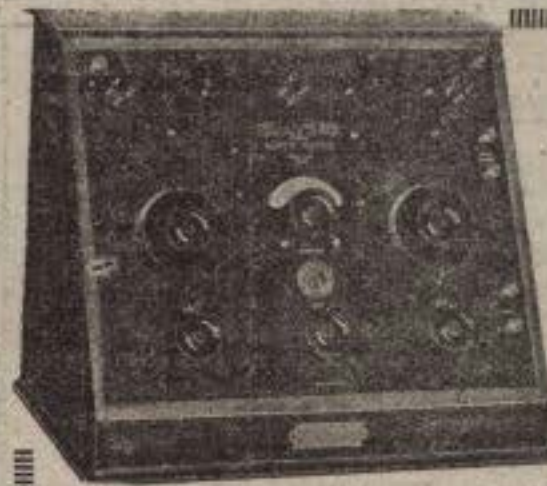
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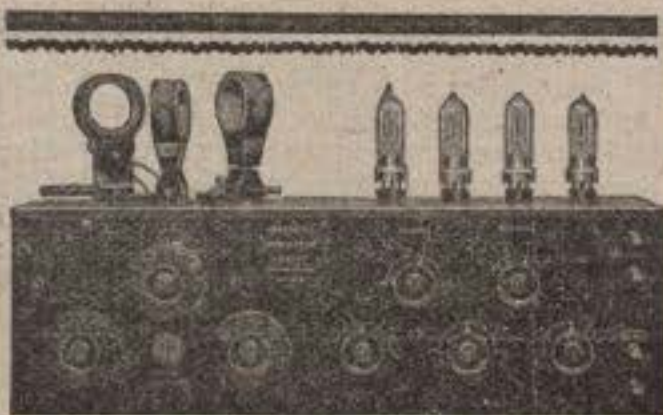




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At all Chemists and Stores.

"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 24th 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. Fröhmer, 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

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Full Name.....
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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.]

Broadcasting "Big Ben."

SIR,—I write to ask you to settle a little argument between a friend and myself regarding "Big Ben." The argument is that "Big Ben" never strikes the quarter and half hours, but that it is a bell in St. Margaret's that does the striking for these and "Big Ben" only strikes the hour.

As you advertise a time signal from "Big Ben," what I really wish to know is, does the striking of the quarter and half hours actually take place in "Big Ben" clock tower, or does St. Margaret's strike them instead?

Yours truly,

London, W.

A. E. P.

["Big Ben" strikes the hour, quarter hour, half hour, and three quarters. The microphone is actually in the tower of "Big Ben." If one listens very intently, one can hear very faintly the chimes of St. Margaret's between each strike.]

The Position of the Microphone.

DEAR SIR,—A remark by Captain Eckersley in a recent issue dealing with the relationship of the transmitter and the receiver is rather illuminating.

It seems to me to be ridiculous that the microphone should have to be within about three to four feet of a singer. Very few of us, I am sure, would care to be in the microphone's position, as, no matter how perfect a singer may be, there are technical tricks in singing that are all too evident at that distance. After all, a listener compares a singer over wireless with

the same singer heard in, possibly, a crowded hall where the closest he can be to the singer is perhaps over thirty to forty feet.

The point of view of the listener in the hall is different, therefore, from the point of view of the listener by wireless.

Admitting that audience noises might come through, surely there is no technical difficulty that cannot be removed. Possibly, the microphone could be at the end of a tube screening it from the audience.

The orchestra, no matter how well the microphone be placed in the Studio, will never sound so well balanced as an orchestra in a hall. I noticed that Captain Eckersley was meeting my point a little when he filled the hall in one of the recent Sunday transmissions.

A sound wave actually agitates the air of a room, and if an audience is present and the wave has to pass through the uprising air from the audience, the possibility is that the sharp corners of the notes—if such an expression may be used—are rounded off, and nothing but the pure notes remain.

Yours faithfully,

Glasgow.

N. T.

[Captain Eckersley agrees with this correspondent about the question of the focus of the microphone, and believes there are ways in which, in spite of the 'phone echo, it is possible to get over the difficulty. He joins issue with him on the reason why filling the hall with people prevents echo, and does not think it has anything to do with the rising air from the audience. It is simply the fact that the broken contours of the objects in the room,

namely, the audience, prevent any definite resonances.]

Late Night Wireless.

DEAR SIR,—Recently I availed myself of the opportunity you afforded of trying my set on long-distance work, viz., Aberdeen from 10.30 p.m. till 12.30 a.m. As the owner of a multi-valve set, this opportunity was the more appreciated by the fact that a "radio" friend was with me trying out a new circuit, and was pleased to hear this comparatively long-distance telephony on a home-made set from London.

Would it be at all possible to arrange that all stations should take it in turns to have a late night occasionally, and thus afford owners of valve sets capable of such work an opportunity of "trying them out"?

Yours faithfully,

London, N.W.

C. C. E.

[Every Wednesday evening one station carries on for half an hour after the general close down in order to enable people to test their sets. Each station takes this extension in turn, and an examination of Wednesday's programmes will show the testing station each week.]

Real Devonshire.

DEAR ZUB,—I thort I'd vrittee a line tu tellee that us Demshire vooks du enjoy listening tu they Die-leck talks. Us like zum o' tother trade that yu broadcast tu us, but us love thole Tosswill, cus he spaikth plain English, and when he hath finished us veel like thiecy ole work-houze boy us raid about who zed he wanted sum moore. Zo I hop you'll gie us a bit moore o' t zume.

Ef there's any words in these letter that you dawnt know the maining ov, I darsay thole Tosswill wid tellee all bout et. Ax en.

Yours trewly,

DEVONIAN.



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FOR those who wish to receive distant Broadcasting on Head Telephones, and to whom cost is an important consideration, we recommend the Ethophone Popular Model. This is a highly efficient long-distance Receiver which with practice will receive many, if not all the British Broadcast Stations in most localities on the usual type of outdoor aerial.

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LE CARNAVAL.

The following talk will be given at London Station, by M. E. M. Stephan, on Tuesday, March 11th. It is printed here in French so that readers of "The Radio Times" may follow the speaker word for word. In this way, listeners will be enabled to correct any errors of pronunciation, and to see exactly how French words that are unfamiliar to them are spelt.

Le Carnaval c'est proprement la période qui va du jour des Rois au mercredi des Cendres, et pendant laquelle se donnent les fêtes et les divertissements de l'hiver. Dans un sens plus restreint on appelle Carnaval les trois jours gras (dimanche, lundi et mardi), qui précèdent immédiatement le mercredi des Cendres. Celui-ci est, comme vous le savez, le premier jour du Carême.

Pendant ces trois jours ont lieu les dernières fêtes du Carnaval—travestissements, bals masqués, etc.

Il est très difficile de trouver à quelle époque précise remontent ces masques ou mascarades, mais tout semble indiquer que le Carnaval ne serait autre chose qu'une imitation, ou peut-être aussi un reste, des anciennes fêtes populaires des Romains, telles que les Bacchanales, les Luperciales et les Saturnales.

Au moyen âge nos pères célébraient deux fêtes qui rappelaient un peu celles des Romains: c'étaient la fête des fous et la fête de l'âne.

Les masques primitifs devaient être assez gênants à porter, car ils se faisaient d'écorce de bois, de terre et de toile. Je ne vous apprendrai rien en vous disant que les acteurs grecs employaient des masques pour jouer leurs comédies et leurs tragédies.

Au moyen âge on s'en est servi à tout propos: même dans les fêtes religieuses. Il suffit de lire dans les Chroniques de Froissart la description des fêtes données à l'occasion du mariage du Roi de France, Charles VI., avec Isabeau de Bavière, pour se rendre compte de la popularité des fêtes travesties.

Les mascarades du règne de Louis XIV. sont restées fameuses. A l'époque du Carnaval des milliers de personnes parcouraient les rues à pied, à cheval, ou sur des chariots décorés, et peints de toutes les couleurs. Tous ces gens, déguisés et masqués, habillés de vert, de rouge, de jaune et de bleu, la tête coiffée d'un bonnet à sonnettes, profitaient de la licence du Carnaval pour faire avec effronterie la satire publique des mœurs et des abus du temps. Tout cela était accompagné de bouffonneries, et de scènes grotesques dont la foule riait aux éclats.

Un poète de l'époque, Loret, nous a laissé dans sa Muse politique, une description des mascarades de 1665.

"Mardi, multitude de masques,
Qui ridicules, qui fantasques,
Les uns ressemblaient des Chinois,
Des Margajats, des Albanois,
Des amazones, des bergères,
Des paysannes, des harengères,
Des Clercs, des sergents, des bandets
Des gorgones, des farfadets,
Des vieilles, des saintes n'y touches
Des Jean Doucets, des Scaramouches."

Aujourd'hui il faut aller à Rome, à Venise ou à Nice pour voir le Carnaval dans toute sa splendeur. A Paris nous avons la procession du "bœuf gras" le dimanche, le lundi et le mardi qui précèdent le Carême. Sans cette procession les fêtes parisiennes manqueraient un peu d'animation. Elle

nous fait penser immédiatement à la marche triomphale du "dieu-bœuf Apis" que les Egyptiens adoraient.

Les rues offrent un spectacle inoubliable. Avec des cris et des clameurs, la foule s'écrase sur les trottoirs pour voir passer le cortège. Et ça en vaut bien la peine: bannières au vent et musique en tête la boucherie parisienne s'avance dans toute sa splendeur; l'homme des cavernes convoie, Vénus accompagnée de ses Nymphes, Saturne donne sa main à une Mousmé japonaise pendant qu'un Mandarin chinois aide Bacchus à grimper sur son tonneau; l'antiquité, le moyen âge et les temps modernes sont là côté à côté, se souriant et fraternisant avec une tendresse touchante. Enfin voici le "bœuf gras" orné de bandelottes et de fleurs, flanqué de ses deux sacrificateurs et de sauvages armés de haches, il poursuit d'un œil tranquille.

"Ce songe intérieur qu'il n'achève jamais."

La promenade finie, il sera dirigé sur l'abattoir où il attendra, en ruminant, ses infortunés compagnons. Ceux-ci après avoir été promenés triomphalement par les rues le lundi et le mardi gras, viendront le rejoindre, et tous trois, bêtes de prix, et morceaux succulents verront leurs jours se finir sur la table des gourmets.

Voilà, je l'espère, un bel exemple des honneurs de ce monde! "Sic transit gloria mundi."

WATCHMAKERS BLESSING WIRELESS.

"EVERY new wireless enthusiast is a customer for me," said a repairing watchmaker to a writer in the *Daily Chronicle*. On being asked why, he said the time signals were responsible. It seemed that the listener began to put all the household clocks right when the time signal came through.

Now, clocks are delicate instruments, and alteration of hands is frequently done backwards instead of forwards; while striking clocks are not meant to be altered any way.

"But," ended the watchmaker, "the synchronized clock will no longer be a novelty. It will not be long before someone puts on the market a wireless clock without works. The hands will be attached to a coil that will receive the waves from Greenwich or Westminster, and every clock will then have perfect time."

WAVES AGAINST A "WALL."

AN interesting theory has been advanced by Professor Vizard, of Christiania University. He asserts that the atmosphere of the earth outside the air stratum is shut up by a wall which is a solid mass of crystalline particles of nitrogen.

It is owing to this fact, he says, that the sky has its blue colour, and the "wall" rejects wireless waves. Without it, the waves would get lost in the ether. It is very likely because of this envelope of nitrogen that a wireless message follows the contour of the earth and does not fly off from it at a tangent.

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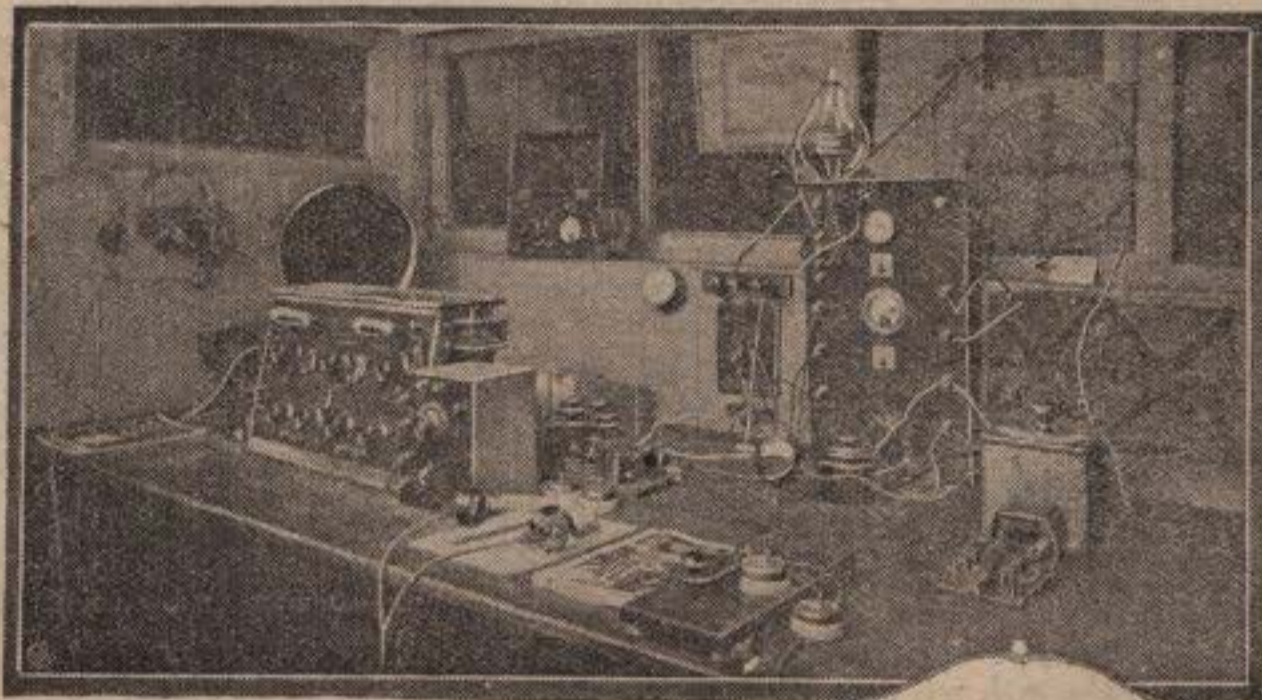
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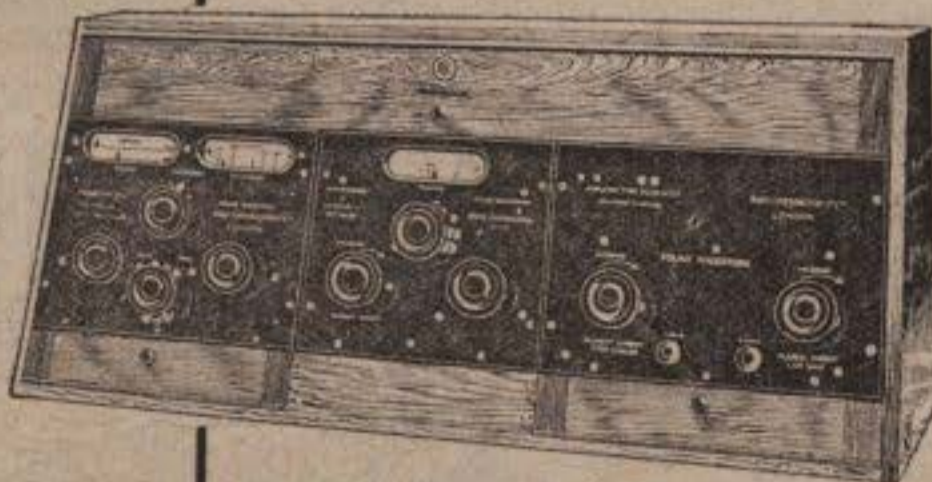
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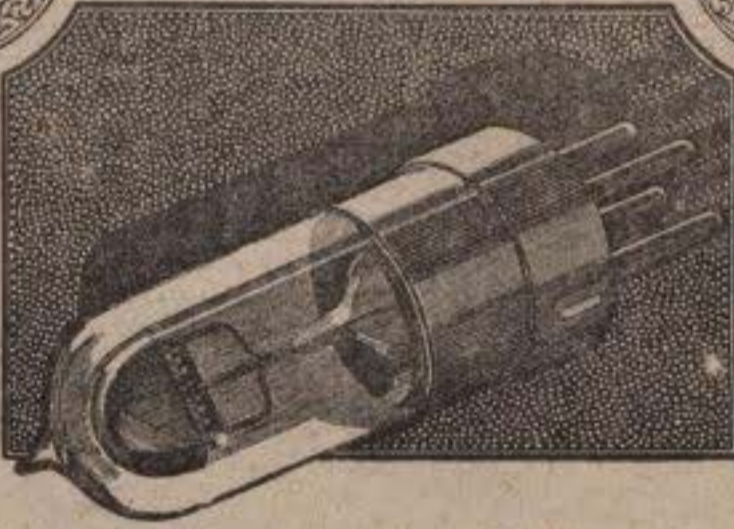


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Dear Sirs,
On receipt of your two-valve receiver, I connected same to an INSIDE aerial in our showroom and received four B.B.C. stations clearly. I also tested the set against three other makes selling at much higher prices, and yours gave much better results.

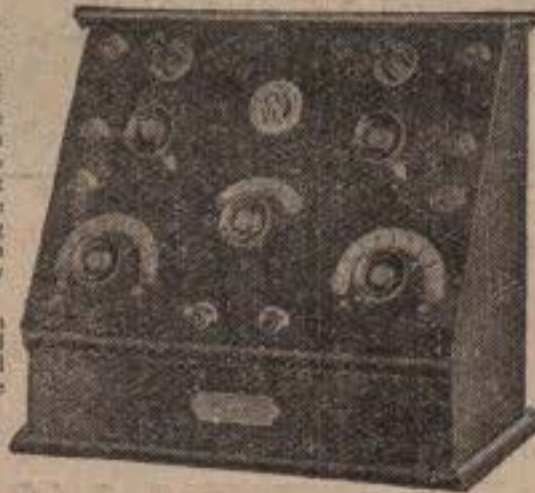
Leamabagow, Lancashire.

Dear Sirs,

I have got my three-valve set in working order and I write you a letter of appreciation on its merits. I have been able to get good results from all the B.B. Stations, being able to tune out Glasgow easily to get other stations. I also had the pleasure on Sunday morning last of receiving very clear telephony from the Western Electric Company's Station at New York, AMERICA.

The transmission lasted from 3 a.m. to 6.15 a.m., and I heard music and speech very clear and distinct, also the hand-clapping after the dance items.

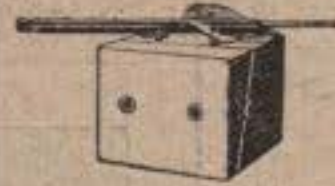
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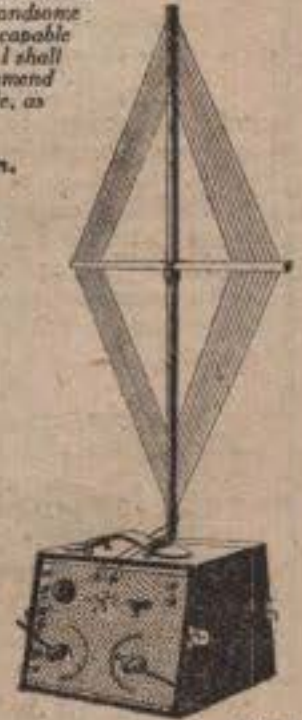
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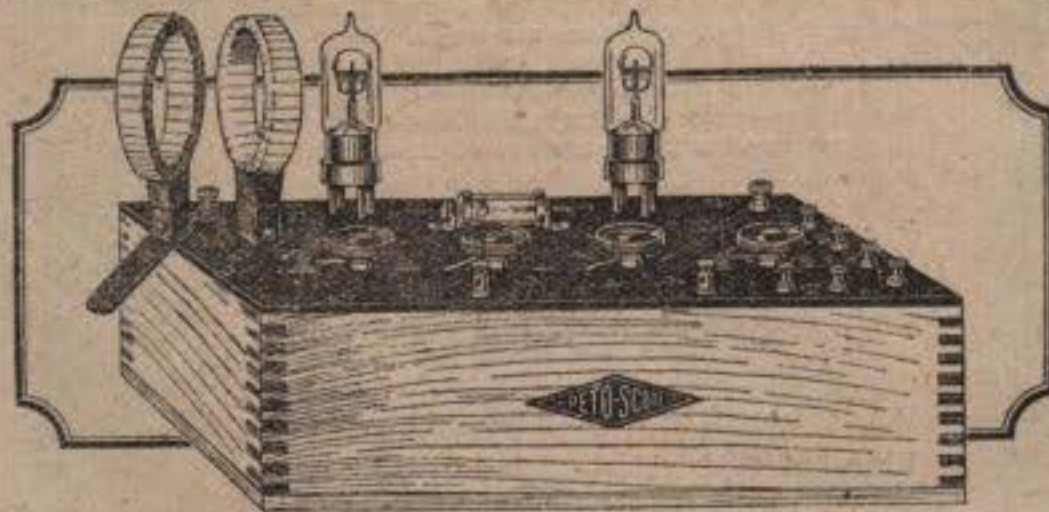
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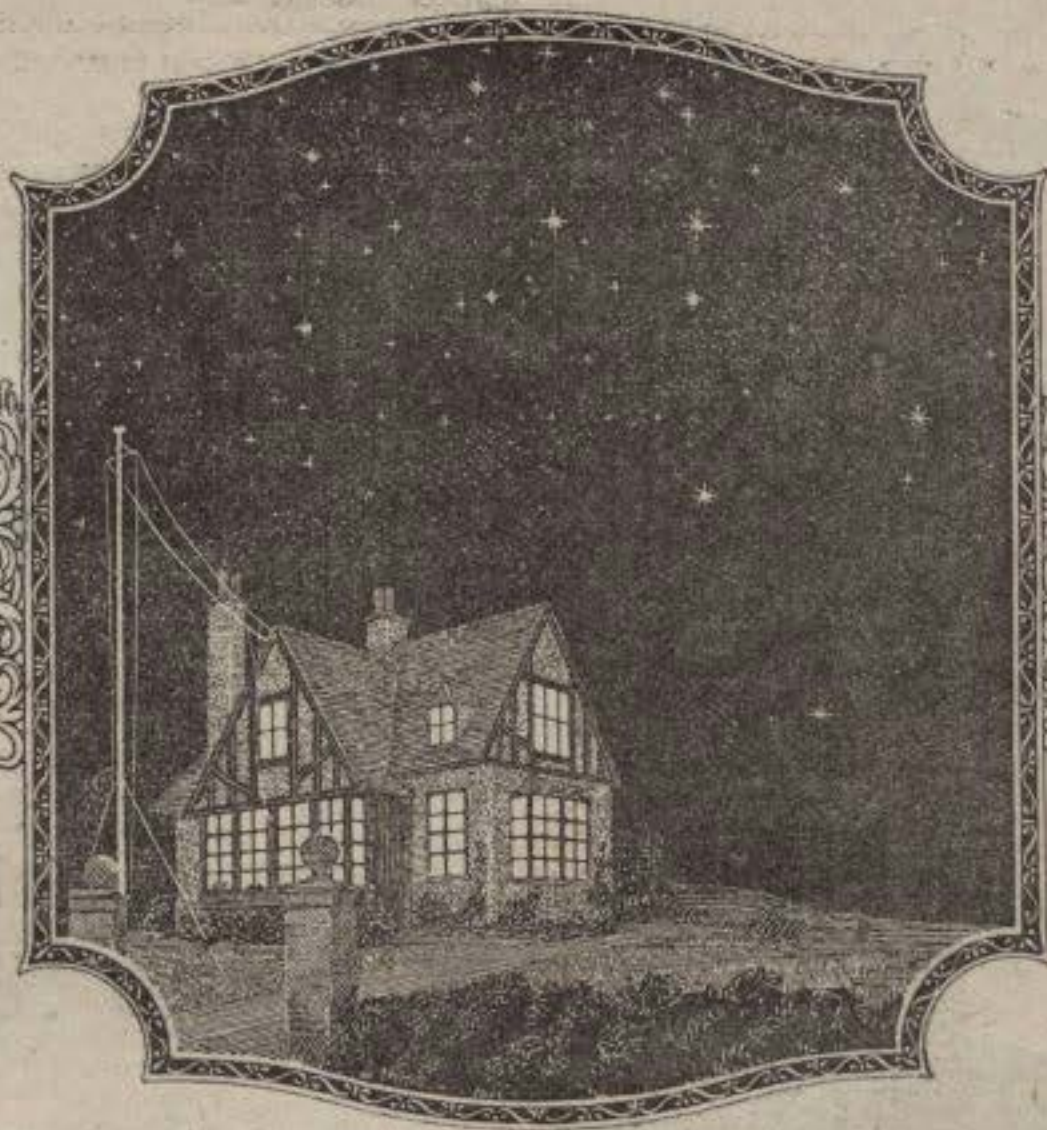
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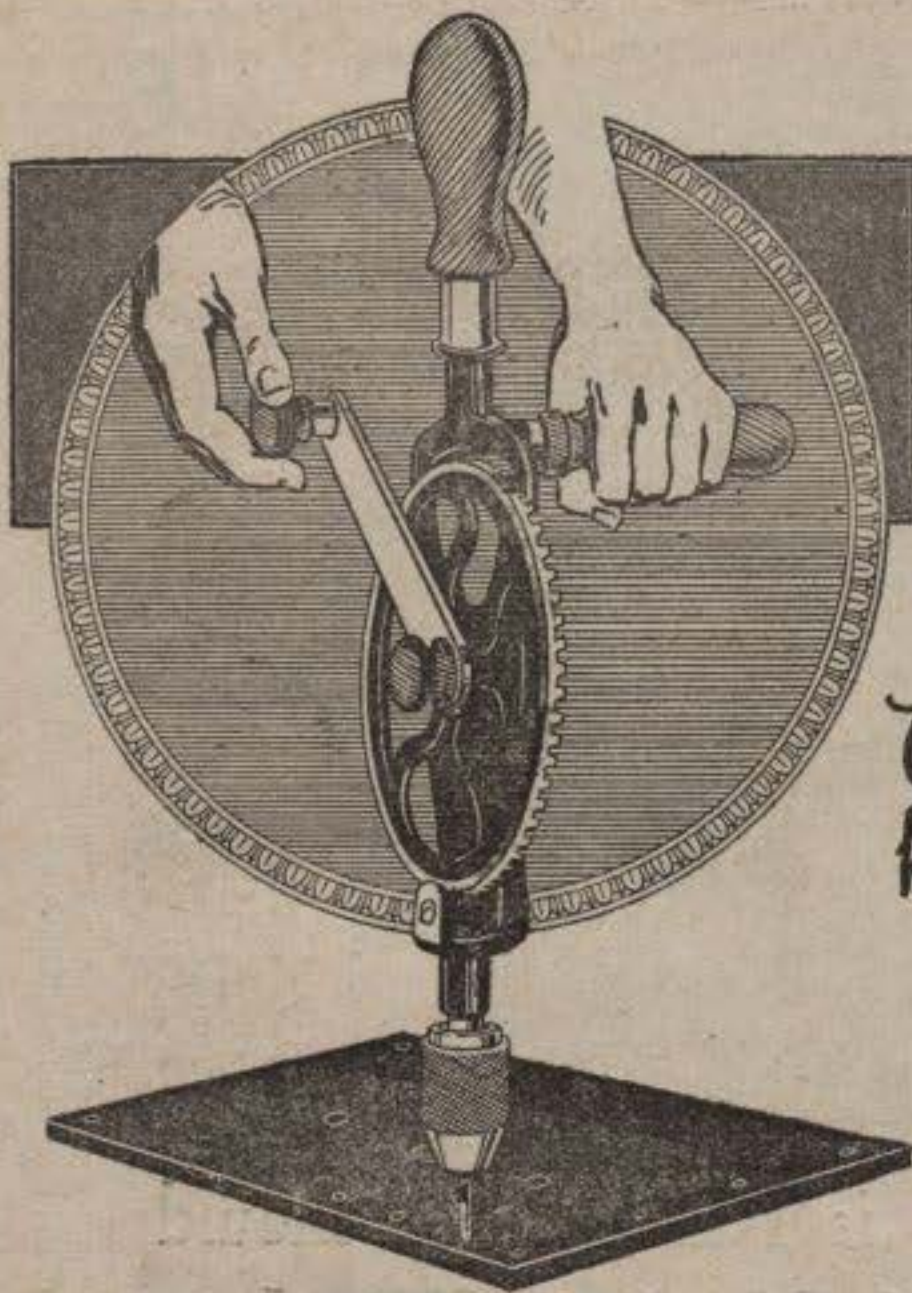
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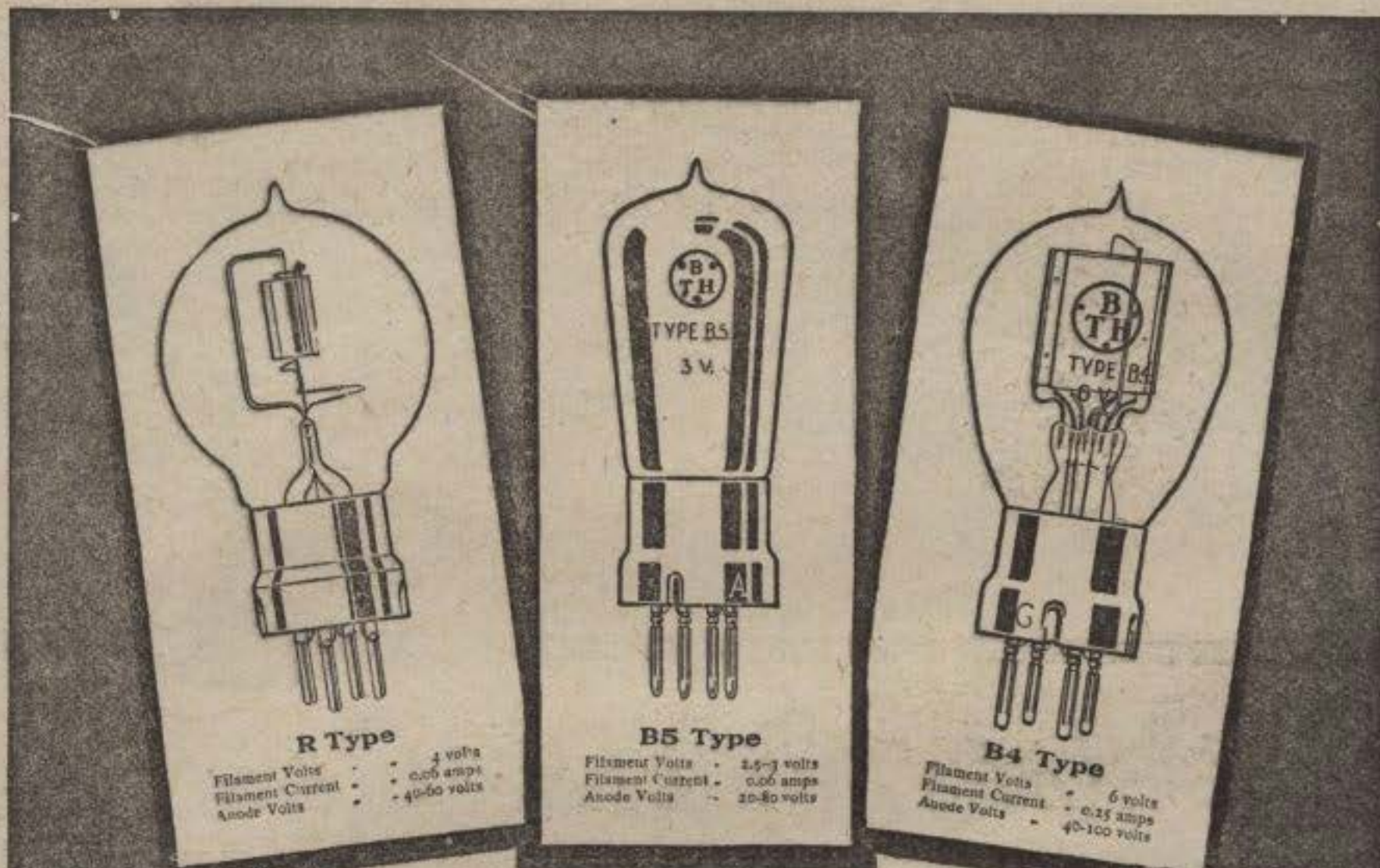
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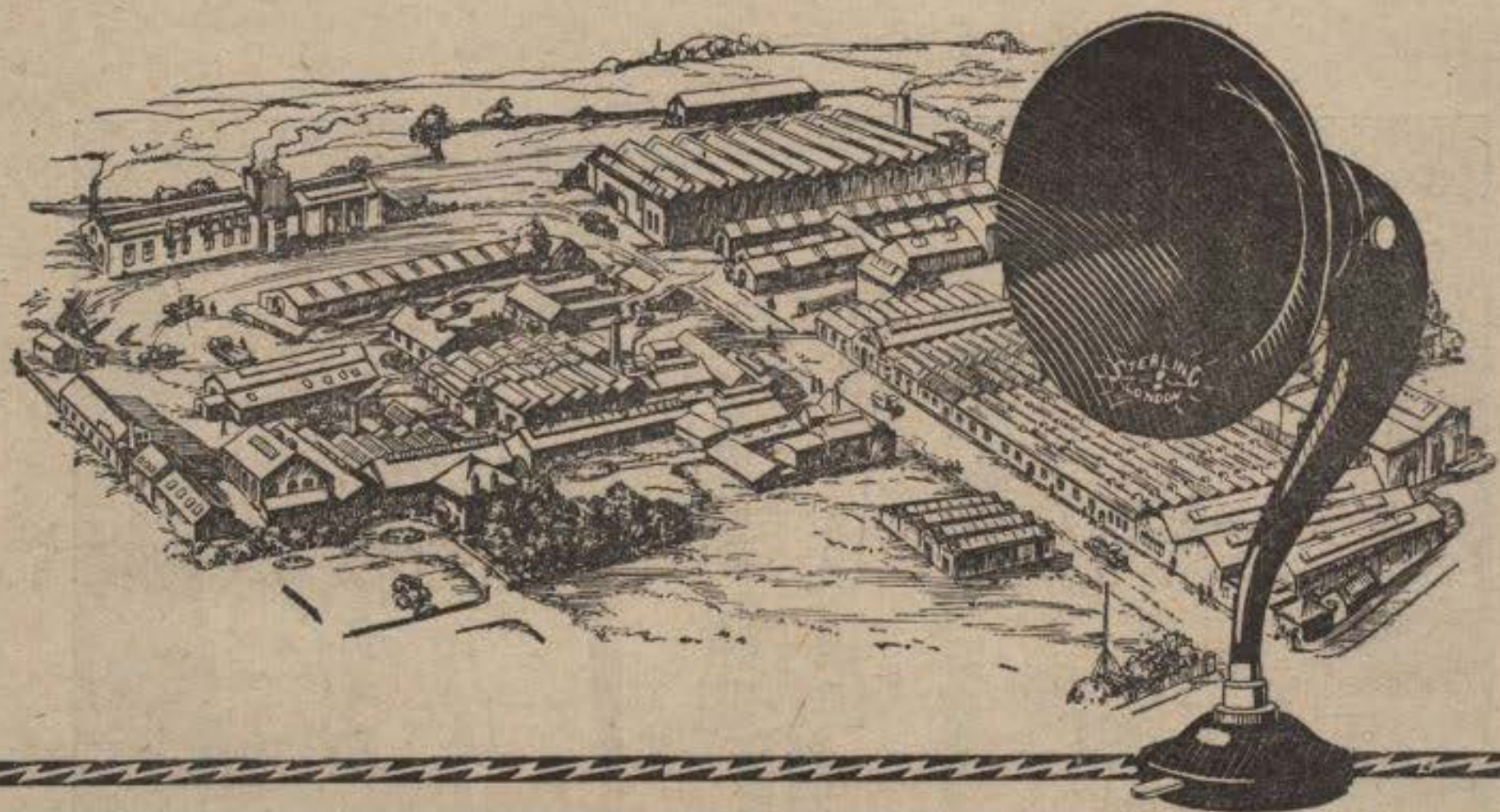
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