



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 16th.

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THE LURE AND FEAR OF BROADCASTING.

By Wilfred Whitten ("John o' London").

MORE ABOUT THE BIG STATION.

By P. P. Eckersley.

NEWCASTLE CALLING!

By Arthur R. Burrows.

OFFICIAL NEWS AND VIEWS.

WILL INSECTS BROADCAST?

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

What is Our Policy?

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

THE Editor invites me to contribute a statement on B.B.C. policy. I do not know if there is more in the suggestion than meets the eye, but whether there be or not, it is an amazingly complex subject to attempt to discuss in a brief article.

To begin with, there are many radically different lines of activity which are being developed, and there may have to be a special policy in each. To go further back, and to make the matter still more involved in a concern such as the B.B.C., where progress is rapid (this, of course is comparatively speaking, and does not emanate from a spirit of complacency), situations are continually changing, and even particular policies must also be, at any rate, to some degree, modified by new circumstances, and groups of circumstances, which are evolved by these changes, by such factors as increased financial resources, and by such contributory elements as technical improvements, and by the opening up of new opportunities. It is not only impossible, but also highly inadvisable, to legislate for long in advance.

I am not to be taken as formulating an opinion to the effect that the B.B.C. has no policy. Rather than that, one might prefer to hear it suggested that it has too many. I am only endeavouring to make it plain that there are extreme difficulties and delicacies in complying with the Editor's suggestion. If in the course of this contribution I can sufficiently collect the mass of standards, principles, aims and so on, to come to the point in my writing in which it appears wise and relevant, and sufficiently embracing to say this now is in effect B.B.C. policy, then I ask you to regard it in the light of the inconveniences indicated above, and to remember that it must be capable of more interpretations.

Another point occurring to me is that since

misconstructions can be placed on the most innocent utterances, with a consequent result of unwarranted and unreasonable suspicions, the wise man is he who lets actions speak instead of words. Wireless is still so new, the potentialities of broadcasting so immense, that time is required for many existing opinions and interests to become used to this new power which has sprung up, time to adjust their views. This applies to individuals and concerns.

There is a right and a wrong way to deal with suspicions, irrespective of their cause, their strength and their rationality. One may be absolutely convinced that one's own ideas if carried out will not in any sort of way interfere with somebody else's projects, but it is often inadvisable to proceed full blast with the execution of those ideas in their full significance; equally inadvisable often even to indicate what they are. A gradual advance often gets further in the end than a furious onslaught. A great deal of opposition may be raised if it be known that breaking fresh ground is contemplated. On the other hand, to move comparatively slowly, to give the other man, or the other concerns time to adjust their outlook, to assimilate themselves to new conditions, to give them the opportunity of persuading themselves that they really are not going to suffer in any way, that is the wiser way to move.

It may be in a few cases that if they stand absolutely still they will, in some respects, find themselves prejudiced, but the adjustment and the assimilating process should enable them to cater for the new conditions, and to benefit from them.

It is our particular desire that we should not conflict with existing interests; we have avoided as far as possible the semblance of so doing; we believe that broadcasting is an encouragement and a supplement to many such.

(Continued overleaf in column 3.)

A Mystery Song of Scotland.

The Story of "Coming Thro' the Rye." By A. B. Cooper.

ONE of the best-known and most frequently heard of Scottish songs is "Coming Thro' the Rye," for almost every great soprano of the last sixty years has had it on her encore list. Its pretty sentiment and sly humour, its air of innocent coquettishness, make it permanently acceptable to audiences, whilst its musical setting, so characteristically Scotch, gives even the greatest prima donna opportunity for her skill, despite its simplicity.

Yet this very popular song is included in the long list marked "Anonymous." Nobody seems to know who wrote it. The version now invariably sung is given in Charles Mackay's "Book of Scottish Song," and is headed: "New Stage Version." By this time even this version is pretty old, for the book was published nearly seventy years ago, and how long it had then been in existence seems to be doubtful. Chappell says that "Coming Thro' the Rye" was first sung in a Christmas pantomime in London, in 1795 (five months before Burns died), but it was called "If a Body meet a Body Going to the Fair."

Scratched on a Pane of Glass.

It is evident that scores of new verses might be started in which a "body" might be represented "coming," or "going" to, or through, or from all sorts of places. For instance, it has been proved that Burns scratched a stanza of a similar song on a pane of glass at Mauchline, in the form:—

"Gin a body kiss a body coming thro' the grain,
Need a body grudge a body what's a body's ain?"

and this lyrical adaptability has led to all manner of alterations and versions—of which at least half a dozen are in existence.

What, and how old, the original was is difficult to say, but Charles Mackay, who was an authority on such matters, gives the following as the "old version, as altered by Burns":—

Coming through the rye, poor body,
Coming thro' the rye,
She draiglet a' her petticoatie,
Coming thro' the rye,
Oh, Jenny's a' wat, poor body,
Jenny's seldom dry;
She draiglet a' her petticoatie,
Coming thro' the rye.

Gin a body meet a body
Coming thro' the rye;
Gin a body kiss a body,
Need a body cry?
Oh, Jenny's, etc.

Gin a body meet a body
Coming thro' the glen;
Gin a body kiss a body
Need the world ken?
Oh, Jenny's, etc.

Now, in this version, which is, in all probability, much nearer the original than the one now sung, and of which some unidentified lines are by Burns, we are met with a queer question which has, from time to time, excited controversy. Is there, or is there not, a streamlet—a tiny rill or burn—in Ayrshire, known as the Rye, or, alternatively, is the word "rye" minus its initial capital, ever applied in Scotland to a small stream, or the ford across a stream?

Both these claims have been made, and the reference, in the version above, to Jenny's petticoat, which she "draiglet," and, in consequence, got "a' wat," lends a colourable

probability to the theory. Moreover, there is a certain poetic unity in the older version, as witness: Jenny's feet are already bare, innocent of hose or shoes, and she has kilted her skirt to paddle across the burn. She is supposed to be quite oblivious of the fact that a "laddie" is also in the act of crossing from the other side. He may, indeed, have taken her by surprise, by dashing in just as she reached the deepest spot, and, in her surprise and excitement, taken thus at a great disadvantage, she not only yields to his kisses, but lets go her skirt, and so gets "a' wat, poor body."

A Sly Remark.

Even the "glen" need be only a continuation of the same episode, for burns run at the bottom of glens, and the "laddie" probably turned back with the "lassie," and kissed her at least once again on the way home! The sly remark that "Jenny's seldom dry" is a little obscure, but it might mean that Jenny took to haunting the "rye," in the seldom-disappointed hope that her "laddie" might repeat his surprise.

However this may be, by the time the version now invariably sung came into being, and however Burns himself regarded the setting of the incident, or its original anonymous composer either, the world had made up its mind that "rye" meant the "feed" which the farmer grows in his fields, and that the meeting took place in the middle of the narrow path traversing the high summer growth. That is the picture which the world has taken to its heart.

When Will Insects Broadcast?

The Ultra-Microphone and Its Wonders.

IT has already been announced that nature's noises, the sounds of the woods and hedge-rows, are to be broadcast. Is the time near at hand when listeners will receive from the B.B.C. "conversations" from the insect world?

Dr. Phillips Thomas, of the Westinghouse Electric and Manufacturing Co., has perfected a device, called the ultra-audible microphone, with which it is possible to tune in on the waves of intercommunication between animals, insects, and other inhabitants of the air, land and sea, and make audible the signals transmitted on the exceedingly short wave lengths which, as scientists believe, are their medium of communicating with one another.

"Conversations" with Bees.

If the inventor substantiates his assertion that the ultra-microphone will respond to any vibrations of the ether, no matter how rapid, it may be possible for us to have "conversations" with ants and bees, and with creatures even smaller than these, as it is thought that insects, etc., are equipped by nature with devices that are somewhat similar to those used for radio communication by man after years of labour.

Scientists have been for some time convinced that a vast multitude of sounds exist above the audible range; but, up till now, the limitations of our senses have prevented our learning of them. Now, however, by the development of a sensitive electrical device employing an entirely new principle, Dr. Thomas has made possible the study of many sounds too high in pitch for the human ear.

The new ultra-audible microphone will, at any rate, settle this question of animal communication, as this device is affected by any sound,

What is Our Policy?

(Continued from the previous page.)

We have made overtures to those who feared otherwise. But we cannot allow the service to be kept back and to be prejudiced because of opposition or nervousness. We, too, fully realize the duty to that vast number of listeners which is inherent to our existence. Further, it is known that such numbers are not to be denied that which they desire to have.

* * * * *

The more I write, the further I find myself hindered from enunciating an empirical policy. If, however, I were suddenly assailed by one who said that our Company had no policy, I should have a very ready reply, if rather lengthy. I should then tell him that his statement and my reply were almost equally absurd, and ask him on what particular line of our activities he was desirous of hearing a statement of policy.

* * * * *

There is never any satisfaction possible for us, for there is always so infinitely more to do than has been done, and such better ways of doing it. Remember the appalling difficulties of catering for everyone at once and every variety of taste. To entertain, to interest, to enlighten, in all these ways to bring the very best of everything and to spare no effort to do it, to the greatest possible number; to aim always at the highest standards in every line of achievement in whatever direction it may be; to exert our every endeavour to secure that the broadcasting service is looked to as giving the best that there is; that the amusement or instruction it provides may be as universally acceptable as is possible to young and old. I wonder if I have, after all, enunciated our policy?

* * * * *

no matter how much above the range of the human ear it may be. It, therefore, only remains for scientists to find out what the sounds mean.

No one can quite tell what the ultra-audible microphone will bring us, but it bids fair to revolutionize our ideas on many matters. Sound, of course, consists of air vibrations. When the rate of these vibrations is slow, we hear a deep bass-note, when the vibrations are at the rate of 256 times a second, we hear a note called middle C. At 20,000 vibrations per second the sound has passed beyond the reach of human hearing. The normal person is in the same relation to these last as is the stone-deaf man to sounds audible to the ordinary man.

It is likely that engineers will soon begin the study of the ultra-audible world, but in all probability they will confine their attention to the more immediate practical subjects of importance that are found in the problems of broadcasting. Other problems connected with this new invention will probably be left for pure scientists to unravel.

Nature's Own Wireless?

Does the idea of future spoken intercourse with animals and insects seem so very impossible? Though it may seem improbable, it is a well known fact that there are certain fishes and insects which are able to generate internally enough electric current to produce a light, and give shocks strong enough to injure. It is not unlikely, therefore, that with this power insects may utilize their highly sensitive antennae (with which we know them to be equipped) for purposes of communication at a distance, as well as for guarding against objects of danger in their paths.

Radio and the Stage.

Possibilities for Playwrights.

EVERYONE must admit that the much-abused telephone has been most frightfully useful to the drama. In return, dramatists have done their best to bring up the telephone in the way it should go, and show it what it can do when it tries. The stage telephone service is easily the best in existence; it puts you through to the right number almost before you have finished asking for it, and it does not give you any back answers. And when it wants to call you up, it waits for the precise psychological moment when you will be ready for it, instead of clamouring for you when you are in the bath, or kissing good-bye at the gate.

I have known even bold, bad stockbrokers moved to tears by the beautiful behaviour of the stage telephone.

The Playwright's Friend.

As the playwright's friend, however, I fancy broadcasting is going to run the telephone pretty close. I believe the listener has already appeared on the stage in a subsidiary sense, but the full possibilities of radio in dramatic construction have yet to be realized.

Still, if it does nothing more than give stage characters fresh excuses for going off or coming on, the jaded dramatist will be well justified in blessing the man who invented it. For example:

HERO: "I must leave you for a moment while I get the 10.30 time signal." (*Exit. The Vamp laughs softly, and proceeds to steal the plans of the new Government tin opener.*)

Or

VILLAIN (*as the Heroine enters, surprising him in the act of dopping the canary's drinking water*): "Curse you! What brings you here?"

HEROINE (*terrified*): "I only came to listen to Uncle Caractacus."

VILLAIN: "You lie. Uncle Caractacus is not on duty to-day. It's Uncle Jeff. You are spying. You know all. Ha!" (*Kills her and discovers that he has got the date wrong and that it is Uncle Caractacus after all. Curtain.*)

Strong Drama.

Take the case of the wealthy old man who refuses to die so that his good-for-nothing heir can inherit his hoard of Russian roubles. On the contrary, the old boy insists upon enjoying life and listening to John Henry. Nothing easier for the sinister son than to fiddle about with the six-valve receiver and let off a screech which shatters the ancient's ear-drums and afflicts him with prompt heart-failure. No nasty, messy traces. Probable verdict of manslaughter against John Henry. Strong drama, that.

But we have not finished. The whirligig of wireless brings about its revenge. Years have passed. The sinister son, now getting a bit hoary himself, has staked the whole of his ill-gotten gains upon a single throw. No one else in that gay and gilded throng of listeners has any suspicion as to what is going on behind that grim, saturnine countenance and Chocka-del-Blocka cigar.

The Voice of 2LO.

The news bulletin is coming through—bad news. They little guess that he is the cause of most of it. Ha! The market reports. He puffs a little harder at the Chocka-del-Blocka. Heavens! What is that? . . . "Bangalore Bananas—2½. And only yesterday they were 109½. Something has happened. Someone has found him out.

The rest of the company group themselves according to stage directions about the stricken figure lying in a crumpled heap beside the smouldering Chocka-del-Blocka. From the loud speaker comes the unimpassioned voice of 2LO . . . "Barometer readings at 6.0 p.m.—London 30.14, Bournemouth . . ." Curtain and cheers!

DUDLEY CLARK.

Official News and Views.

Gossip About the B.B.C.

Education by Wireless.

The Educational Advisory Committee which has been set up in Glasgow to investigate the possibilities of broadcasting in relation to education has, as its chairman, Sir C. J. Cleland, chairman of the Glasgow Education Authority. It consists of Professor Howe, of the University; Dr. H. F. Stockdale, director of the Technica College; Mr. John Clark, director of Education; Mr. Neilson and Mr. Douglas, of the Headmasters' Association, and Mr. Henderson, director of the College of Art.

The Committee is working with great enthusiasm, and it is pleasing to learn that the Glasgow Educational Authority has agreed to assist schools in getting wireless equipment. The Committee hope to arrange special lectures during school hours on such subjects as Scotch history, art, and musical appreciation. The object is not to replace the ordinary school curriculum, but to supplement it.

Monthly Church Services.

Another Committee has been formed in Glasgow with the object of assisting the development of broadcasting church services and religious addresses. It consists of: the Rev. Professor Milligan, Moderator of the Church of Scotland; the Rev. Dr. White, Barony Parish; the Bishop of Glasgow; the Rev. Dr. E. T. S. Reid; the Rev. P. D. Thompson, Kelvinside U.F.; the Rev. Dr. Woodside, Woodlands U.F.; the Rev. A. C. Hill, Elgin Place Congregational, and the Rev. W. Newman James, St. John's Wesleyan. It is hoped to add to this Committee the services of a Roman Catholic member.

Arrangements are being made for the broadcasting of one entire church service each month from Glasgow, outside the regular church hours.

Talks You Should Hear.

This week two talks of importance and wide interest are to be broadcast from London to all stations. Sir William Bragg, K.B.E., F.R.S., is to talk on "The Atoms of Which Things Are Made." This will take place on the 17th inst. at 9.15 p.m., and those who listen will hear a very delightful lecture. Sir William Bragg has the rare ability to give scientific lectures in an entertaining manner whilst yet retaining their scientific value.

Listeners will be well advised to hear this talk as well as that to be given on the 21st inst. at 7.30 by Sir Eric Drummond. His subject will deal with the work of the League of Nations.

Sir Walford Davies on Music.

On April 4th the first of a series of educational experimental talks will be given by Sir Walford Davies, Director of Music at the University of Wales. His subject will be Music, and will probably have appropriate illustrations.

Plymouth's New Station.

Plymouth Relay Station will be opened on the 28th March. The ceremony will probably be performed by the Lord Mayor of Plymouth.

Distinguished Broadcasters.

On March 26th at the banquet of the African Society the speeches of Prince Arthur of Connaught, ex-Governor General of South Africa, and of Lord Buxton, former Governor-General of South Africa, will be broadcast.

In Grateful Remembrance.

Flying-Officer S. W. Smith, who was killed in the tragic flying accident at Biggin Hill in the early days of the month, was a wireless enthusiast. He rendered much assistance to our engineers during their Transatlantic tests. On the Saturday previous to his death, he was present with Capt. West at Biggin Hill during the reception of the American concert that was broadcast to all stations.

IT is not always easy to trace the effect that broadcasting has upon the public appreciation of music, but if a letter we have received from a correspondent at Chiswick is typical of what is happening, then the music trade will soon regard broadcasting as a very valuable ally. Writing to us the other day, he stated that in the course of three weeks he had "purchased no less than seventeen pieces of music, as well as several gramophone records, after having heard and enjoyed them on the wireless."

Appreciated French Talks.

Mons. Stephan, who delivers the French talks from 2LO to all stations, was chosen by the Institut Française for this work. He writes these talks himself, and from the increasing number of letters which he is receiving from listeners there can be no doubt that they are much appreciated. He tells us that one which he especially cherishes is from an old lady of ninety years of age living at Newcastle-on-Tyne.

An Important Appointment.

Major A. Corbett-Smith, who has rendered distinguished service as Station Director at Cardiff is to be transferred to headquarters staff in London. His wide knowledge and experience will be placed at the disposal of the Programme Department, and the wider scope afforded him will undoubtedly result in general programme development.

Broadcasting Encourages Opera-going.

A correspondent writes to inform us that after listening to the broadcast performances of the B.N.O.C. in May last, his interest was awakened in such music, with the result that he had witnessed the following operas in the season which has just concluded: *Aida, Madame Butterfly, Valkyrie, Faust, Mastersingers, Cavalleria Rusticana, Pagliacci*. So determined was he to see what previously he had heard, that he took out one share in the B.N.O.C. in order to obtain priority in seats.

If, he continued, we wish to substantiate his statements, he suggested that we should approach the Secretary of the B.N.O.C. for verification. We do not, however, dispute his statement, as we have evidence that many others have also been induced to witness operatic performances as a result of first listening to them.

Manchester Symphony Concert.

A Symphony Concert of British Music is to be broadcast from Manchester on Thursday, March 27th. The programme is impressive, and will, undoubtedly, meet with wide approval, particularly in the North. It includes the first performance of the Overture "Comedy of Errors," by Eric Fogg, conducted by the composer. For the other items the augmented orchestra will be conducted by Mr. Hamilton Harty. Elgar's "Cockaine" overture and Liszt's Hungarian Fantasy for piano and orchestra, with Mr. Maurice Cole as pianist, will be part of the programme on that night.

A Quick-change Instrumentalist.

Miss Carmen Hill, one of the most artistic of British singers, will be broadcasting from 2LO on Sunday evening, March 16th. The same evening Mme. and Mons. Couturier, who play instrumental duets, will be giving an interesting programme. Mons. Couturier is an artiste who can play equally well the violin, flute, clarinet, and saxophone. Although his audience will be unable to see him, he will during his performance rapidly be changing over from one to the other of these instruments, whilst his wife will be playing the violin in their first item.

IMPORTANT TO READERS.

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.

"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.

THOSE "HOWLS."

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.

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

ALTERATIONS TO PROGRAMMES, ETC.

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

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YOU CAN NEVER TELL.

YOU never know where you are with wireless. You may rig up the finest aerial in the world and get very poor results because you happen to live in a blind spot; or it may happen that your own neighbourhood is particularly good for reception, in which case you will get splendid results with apparatus that has really no right to work at all.

It seems to me that so far as powerful signals from stations that are not very distant are concerned, a receiver that is only moderately efficient will give pretty well as good results as one which is made with the most extreme care. But it is when you get on to the really long-distance stuff that quality begins to tell its tale.—*Amateur Wireless.*

Items in the Programmes.

Described by Percy A. Scholes.

MANCHESTER, SUNDAY AFTERNOON. CLOSING SCENE FROM WAGNER'S "THE DUSK OF THE GODS."

RUIN has fallen. Siegfried is dead. So is his rival Gunther. Brünnhilde, daughter of the Gods, stands in the centre of the stage absorbed in the contemplation of the body of Siegfried. She orders that mighty logs be piled upon the Rhine's bank, and that her horse be brought—Grane, the Valkyrie steed upon which she has been wont to carry to Valhalla the bodies of heroes killed in battle.

The pyre is raised; women decorate it with coverings and flowers. Brünnhilde declaims Siegfried's virtues, and deplors his spurning of her, into which he had been betrayed by the guile of his enemies. She sings of the eternal purpose she sees beneath these dark events. She draws from Siegfried's finger the ring, made from the Rhine Gold, which has brought upon them all the curse. She puts it upon her own finger, and turns to the pyre upon which Siegfried's body now lies. She takes a torch from one of the men-at-arms and casts it upon the pile, which flares up. She mounts her steed and with the cry, "Siegfried, Siegfried, Brünnhilde greets thee in bliss," leaps into the flames.

The flames burst forth, the onlookers shrink back in terror. The hall is alight. All is destroyed. The Rhine overflows. The Rhine-maidens appear in the wave. They regain the ring. The Rhine sinks back into its bed. In the glowing sky is seen Valhalla, the abode of the Gods—also in flames. The Gods themselves perish and the curtain falls.

"THE GOOD HUMOURED LADIES."

A play of Goldoni (1707-93) was turned into a "choreographic comedy" by Massine. To fit it with music, piano pieces by Domenico Scarlatti (1685-1757) were arranged for Orchestra by Tommasini (b. 1880). And all this was performed to us in London by the Russian Ballet.

The score of this work (light-handed, pleasant stuff) is entitled "Five Sonatas of Domenico Scarlatti, arranged as a Suite." The movements are—I, *Very quick*; II, *Quick*; III, *Rather slow*; IV, *In a dance style*; V, *Very quick*.

BRAHMS' SECOND SYMPHONY.

Pay it the compliment of careful listening, which it demands and deserves!

There are four Movements.

I. *Quick, but not too quick.* This Movement is graceful and flowing. There are two main tunes—(a) the one which appears at the opening, as a duet for two Horns, and (b) the one which appears a little later as a duet for Cello and Viola. Out of these the Movement grows.

II. *Slow, but not too slow.* This is meditative. It is somewhat complex in its structure, and calls for sympathetic listening if its beauty is to be realized.

III. *Moderately quick, and graceful.* It begins with Oboes, Clarinets, and Bassoons—alone, except for the Cellos, plucking arpeggio passages. So far, we have a sort of quick Minuet, 3 in a bar, but a quick passage, 4 in a bar (it begins for Strings alone, as a contrast to the preceding Wind alone), soon follows. Out of these two happy little Tunes the Movement is largely made.

IV. *Quick and spirited.* A long-breathed swinging tune for Strings opens this. The second main tune is also for Strings; it can be recognized by its entering in Strings alone, rather slowly, with a syncopated (i.e., rag-time) repetition of a note. Out of these two chief Tunes the Movement is largely developed.

BIRMINGHAM, SUNDAY.

MOZART'S "JUPITER" SYMPHONY.

Somebody thought that this Symphony possessed lofty, god-like qualities, and so gave it the nickname it now always bears—and no inapt one! It is scored for Flute and Oboes (no Clarinets), Bassoons, Horns, Trumpets, Kettle-drums, and Strings. It is all uninvolved, a characteristic example of Mozart's clarity and tunefulness. There are four Movements.

I. *Quick and lively.* At the outset what we may call three vigorous strokes of the whip by the whole Orchestra are heard, followed by a soft, gentle passage, and then more whip lashing. This constitutes the *First Tune*.

Then the music works along until, at last, it comes, in a loud emphatic way, to what we may call a semi-colon cadence, and there begins a gentle melody in the First Violins accompanied only by the Second Violins; as this continues, the Violas and Cellos, down below, quietly mimic what the First Violins are doing up above. This constitutes the *Second Tune*.

There is a little other subject matter, but these two Tunes are the main material, and out of them Mozart logically and gracefully constructs his Movement.

II. *Fairly slow, and in a singing manner.* This opens with the Strings muted, singing a lovely tune. In this spirit the Movement continues. Listen for the charming passage in which a little six-note "twiddle" is taken by various instruments in turn in this order: First Violin, Second Violin, Bassoon, First Violin, Oboe, Second Violin, Flute, Oboe, Flute, Oboe, Flute. This sort of delicate playfulness is characteristic of Mozart.

III. *Fairly quick.* A gay little Minuet, with, in one place, a delightful passage for Wood-wind alone.

IV. *Very quick.* This opens with a passage (Strings alone) in which a sober, plain-song kind of four-note theme alternates with a flippant quicker one. Observe this, and a minute later you will be interested to see how the plain-song theme is given to all the stringed instruments in turn, in the manner of a Fugue (in order, Second Violins, First Violins, Violas, Cellos, Double-basses).

BOURNEMOUTH, TUESDAY.

WAGNER'S "RIENZI" OVERTURE.

Rienzi is one of Wagner's earlier operas; it is founded upon Bulwer Lytton's novel of the same name. The Overture is a rather rowdy piece of work, but stirring.

After a few bars of Introduction, we hear, very softly, a well-shaped, rather slow tune in the Violins (*Rienzi's Prayer*). This proceeds and is soon taken up, loudly, by the Full Orchestra.

After a time, the music comes to a period, and makes a fresh start (*quick and energetic*); the Wind instruments have loud repeated chords, the Cellos and Double-basses do rapid downhill scales.

Soon after comes a very striking passage, in which the Brass alone thunder out the *Call to Arms* from the opera.

Then comes the *Rienzi's Prayer* Tune again (but quicker this time than before), and after that the *Call to Arms* again, and then a *stirring march-like tune*, at first in Strings and Wood-wind softly, but soon afterwards by all the instruments of the Orchestra, as loudly as they can do it.

Out of these tunes the Overture is constructed.

PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

Crushing!



MISS GLADYS MERREDEW.

AN entertainer who is deservedly popular at London Station is Miss Gladys Merredew. Her character studies are very true to life, and she is probably unrivalled in her own particular line. Miss Merredew relates a good story about a dramatist and a dramatic critic. One day, the former rushed up to the latter and exclaimed: "I've had a terrible misfortune! My little three-year-old son got hold of my new play and tore it all to pieces."

"Oh," replied the critic, "how extraordinary that a child so young should be able to read!"

The Prince to Broadcast.

ON Tuesday, March 18th, listeners will have the rare experience of hearing the Prince of Wales, for he is to broadcast a speech on the forthcoming Exhibition at Wembley, at the London Station on that date.

It is not generally known that the Prince is an enthusiastic listener himself, and he has had a set in constant use for some time. During the period when he was laid up after his recent accident, he spent a good deal of his enforced confinement to the house listening to the B.B.C. programmes.

An Eventful Career.

THERE are probably few wireless artistes who have had such an eventful career as has Mr. Gerald Kaye, the tenor, who broadcasts from Bournemouth. Originally educated for the Church, he gave up this idea and went to America, where he drove a horse dray in Chicago. Later, he became a chemist's assistant in San Francisco. Afterwards he was a steward on a fruit boat bound for Australia, where he stayed for a time and made fences.

Tiring of this, he obtained a position in an office in Sydney, but finding the work uncongenial, he next became an entertainer on a liner. A ship's entertainer has to sign on as a steward, and on one voyage Mr. Kaye did not get on well with the chief steward, who forced him to perform the actual work of a third-class steward for the rest of the voyage—such as scrubbing the decks, etc.

A Rare Feat of Memory.



MR. SIDNEY CHARLES.

ATENOR who is very popular at Cardiff is Mr. Sidney Charles. Besides being well known in Wales, he has achieved a reputation in America, having travelled eighty thousand miles on a singing tour in the U.S.A., and covered thirty-eight States. In 1916, Mr. Charles won the much-coveted Tenor Solo prize at the National Eisteddfod, in Wales.

While preparing for this competition he was on active service and had to study the songs in the trenches, with no accompaniment except the noise of rifles, Lewis guns, and aeroplane bombs. However, he learnt the test pieces so completely that when he was granted leave to return to Wales for the Eisteddfod, he accomplished the rare feat of singing the songs entirely from memory.

She Was Taking No Risks.

MISS EVA MOORE, the famous actress, who has lately been broadcasting, is a keen social worker, and she is fond of telling her experiences in connection with a club for London working girls in which she was interested.

"Most of the girls," she says, "were fairly regular in their attendance at our weekly social evenings, especially one lively little snub-nosed lassie with red hair and a freckled face, who rejoiced in the name of Ermyntude. Then, for several weeks running she failed to put in an appearance, and meeting her casually one day, I asked the reason.

"With many blushes she told me that she was now 'walking out' with a young man.

"But why not bring him with you?" I inquired.

"Not me!" replied Ermyntude. "You see, I ain't altogether what you'd call good-looking, and I ain't going to give any of the other girls a chance to take him away from me. I've lost two like that already!"

If the Sun Went Out!



MR. W. R. STOKES.

MR. WALTER R. STOKES, F.R.A.S., who is well known for his interesting talks on astronomy from the London, Manchester, and Birmingham Stations, on one occasion asked his hearers: "What would happen if the sun went out?" and replied that if it *did* go out, we should be at once involved in unending night and eternal frost and that all life on earth would speedily come to an end. He added that this terrible event will eventually occur—but, as it would probably be ten million years hence, there was no cause for alarm!

Mr. Stokes has had a varied career as a lecturer, and on one occasion he gave a lecture on "The Sun" to six hundred prisoners in Wormwood Scrubs Prison.

Taking the Other's "Part."

A WIRELESS artiste who was one of the very first to broadcast is Mr. David Laing, who often sings at Glasgow. Mr. Laing relates the following amusing story:—

A group of men, of which a celebrated comedian was the centre, were discussing actors, their qualities of heart and mind, and what some of them conceived to be their weaknesses.

"No matter what is said," at last remarked a non-professional, "no matter what foibles they may have, actors are always charitable."

"Charitable!" exclaimed the comedian. "You are right. I never saw one yet who wouldn't take the other's part if he got a chance."

Counting the 'Buses.

A QUARTETTE party that is always welcomed at Newcastle is that of Mme. Alec Thomson, whose soprano voice is heard to much advantage when broadcast. Mme. Thomson is well known in the North of England, and, during the war, with her husband's help, she raised large sums for the Red Cross and other charitable objects and organized many concerts for the soldiers.

Mme. Thomson relates a story of an old woman from the North who visited London for the first time. One day she was seen in the middle of a crowded thoroughfare counting the omnibuses as they went by.

A policeman asked her what she was doing. "Oh, I want a 'bus to Brixton," she replied. "I was told to wait for '50,' but I've only counted twenty-one up to now."

Hard on the Author.



MR. R. E. ANDERSON.

A FAVOURITE vocalist at Aberdeen is Mr. R. E. Anderson, whose baritone voice seems especially suited for broadcasting. Mr. Anderson told me a funny story the other day concerning a new play that turned out a dismal failure. At the end of the first act, many people left the theatre in disgust. After the second act, as the audience flocked out in greater numbers, a cynic rose in the pit, held up a restraining hand, and shouted: "Women and children first!"

"The Vagabond."

MISS RUBY CARROL, soprano, who has broadcast several times from Aberdeen, is well known in musical circles in the North. She tells me that she once had an embarrassing experience when singing in Edinburgh.

The chairman was rather nervous and on taking up the programme to announce: "Miss Carrol, soprano, will sing 'The Vagabond,'" he called out instead: "We will now have the pleasure of hearing Miss Ruby Carrol, the Vagabond!"

Might Have Been Worse.

MME. VERA McCOMB THOMAS, the popular "Aunty Vera" at Cardiff Station, has toured extensively in the United Kingdom and Ireland, and at one time she was accompanist to the late Mr. Albert Chevalier, the famous singer of Cockney songs.

Mme. Thomas is very popular with children, and she has a good fund of anecdotes about the little ones, of which this is one of the best.

A father remonstrated with his little son for being the last boy in a class of twenty-two.

"It might have been worse, dad," replied the young hopeful.

"What do you mean?"

"There might have been more boys in the class."

The Call to Dinner.



MISS J. HALL.

MISS J. HALL, who sings at Bournemouth, tells me that practically the whole of her life has been devoted to music. "I remember when quite a child," she says, "spending hours trying to compose, and the happiest time of all my studies was when our lessons occupied three hours every morning and three hours every evening. We just lived in a world of music."

Miss Hall relates the following amusing story: A music mistress was asking her pupils what were their favourite musical instruments. One child said the violin, another the 'cello and so on. When it came to Tommy's turn he wrinkled up his brows in deep thought.

"Well, Tommy?" asked the teacher. "Which is your favourite musical instrument?"

"Please, miss," said Tommy, "the gong!"

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

Newcastle Calling!

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.

ON looking carefully at the map of Britain it will be seen that Newcastle, although on the southern boundary of Northumberland, is actually in a more northerly position than the western end of the Scottish border and the great wall of Hadrian. Furthermore, it is on the north side of the Tyne, the most serious physical break between the northern and southern kingdoms.

What have these facts to do with broadcasting?

They give to the Director of the Newcastle Station a peculiar task: that of probing the feelings of a kindly, hard-headed, but—literally—silent people. One must not suggest to the average dweller on the Tyneside that he is of Scottish origin or possesses Scottish characteristics. He will remind you that the *Mauritania*, built at Wallsend, was a faster boat than her sister, the *Lusitania*, of Clydebank—until the *Lusitania* borrowed some Tyneside propellers.

A Thirst for Knowledge.

The Tyne, he will tell you, is an English river, and the dwellers thereon are English, and if they differ from the English of the south in speech or general characteristics, it is not



NEWCASTLE STUDIO.

because they have Scottish blood, but rather that they are Northumbrians.

Nevertheless, the Northumbrians and Scots have certain common characteristics. A friendship formed is a lifelong friendship. They find pleasure in the music of the pipes. They thirst for knowledge. They are quick to appreciate, but slower to express appreciation. An artiste of unquestioned skill may perform, say, at Bournemouth or Birmingham. The mail at these stations next morning will be rich in praise or favourable comment. The same artiste will go north to Newcastle—and there will be a postal silence, though the performance may be a general topic of conversation next day.

So it comes about that the Newcastle Station, which has gathered around it what is believed to be the largest number of listeners in relation to actual population, has the greatest difficulty in gauging the tastes of its unseen audience. But, if figures are reliable, there is no need for anxiety.

5NO commenced broadcasting on December 25th, 1922, with a motor lorry in a stable yard for a studio. In this way a promise to transmit "before Christmas" was fulfilled. From that

day there has been a steady growth of interest. At the present moment, wireless shops are as numerous in Newcastle as the millinery establishments, and aerial masts are rising everywhere. The mining areas are showing a very keen interest in this new form of entertainment, and this is certain to increase with the establishment in a short time, on the Dogger Bank, of a midday programme for night shifts.

Quite a number of deep-sea fishers obtain relief from the monotony of their work by listening to 5NO.

Crystal Reception at 300 Miles.

The Newcastle Broadcasting Station, like others in this country, is inclined to afford opportunities for freak reception. Whilst twenty miles is generally regarded as the limit for comfortable listening on a crystal, Middlesbrough, at forty miles, seems to find no trouble in hearing Newcastle in this manner. I actually picked up Newcastle on a crystal on the outskirts of London one evening last month, and, of course, I scout any idea that this was due to repadiation from a neighbouring valve receiver. But crystal reception at 300 miles is nothing compared with valve reception in Bagdad and Cachar (India)—5,000 miles, mostly overland—and upon which the Newcastle Director has received reports. A nice little trip for the Tyneside electrons!

In Germany, at Berlin and Dresden, 5NO is the most easily received British station. In Cornwall, Somerset, and the Isle of Wight the Newcastle programme is better heard than some from less-distant stations.

In the search for a suitable wave-length, 5NO had an adventurous career. Four hundred metres was the original allotment. Then in the "General Post," arranged to give ample margin between the ever-increasing number of stations, the wave-length was dropped to 370 metres. All sorts of unexpected trouble arose, so a move was made to 435 metres, and then Cullercoats—the coastal telegraph station near the famous "Standard Mile" over which Tyne-built ships try their paces—broke in on listeners on the north-east coast line. The result has been a return to the original wave-length and a fair measure of happiness for the majority.

If Necessary—the Poleaxe!

I would not like it to be assumed that the reception of 5NO offers no difficulties in the north of England. Middlesbrough, which until recently has been getting good reception, except upon the tramway routes, is now complaining of local oscillation.

Here is a chance for some missionary work by the Middlesbrough Wireless Society along the lines of (a) propaganda, (b) persuasion, (c) if necessary—the poleaxe!

Newcastle's one handicap has been the smallness of her studio. At the time the station was constructed, the available sites for a studio could be counted on the fingers of one hand. They were further reduced in number, as also at Cardiff, for the reason that adjacent tenants,

to whom broadcasting was then an unknown quantity, feared disturbance from the musical performances. Shortly, Newcastle, like Cardiff, will be in possession of a much larger studio, capable of accommodating well-known bands without placing restrictions on their repertoire. The conductor of St. Hilda Colliery Band, for instance, will no longer have to keep a watchful eye on the distracted engineer at the control board.

Unconscious Humour.

5NO may be situated amongst a silent people (I hope they will take the hint and bombard the Station Director, Mr. Odhams, with opinions and suggestions), but humour is not lacking. From the day that the first violin solo was played—to an unbroken howl by a much-offended terrier—until now, there has been a sequence of incidents rich in the elements of humour.

Amongst the performers at 5NO on one occasion were three bees, whose humming on the gauze of the microphone was described in a telegram from the Shetland Islands as like the drone of an aeroplane (pitch B natural, of course). The most recent story—from Whitley Bay, I believe—tells of a small child found throwing cough lozenges into the loud speaker—for Uncle's sore throat!

Newcastle was the first station in Britain to institute a Fairy League for its children and special transmissions for scholars and farmers. Under the direction of Mr. Odhams, and free from its recent studio restrictions, 5NO may safely be expected to maintain its reputation as a pioneer in the broadcasting service.

"WIRELESS."

(Dedicated to the Inventors of the Thermionic Valve.)

I SEE a harp above the house-tops lifted,
Yet hear no music though the breeze be fair;
And lo! they tell me that the strings are gifted
To catch the surgings of another air.

I see a lamp with filament a-gleaming,
Yet triple-gated, not the lamp I know;
And lo! they tell me that, in mystic streaming,
From filament to plate electrons go.

They tell me that the harp, the ether robbing,
Surges with waves that roll into the grid;
That in the gap electrons feel the throbbing,
And pause, or pass, or pour as they are bid.

Yet at the magic doorway bending, hearing,
I catch no patter of their flight or fall,
But hear the onset of the distance, nearing,
Whose music sounds to me, whose voices call.

I SEE A WORLD where words and thoughts are
springing,
Transmuted, yet the same, from land to land;
Where lamps are shining and where harps are
singing,
And throb replies to throb as hand to hand.

FRANK H. HAYWARD.

AMATEURS AND LONG DISTANCE RESULTS.

MANY wireless amateurs are anxious to attempt to communicate with Dr. Macmillan's American Arctic Exploration party, which is locked in the ice about 700 miles from the North Pole. It will be remembered that not long ago, Dr. Macmillan picked up wireless messages from this country; but the trouble with the amateur is that, under existing regulations, amateurs who possess transmitting sets are not allowed to work them for more than fifteen minutes—hardly long enough to do any effective work at such a distance away as the Arctic regions.

A GREAT NEW SERIAL WORK

The Psychology of Crime.

Many great minds have made a study of human psychology; indeed, it fascinates every thinking person, forcing itself upon us and whether we would or not it compels interest and attention. Our minds are filled with wonder and amazement as we read almost unbelievable reports of subtle plots and murders, of moving stories of human passions and romance, of bewildering mysteries and strange happenings. A wondering world reads these things with a gripping curiosity and a question always at the back of its mind—What made this person do such and such a thing, what kind of mind could weave such ingenious plots, could devise such daring laid plans, could invent such devilish ingenuity in carrying them out? Is human passion so strong that it will risk everything to gain an end? Can the Criminal help himself; is he the creature of unknown forces that compel him to act as he does or is it a thing of deliberate responsible intention? Whether it is one thing or the other we cannot help betraying a profound interest and wonder in the amazing deeds of which human nature is capable.

As we read a great work of fiction it is the play of mind upon mind, the study of a personality, the development of plot or incident, the revelation of a soul, that holds us. So it is in the annals of Crime. No matter how strange and terrible the story, it carries some appeal to every human being—we feel we want to analyse, to understand something of the working of abnormal minds. In studying such things we are studying human nature as it is—we study ourselves.

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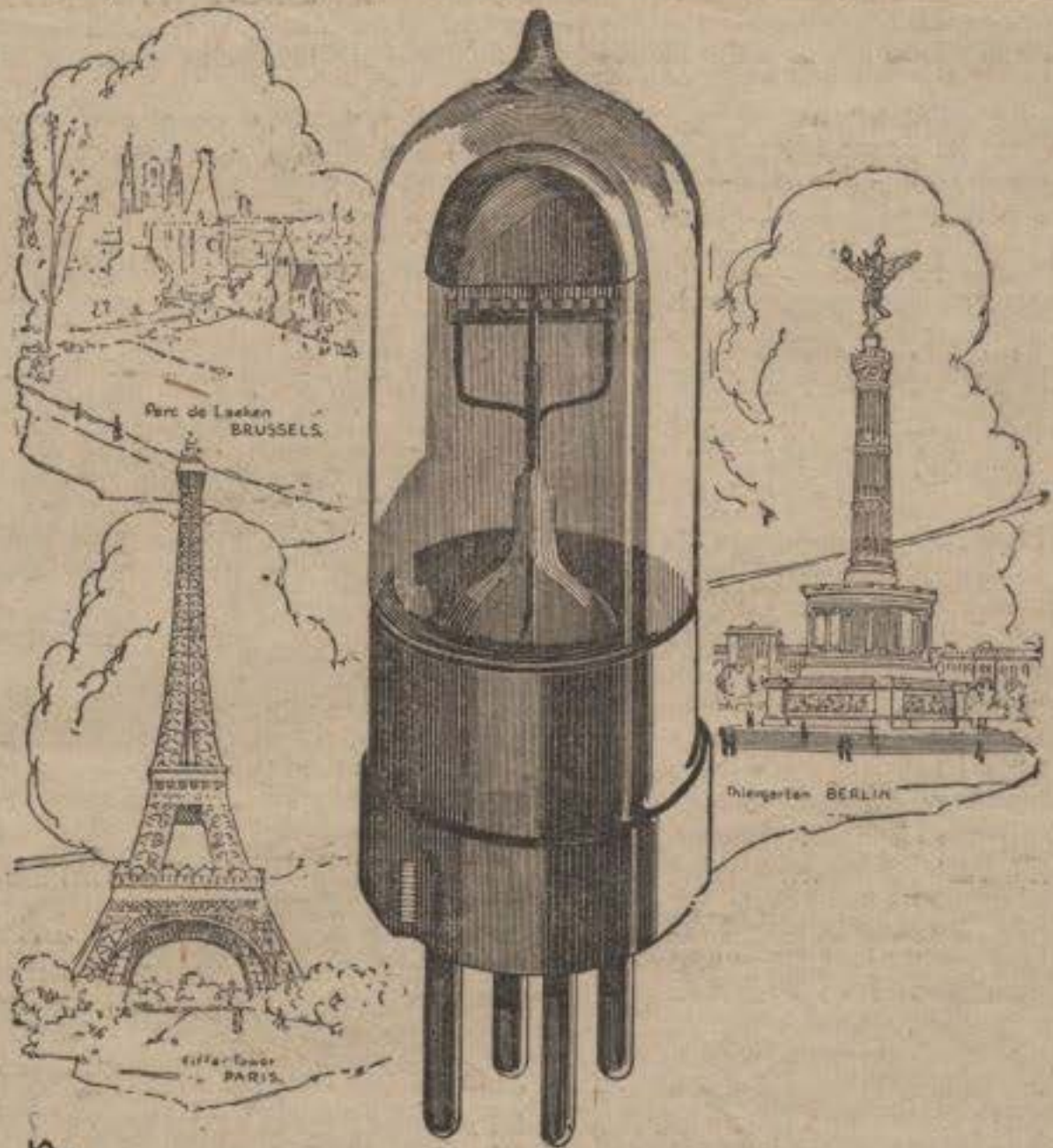


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WIRELESS PROGRAMME—SUNDAY, March 16th.

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

LONDON.

1.0.—Time Signal from Big Ben. 1.0-5.0. ORGAN RECITAL, relayed from the Concert-Hall, National Institute for the Blind. At the Organ, REGINALD GOSS CUSTARD. The Organ. Symphony No. 5, 1st Movement. DOROTHY ROBSON (Soprano). "When Myra Sings" A. I. "The Fuchsia Tree" Quilter "Bonnie Humour" Chamrade (5) EVELYN RUEGG (Solo Violin). Tempo di Minuetto Pugnani-Kreisler Berceuse Toccata DOUGLAS SHARPINGTON (Baritone). Three Salt Water Ballads Frederick Keel (1) (1) "Port of Many Ships"; (2) "Trade Winds"; (3) "Mother Carey." "When Doll Cares" arr. Lane Wilson (1) The Organ. Nocturne in D Goss Custard "Soaring" George Smart (11) Dorothy Robson. Two Hebridean Songs arr. Kennedy Fraser (1) (1) "Eriksay Love Lift"; (2) "Road to the Isles." "The Fiddler of Dooney" Dunhill Evelyn Ruegg. Air on G String Purcell Bourrée in G Back Andantino Martini-Kreisler Douglas Sharpington. "I'm Seventeen Come Sunday" Folk Songs "Oh, No, John" arr. Cecil Sharp (11) "As I Walked Thro' the Meadows" arr. Cecil Sharp (11) "The Angler's Song" Henry Luzzes (1) The Organ. Pastorale (from 1st Sonata) Guitman Finales (from 1st Symphony) T'erne Scherzo in G Minor Beati Announcer: J. S. Dodgson. 5.0-5.30.—CHILDREN'S CORNER. S.B. from Birmingham. 8.30.—Hymn, "Jesus, Lover of My Soul" (A. and M. 193). THE REV. W. C. POOLE, Minister of Christ Church, Westminster Bridge Road. Religious Address. Hymn, "Sun of My Soul" (A. and M. 24). Anthem, "O For the Wings of a Dove" (Mendelssohn). Soloist, GLADYS CURRIE. 9.0. DOROTHY HOWELL (Solo Pianoforte). "Gnomesreigen" Liszt "A Reel" Stanford-Grainger (14) CARMEN HILL (Mezzo-Soprano). "Dido's Lament" Purcell (11) "Phyllis Was a Fair Maid" arr. Frederick Keel "Now Sleeps the Crimson Petal" Quilter (1) MONSIEUR and MADAME COUTURIER. Tyrolienne de Concert, for four instruments. (Violin, Flute, Clarinet, and Saxophone.) THE MAYFAIR SINGERS. "Drick to Me Only with Thine Eyes" (11) "John Peel" arr. Walsteinholme "Tom the Piper's Son" Keatall "O Hush Thee, My Baby" Sullivan (11) (All by Request.) Dorothy Howell. Humoresque Spindell Study in F Toccata (By Request) Carmen Hill. "Ye Banks and Braes" Old Scotch "John Anderson, My Jo" James Rodgers "At Parting" 10.0.—TIME SIGNAL FROM GREENWICH AND GENERAL NEWS BULLETIN, S.B. to all Stations except Cardiff. Local News and Weather Forecast. 10.15. Monsieur and Madame Couturier. Rhapsodie Slave for Two Violins, Nidorff, arr. Couturier The Mayfair Singers. "Happy, Oh, Happy I" Willsby (1609) (2) "Pierantony's Lullaby" Macy (2) "Summer Eve" Hatton (2) 10.35.—Close down. Announcer: C. A. Lewis.

BIRMINGHAM.

3.0-5.0. THE BAND OF THE 5TH AND 6TH ROYAL WARWICK REGIMENT. Under the Direction of H. BRADLEY. By permission of Lieut.-Col. W. C. C. Gell, D.S.O., M.C., and Lieut.-Col. J. L. Mellor, M.C. Processional March, "The Silver Trumpets" Viciani (3) Overture, "Zampa" Herold INGRAM BENNING (Tenor). "All Hail, Thou Dwelling, Pure and Holy" ("Faust") Gounod Band. Ballet Music, "William Tell" Rossini Idyll, "The Bells of Ouseley" Or Hume ALICE COUCHMAN (Solo Pianoforte). Valse in E Minor Chopin Air de Ballet, Op. 36 Moschowski Seguidillas Albeni Band. The Angelus from "Scenes Pittoresques" Massenet (1) Selection, "Romeo and Juliet" Gounod (1) Ingram Benning. "The Sailor's Grave" Sullivan Band. Morceau de Salon, "Thistledown" Honnissy Alice Couchman. "Rhapsodie Hongroise No. 12" Liszt "En Route" Palmgren "Valse Caprice," Op. 196 Raff Band. Selection, "Dorothy" Cellier (1) 5.0-5.30.—CHILDREN'S CORNER, S.B. to all Stations. Announcer: H. Cecil Pearson.

8.00. STATION REPERTORY CHORUS. Hymn, "Christian, Dost Thou See Them?" (A. and M. 91). Duets and Choruses, "I Waited for the Lord" (Hymn of Praise) Mendelssohn (11) THE REV. H. V. WILLIAMS, of Earl Shilton, Leicester. Religious Address. BERT ASHMORE (Tenor). Recit., "Deeper and Deeper Still" Handel (11) Aria, "Wait Her Angels" ("Jephtha") Handel (11) THE STATION ORCHESTRA. Under the Direction of JOSEPH LEWIS. Overture from "Lambäuser" Wagner Symphony, "Jupiter—No. 41 in C" Mozart Adagio and Allegro Cavelli Suite, "Conte d'Avril" Widor (a) Romance Ilyrienne; (b) Scena; (c) Marcho Nuptiale. 10.0.—NEWS, S.B. from London. Local News and Weather Forecast. 10.15.—Close down. Announcer: Percy Edgar.

BOURNEMOUTH.

ORGAN RECITAL, relayed from the Arcade, Boscombe; Organist, ARTHUR MARSTON, A.R.C.Q. The Organ. Overture to "St. Cecilia's Day" Handel Berceuse Gounod Grand Solemn March Henry Smart (11) 3.20. DIANA WEBSTER (Contralto). "Dream Valley" Quilter "Blow, Blow, Thou Winter Wind" Quilter (1) The Organ. 3.30. Prelude and Fugue in A Minor Bach Military March in D Major Schubert 3.45. REG ATTRIDGE (Baritone). "For You Alone" Geckl "The Ringers" Lohr The Organ. Variations of a Theme by Handel Friedrich Lux Triumphant March, "Sigurd Joesallar" Grieg 4.15. DIANA WEBSTER. "If There Were Dreams to Sell" Ireland "Gipsies" Graham Peel The Organ. 4.25. Obertour in G Lefebure-Wely (1) "Meditation" Borovshi 4.40. Reg Attridge. "The Silver Ring" Chamade (5) 4.45. Barcarolle Sterndale Bennett Finales in D Lemmens 5.0-5.30.—CHILDREN'S CORNER. S.B. from Birmingham. 8.30. AEOLIAN QUINTETTE. AGATHA SEYMOUR BURTON Violin MAUD M. VENUS Violin SEYMOUR BURTON Cello FRANK J. SANDFORD Contra Basso HENRY H. HANCOCK Pianoforte Andante Religioso Thome "Nazareth" Gounod 8.40. ST. ALBAN'S CHURCH CHOIR. Conductor, A. E. COTTAM, Mus. Doc., F.R.C.O. Hymn, "Jesus is God" (A. and M. 179). 8.45.—THE REV. W. H. THOMPSON, St. Alban's Church. Religious Address. Choir. Hymn, "O Jesus, Thou the Beauty Art" (A. and M. 178, Pt. 3). Anthem, "Lord, for Thy Tender Mercies' Sake" Farrand (11) 9.5. Aeolian Quintette. "A Spring Day" Haines "Chanson Indoue" Riturky-Korsakov 9.15. Aeolian Trio. Andante con Moto, Op. 175 Reissiger Allegro ma non Troppo Reissiger 9.25. AGATHA SEYMOUR BURTON Violin. MAUD M. VENUS Violin. "Feuille d'Album" D'Ambrasio (15) Scherzando Marick 9.35. Aeolian Quintette. "Deuxieme Suite" Saint-George "Hawaiian Moonlight" Klickman, arr. Sandford Selection, "Scotia" Hancock 10.0.—NEWS, S.B. from London. Local News and Weather Forecast. 10.15.—MAJOR STANLEY HOW: "Half-an-Hour with Sir Edwin Arnold's Works." 10.45.—Close down. Announcer: Stanley How.

CARDIFF.

3.30-4.30.—Evensong, relayed from LLANDAFF CATHEDRAL. 5.0-5.30.—CHILDREN'S CORNER. S.B. from Birmingham. 8.10. ST. MARK'S CHURCH CHOIR, Gabaiba. Hymn, "Lead, Kindly Light" (Tune, Purday). Anthem, "Send Out Thy Light" Gounod THE REV. I. C. JONES, B.A., St. Mark's Church, Gabaiba. Religious Address, "Music and Religious Service." Hymn, "Lead Us, Heavenly Father." British Composers' Night. THE STATION SYMPHONY ORCHESTRA. Conductor: OLIVER RAYMOND. Vocalist: KATE WINTER (Soprano). 8.30.—"MR. EVERYMAN" in a Critical Commentary on the Music. I. A Comedy Overture Hamilton Harty II. Songs, "The Angels are Stooping" Busby "The Lamb" Landon Ronald (5) "Spring" Landon Ronald (5) III. Suite, "English Impressions" Gerard Williams IV. Songs, "The Clothes of Heaven" Dunhill "I Heard a Piper Piping" Arnold Bax "The Fairies' Dance" Michael Head V. Suite, "East of Suzer" Eugene Goossens VI. "Gipsy Suite" Edward German (11) VII. Aria, "Adonais" Landon Ronald

VIII. Overture, "The Taming of the Shrew" Percy Pitt National Anthem. NEWS BULLETIN. 10.20.—Close down. Announcer: A. Corbett-Smith.

MANCHESTER.

5.0. Orchestral and Operatic Concert, by the "2ZY" AUGMENTED ORCHESTRA; Conducted by DAN GODFREY, JUNR. Notes by MOSES BARITZ. Suite, "The Good Humoured Ladies" Scarlatti Tommasini BEATRICE MIRANDA (Soprano) of the B.N.O.C. Closing Scene from "The Dusk of the Gods" Wagner ROBERT CHIGNELL (Baritone). "The Veteran's Song" Chignell The Prologue, "Pagliacci" Leoncavallo EDITH ASHBY (Solo Pianoforte). First Movement from Piano Concerto Schumann Robert Chignell. Songs: Selected. Orchestra. Symphony No. 2 in D Brahms 5.0-5.30.—CHILDREN'S CORNER. S.B. from Birmingham. 8.0.—SIDNEY G. HONEY: Talk to Young People. 8.30.—Hymn, "Jesus, Lover of My Soul." The REV. A. L. J. SHIELDS (Director of North Central Area Industrial Christian Fellowship). Religious Address. Hymn, "Eternal Father." Edith Ashby. 9.0. Rhapsody No. 12 Liszt Prelude Ethel Barnes Les deux Aouettes Leshelski 9.10. PAT RYAN (Solo Clarinet). "Phantaisie Stücke" Schumann (At the Piano, Archie Camden.) 9.20. MIKEL ARENSTEIN (Solo Cello). Songs: Selected. Edith Ashby. 9.30. Grand Polonaise in A Flat Chopin "The Submerged Cathedral" Debussy MIKEL ARENSTEIN. Songs: Selected. 10.0.—NEWS, S.B. from London. Local News and Weather Forecast. 10.15. Duo Concertante Wels "Humoresque" Druska 10.30.—Close down. Announcer: Victor Smythe.

NEWCASTLE.

3.0. THE WIRELESS BIJOU ORCHESTRA. Conductor, WILLIAM A. CROSSE. Overture, "Miralls" Gounod 3.10. MAUD GREENER (Soprano). "O Love! From Thy Power" Saint-Saens "The Sands of Dee" Clay 3.20. GEORGE HARRIS (Tenor). "Beyond the Night" Meade (1) "My Heart's a Swift Horseman" Lohr Orchestra. 3.30. "Meditation Religieuse" Kettibey "Sanctuary of the Heart" Kettibey 3.40. JOHN VAN ZYL (Bass). "Onaway, Awake" Coeren "Myself When Young" Lehmann "Droop Not, Young Lover" Handel 3.50. Orchestra. "Meditation" Gounod-Bach "Angels of Moss" Balloch 4.0. Mand Groener. "When a Gallant Youth" Weber Orchestra. 4.10. Selection, "Romeo and Juliet" Gounod 4.20. John Van Zyl. "The Vulcan's Song" Gounod "Port of Many Ships" Keel (1) "Chip of the Old Block" Squire 4.30. George Harris. "I Dream That I Hear You Singing" Marshall (1) "Until" Sanderson (1) 4.40. Orchestra. Serenade, "Miniature Love Lift" Ancliffe 4.50.—Close down. 5.0-5.30.—CHILDREN'S CORNER. S.B. from Birmingham. 6.30. RELIGIOUS SERVICE relayed from BRUNSWICK CHAPEL. 7.40-9.0.—Interval. EVENING CONCERT. 9.0. HERMANN MCLEOD'S QUARTETTE. "Ballet Music" Schubert "Quartette Lento" Dvorak Quintette, "Old Viennese Waltz" Traditional 9.10. ETHEL M. STANLEY (Mezzo-Soprano). "Carmencita" Lane "The Splendour of the Morn" Sanderson (1) 9.20. HERMANN MCLEOD (Solo Violin). "Caprice Viennois" Kreisler 9.25. Quartette. "1st Movement Quartette in A" Beethoven 9.30. Ethel M. Stanley. "Far Across the Desert Sands" Finden (1) "Allah Be With Us" Finden (1) 9.40. JAMES GRIFFITHS (Solo Cello). "Tarantelle" Johnson 9.45. Quartette. "Norwegian Melody" Traditional "Finale Quartette in C Minor" Beethoven Quintette. "Alloah"—Hawaiian Song of Farewell Traditional 10.0.—NEWS, S.B. from London. Local News and Weather Forecast. 10.15.—Close down. Announcers: 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 444.



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WIRELESS PROGRAMME—MONDAY, March 17th.

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

LONDON.

3.30-4.30.—Concert: Time Signal from Greenwich. The Wireless Trio and Violet and Amy Coburn, Vocal Solos and Duets.
5.0.—WOMEN'S HOUR: "Holidaying in Holland," by C. Romane James. The Wireless Trio.
5.30.—CHILDREN'S STORIES: Sabo Stories, "The Beetle Who Wanted a Throne," by E. W. Lewis. Aunt Mary's Stories of France. "Treasure Island," Chap. 5, Part I, by Robert Louis Stevenson.
6.15-7.0.—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.

7.30. "Irish Night." THE WIRELESS ORCHESTRA: Patrol, "The B'hoys of Tipperary" Amers Valse, "Irish Whispers" Ancliffe JAMES McCAFFERTY (Baritone). "Eva Toole" arr. Stanford "My Love's an Arbutus" arr. Stanford "The Birds Fly South" Esposito C. A. LEWIS: A Short Reading from the Works of W. B. Yeats, the Irish Poet (awarded the Nobel Prize in 1923).

The Orchestra. Three Irish Dances Ansell Song, "Killarney" Balfe (Solo Cornet, Charles Legget.) THE LYRICS. "A Kerry Courting" (Irish Song Cycle) Percy French and Houston Collinson Professor A. J. IRELAND on "St. Patrick and the Snakes." The Orchestra. Fantasia on Irish Melodies, "The Shamrock" Myddleton BARNEY O'REILLY in Irish Songs and Stories. J. McCafferty. "Trottin' to the Fair" Stanford "The Low-backed Car" Lovel

9.15.—SIR WILLIAM BRAGG, K.B.E., F.R.S., D.Sc., on "The Atoms of which Things Are Made." S.B. to all Stations.
9.30.—TIME SIGNAL FROM GREENWICH AND 2ND GENERAL NEWS BULLETIN. S.B. to all Stations. Local News and Weather Forecast.

9.45. The Lyrics. "Dear Little Shamrock" arr. Sir Robert Stuart (2) "St. Patrick's Day" arr. Sir Robert Stuart (2) The Orchestra. Reminiscences of Ireland Godfrey Two Irish Pictures Ansell Barney O'Reilly will tell more Irish Stories and sing "Mountains of Mourne." The Orchestra. Overture to an Irish Comedy Ansell

10.30.—Close down. Announcer: R. F. Palmer.

BIRMINGHAM.

3.30-4.30.—Lorella Picture House Orchestra, under the direction of Paul Rimmer, Clifford Fullwood (Tenor) and Ernest Brain (Baritone) in selected Duets from their Repertoire.
5.0.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., on "Topical Horticultural Hints."
5.30.—Agricultural Weather Forecast; KIDDIES' CORNER.
6.30.—Teens' Corner.
7.0.—NEWS. S.B. from London. JOHN STRACHEY. S.B. from London. Local News and Weather Forecast.

St. Patrick's Day Programme.

8.30. STATION REPERTORY CHORUS, Part Songs, "The Dear Little Shamrock" Traditional Air (11) "The Minstrel Boy" The Modern Air (1) GLADYS WHITEHILL (Soprano). "Killarney" Balfe (1) "Come Back to Erin" Claribel ALICE VAUGHAN (Contralto). "Kathleen Mavourneen" Crouch (1) "Danny Boy" Londonderry Air JAMES HOWELL (Bass). "Father O'Flynn" Old Irish Air "The Mountains of Mourne" French Station Repertory Chorus. Part Songs, "The Harp that Once Through Tara's Halls" Gramachree Air (1) "The Last Rose of Summer" The Groves of Blarney Air (1)

8.15-8.30.—Interval.
8.30. STATION ORCHESTRA. Overture, "Shamus O'Brien" Stanford (1) Suite, "Three Irish Pictures" Ansell FRANK CANTELL (Solo Violin). "Irish Fantasia" Hartly (1) ARNOLD NICKSON (Songs at the Piano). "Song of a Shirt" Nickson "Hydropathic Treatment" Hastings (13) "Opera Burlesque" Nickson

9.15.—SIR WILLIAM BRAGG. S.B. from London.
9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
9.45. Station Orchestra. Suite, "The Shamrock" Myddleton
10.0.—F. W. KUPHAL, P.A.S.I., on "Town Planning." Station Orchestra. Rhapsodie, "Irish Rhapsodie No. 1" Stanford
10.30.—Close down. Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45.—The "GBM" Trio and Dorothy Johnson (Mezzo-Soprano).
4.45.—WOMEN'S HOUR.
5.15.—KIDDIES' HOUR.
6.15.—Scholars' Half-Hour: G. Guest, B.A., J.P., "Why Are These Things So?"
7.0.—NEWS. S.B. from London. JOHN STRACHEY. S.B. from London. Local News and Weather Forecast.
7.30-8.0.—Interval.

"Irish Night."

All Songs accompanied by Orchestra.
8.0.—THE WIRELESS ORCHESTRA. Conductor, CAPT. W. A. FEATHERSTONE. "Three Irish Dances" Ansell
8.15. GERALD KAYE (Tenor). "The Plaid Shawl" Haynes "The Low-backed Car" Lovel
8.20. DOROTHY STREET (Soprano). "Kathleen Mavourneen" Crouch "Barney O'Hea" Lovel
8.25. Orchestra. Patrol, "The B'hoys of Tipperary" Amers "March Past of the Royal Rifles" arr. Featherstone "St. Patrick's Day" Moore
8.35. Dorothy Street. "The Last Rose of Summer" Moore "Love's Young Dream" Moore

8.40. Orchestra. "Three Irish Pictures" Ansell
8.50. Gerald Kaye. "The Dear Little Shamrock" Jackson "The Birth of St. Patrick" Lovel
9.0. Orchestra. Selection, "The Shamrock" Myddleton
9.15.—SIR WILLIAM BRAGG. S.B. from London.
9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
9.45.—KAYAITCH DANCE BAND relayed from King's Hall.
10.15.—Close down. Announcer: Stanley How.

CARDIFF.

5.0.—"5WA.S" "FIVE O'CLOCKS": "Mr. Everyman," Talks to Women. Vocal and Instrumental Artists. The Station Orchestra. Weather Forecast.
5.45.—THE HOUR OF THE "KIDDIEWINKS."
7.0.—NEWS. S.B. from London. JOHN STRACHEY. S.B. from London. Local News. St. Patrick's Day. THE CORK CITY PRIZE PIPE BAND. Vocalists WILLIAM LEWIS (Tenor). MORGAN MORGAN (Baritone). Recitals. HAIDEE GUNN and CYRIL ESTCOURT THE STATION ORCHESTRA.

7.30.—The Pipers.
7.35.—March, "The B'hoys of Tipperary" H. G. Amers
7.40.—William Lewis will Sing:—"The Harp that Once" Moore (Traditional) "The Meeting of the Waters" Moore (Traditional)
7.43.—Cyril Estcourt in an Irish Poem.
7.50.—Violoncello Solo, "The Londonderry Air" Traditional (Soloist, J. C. Heywood.)
7.55.—Haidée Gunn will Recite "Kathleen-ni-Houlihan" Yeats
8.15.—Overture to "Shamus O'Brien" Stanford
8.25.—Morgan Morgan will Sing:—"The Minstrel Boy" Moore (Traditional) (1) "Let Erin Remember" Moore (Traditional) (1)
8.35.—A HANDFUL OF IRISH YARNS,
8.42.—Haidée Gunn in an Irish Poem.
8.45.—William Lewis will Sing:—"Silent, Oh Moyle" Moore (Traditional) "When Thro' Life Unblest We Rove" Moore (Traditional)
8.55.—A Comedy, "The Workhouse Ward" Lady Gregory Presented by Haidée Gunn and Cyril Estcourt
9.10.—The Orchestra, "Two Irish Pictures" Ansell
9.15.—SIR WILLIAM BRAGG. S.B. from London.
9.30.—NEWS. S.B. from London. Local News and Weather Forecast.

9.45.—Morgan Morgan will Sing:—"The Irish Guards" (with Orchestra) Aston Tyrrold "Off to Philadelphia" Traditional
9.55.—Orchestral Selection, "The Emerald Isle" Sullivan and Gerde (11)
10.5.—Dance Music.
10.15.—Close down. Announcer: W. N. Settle.

MANCHESTER.

3.30-4.30.—Concert by the "2ZY" Trio.
5.0.—WOMEN'S HOUR.
5.25.—Farmers' Weather Forecast.
5.30.—CHILDREN'S HOUR.
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.

St. Patrick's Day.

Programme of Irish Music; Overture, "The Lily of Killarney" Benedict Waltz, "Irish Whispers" Ancliffe Three Irish Pictures Ansell Patrol, "The B'hoys of Tipperary" Amers Hibernian Suite Rosenthal TOM CASE (Baritone). "Father O'Flynn" Stanford (1) "As Slow Our Ship" 18th Century (1) "The Harp that Once" Traditional
8.30.—MISS GODWIN B. JACKSON on "English."
8.45. Orchestra. Overture to an Irish Comedy Ansell Humorous Paraphrase, "The Wearin' of the Green" Shipley Douglas Irish Patrol Puerneur
9.15.—SIR WILLIAM BRAGG. S.B. from London.
9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
9.45. Orchestra. Selection of Irish Melodies, "The Shamrock" Myddleton Tom Case. "Off to Philadelphia" arr. Battalion Haynes (1) "The Minstrel Boy" Traditional "Phil the Fluter's Ball" French Orchestra. "The Blarney Stone" Englemann
10.30.—Close down. Announcer: Victor Smytho.

NEWCASTLE.

3.45-4.45.—Concert: May Conn, A.R.C.M. (Solo Pianoforte), Andrew Fraser (Baritone), and William A. Crosse (Solo Clarinet).
4.45.—WOMEN'S HOUR.
5.15.—CHILDREN'S HOUR.
6.0.—Scholars' Half-Hour: Ald. J. D. Rose on "Jarrow Church and Monastery—the Home of the Venerable Bede."
6.45.—Farmers' Corner.
7.0.—NEWS. S.B. from London. JOHN STRACHEY. S.B. from London. Local News and Weather Forecast.

"Irish Night."

7.35. THE WIRELESS ORCHESTRA. Conductor, WILLIAM A. CROSSE. "The Shamrock" Myddleton
7.45. DOROTHY FORSTER (Soprano). "Kitty's Song" ("Shamus O'Brien") Stanford (1) "The Drinaun Dhu" Old Air "Killarney" Balfe
7.55. NORMAN WRIGHT (Entertainer). "Our Barnar" Andrews (13)
8.5. Orchestra. "Irish Suite."
8.15. VINCENT JONES (Baritone). "Father O'Flynn" "The Mountains of Mourne" arr. H. Collinson "Trottin' to the Fair"
8.25. Orchestra. "Two Irish Dances" Fineman
8.35. Dorothy Forster. "The Angels' Whisper" Lovel "Mantle of Blue" Bridge "Come Back to Erin" Claribel
8.45. Orchestra. "Three Irish Pictures" Ansell

9.0-9.15.—Interval.
9.15.—SIR WILLIAM BRAGG. S.B. from London.
9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
9.45. Vincent Jones. "Off to Philadelphia" arr. Haynes "Molly O'Donoghue"
9.55. Orchestra. Valse on "Irish Melodies" Bucalossi
10.5. Norman Wright. "My Word, You Do Look Queer!" Hastings (7)
10.15. Orchestra. Fantasia, "Hibernia" Atkins
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 444.

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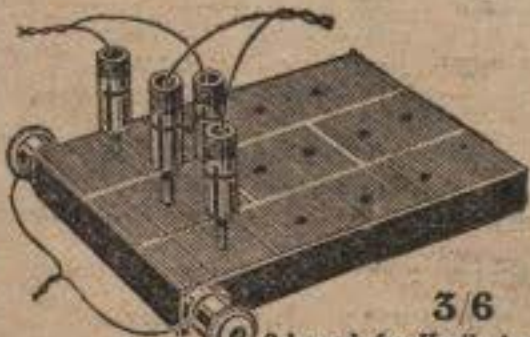
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WIRELESS PROGRAMME—TUESDAY, March 18th.

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 Blanche Ide (Soprano).
 3.20-4.30—Concert: Time Signal from Greenwich. The Wireless Trio and Thomas Watson (Blind Baritone).
 5.0.—WOMEN'S HOUR: Miss M. G. Spencer on "Careers Open to Women," Elsa Dillon (Solo Harp). "Furnishing a Flat on Nothing," by Yvonne Cloud.
 5.30.—CHILDREN'S STORIES: "Five Little Pitchers," Chap. 5, Part 1, by Madeline Bonavia Hunt. "The Story of the Window Pane," "Children in Canada," by Hilda Boyd Collins. Len Harvey (aged 13) Banjoist. Harp Solos by Elsa Dillon.
 6.15-7.0.—Interval.
 7.0.—TIME SIGNAL FROM BIG BEN, AND 1ST GENERAL NEWS BULLETIN. S.B. to all Stations. CAPT. P. P. ECKERSLEY, "Technical Topics." S.B. to all Stations.
 Local News and Weather Forecast.
 7.30.—BAND OF H.M. ROYAL AIR FORCE. By permission of the Air Council. Director of Music, FLIGHT LIEUT. J. AMERS.
 AN HOUR OF WAGNER.
 March, "Nisilungen" Wagner
 Overture, "The Flying Dutchman" Wagner
 THE NOVELTY TRIO.
 Trio, "A Land for Heroes" (7)
 RONALD GOURLEY, Music and Humour.
 MARGARET GLANVILLE and HARRY EAST.
 Duet, "Do You Remember, How Can I Forget?" (7)
 The Band.
 "Entry of the Gods into Valhalla" Wagner
 "Selection," "Fannyhuser" Wagner
 8.30.—Programme S.B. from Aberdeen.
 8.50.—The Band.
 Songs and Dances of Wales Godfrey
 9.0.—H.R.H. The Prince of Wales on "The British Empire Exhibition." S.B. to all Stations.
 9.30.—TIME SIGNAL FROM GREENWICH, AND 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.
 Local News and Weather Forecast.
 9.45.—The Band.
 Selection, "Little Nellie Kelly" Cohen
 The Novelty Trio.
 Musical Sketch, "Who'll Shut the Door?" (7)
 Duet, "O Lovely Night," Margaret Glanville and Ronald Gourley.
 Song, "The Knob on the Bathroom Door." Harry East
 Trio, "Taxes" (7)
 The Band.
 "Ride of the Valkyries" Wagner (1)
 "The Fire Chorus" Wagner (1)
 Waltz, "Blue Aim" Waldteufel
 March, "Steel for Steel" Ord Hume
 10.45.—Close down.
 Announcer: R. F. Palmer.

BIRMINGHAM.

3.30-4.30.—Station Piano Quintette under the direction of Frank Cantell.
 5.0.—WOMEN'S CORNER.
 5.30.—Agricultural Weather Forecast.
 KIDDIES' CORNER.
 6.00.—Teens' Corner: Birmingham Photographic Society Member. "Hints to Young Photographers."
 7.0.—NEWS. S.B. from London. CAPT. P. P. ECKERSLEY. S.B. from London. Local News and Weather Forecast.
 Concert Party Programmes.
 7.30.—THE GREYS CONCERT PARTY.
 Opening Chorus, "We Are the Greys" Wilson (7)
 Concerted Item, "Eh! By Gum!" Wilson (7)
 ERNEST JONES (Solo Banjo), "Senegambian Revels" Morley
 The Greys: Song Scene, "When the Stars are Peepin'" Miles (13)
 LEONARD BROWN (Tenor): "The Dream Tryst" Cadman
 PERCY OWENS and "Humour,"
 The Greys: Concerted Item, "Mao Shortage."
 8.0.—JAY KAYE in "Impressions of the late Dan Leno."
 8.15-8.30.—Interval.
 8.30.—The Greys: Concerted Item, "The Girls We Have Met"
 CHRISIE STODDARD (Soprano): "Song of Andalusia" Margaretson
 9.0.—H.R.H. The Prince of Wales. S.B. from London.
 9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
 9.45.—COLIN GARDNER, F.R.A., Hon. Midland Organizer of the Radio Association, "Hints to Wireless Beginners."
 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, I.R.A.M. (Solo Pianoforte).
 4.0.—Dance Band relayed from King's Hall.
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 5.15.—Scholars' Half Hour: Hadley Watkins on "Music."
 7.0.—NEWS. S.B. from London. CAPT. P. P. ECKERSLEY. S.B. from London. Local News and Weather Forecast.
 7.30-8.0.—Interval.
 "Semi-Classical Night."
 All Songs with Orchestral Accompaniment.
 8.0.—THE WIRELESS GRAND ORCHESTRA. Conductor, CAPT. W. A. FEATHERSTONE.
 Overture, "Rienzi" Wagner
 8.15.—CARMEN HILL (Mezzo-Soprano).
 "Les Bercenax" Faux
 "Ein Schwan" Grieg
 "Chanson Triste" Duparc

8.25.—BERT BREWIN (Tenor).
 "Dream Once Again" Sewise (1)
 "Just That One Hour" Vernon Eselle (1)
 8.35.—Grand Orchestra.
 Excerpts from "Monsieur Beaucaire" Messenger
 8.50.—Carmen Hill.
 "Loveliest of Trees" Graham Peel (1)
 "Summer Midnight" Graham Peel (1)
 "Sorrow and Spring" Graham Peel (1)
 9.0.—H.R.H. The Prince of Wales. S.B. from London.
 9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
 9.45.—Bert Brewin.
 "Rosemary" Kennedy Russell (1)
 9.50.—Grand Orchestra.
 "Le Cygne" Saint-Saens
 "Norwegian Rhapsody" Svedsen
 10.10.—Carmen Hill.
 "Connais-tu le Pays?" ("Mignon") Thomas
 10.15.—Grand Orchestra.
 "Songs of the Hebrides" Kennedy-Fraser (1)
 10.30.—Bert Brewin.
 "Ione" Kennedy Russell (1)
 10.45.—Grand Orchestra.
 Fantasia, "Lohengrin" Wagner
 10.50.—Close down.
 Announcer: Stanley How.

CARDIFF.

5.0.—"5WA'S" "FIVE O'CLOCKS": "Mr. Everyman," Talks to Women, Vocal and Instrumental Artists. The Station Orchestra. Weather Forecast.
 5.45.—THE HOUR OF THE "KIDDIEWINKS."
 7.0.—NEWS. S.B. from London. CAPT. P. P. ECKERSLEY. S.B. from London. Local News and Weather Forecast.
 Shakespeare Night XIV.
 7.30.—"MUCH ADO ABOUT NOTHING." Beatrice HAIDEE GUNN. Benedick CYRIL ESTCOURT. Supported by THE STATION REPERTORY COMPANY. Produced and Directed by A. CORBETT SMITH. Edward German's Incidental Music to the Comedy by THE STATION ORCHESTRA.
 9.0.—H.R.H. The Prince of Wales. S.B. from London.
 9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
 9.45.—RICHARD TRESSEDER, F.R.H.S., on "Gardening."
 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: Amelia Plummer (Soprano), Olive Dyson (Contralto), Dorothea Mase (Soubrette), Albert E. Parker (Tenor), James Mason (Baritone), Dora Neville (Entertainer).
 5.0.—WOMEN'S HOUR.
 5.25.—Farmers' Weather Forecast.
 5.30.—CHILDREN'S CORNER.
 7.0.—NEWS. S.B. from London. CAPT. P. P. ECKERSLEY. S.B. from London. Local News and Weather Forecast.
 7.15.—DAYID OPENSHAW (Baritone).
 "Slow, Horses, Slow" Roger Ingleton
 "Galloping Dick" Fletcher

8.0.—JAMES BERNARD.
 Extracts from "Hamlet."
 8.15.—PROFESSOR F. E. WEISS, D.Sc., F.R.S., of "Teens."
 9.0.—H.R.H. The Prince of Wales. S.B. from London.
 9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
 9.45.—David Openshaw.
 "On the Beach at Otukai" Harrison
 "My Captain" Cyril Scott (4)
 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London.
 11.0.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

3.45-4.45.—Concert: William Laws' Trio.
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half Hour: The Rev. A. H. Robins on "John Colet, Friend of More and Erasmus."
 6.45.—Farmers' Corner.
 7.0.—NEWS. S.B. from London. CAPT. P. P. ECKERSLEY. S.B. from London. Local News and Weather Forecast.
 7.35.—THE WIRELESS ORCHESTRA. Conductor, WILLIAM A. CROSSE.
 Overture, "Jolly Robbers" Suppe
 7.50.—ELSIE COCHRANE (Soprano).
 "Ave Maria" (Violin Obligato) Kahn
 "Chere Nuit" (Violin Obligato) Bachled
 8.0.—E. LYNCH ODHAMS: Poetry Reading.
 8.10.—NORMAN CURRY (Baritone).
 "On Wings of Song" Mendelssohn (1)
 "Te Anthen" Walton (1)
 "The Devil's awa wi' th' Exchiman" Old Air (1)
 8.20.—Orchestra.
 "Miniature Suite" Coates (1)
 8.35.—Elsie Cochrane.
 "A Pastoral" Wilson (1)
 "Expectancy" La Forge
 "Villanelle" de' Aquia
 8.45.—ROSINA WALL (Solo Violin).
 Sonata in F Mozart
 8.55.—Orchestra.
 "Chanson Indou" Rimsky-Korsakov
 9.0.—H.R.H. The Prince of Wales. S.B. from London.
 9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
 9.45.—Orchestra.
 "Three Characteristic Dances" Kotelley
 9.55.—E. Lynch Odhams: Prose Reading.
 Norman Curry.
 10.5.—"Melisande in the Wood" Gode
 "Now Sleeps the Crimson Petal" Oudiz (1)
 "There Was a Jolly Miller" Old English (1)
 10.15.—Rosina Wall.
 "Hebridean Legend" Barrett (4)
 "Canzonetta" d' Ambrosio
 10.25.—Orchestra.
 Selection, "Sally" Hirsch
 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 444.

EVENTS OF THE WEEK.

SUNDAY, MARCH 16th.

CARDIFF, 3.30.—Service relayed from Llandaff Cathedral.
 CARDIFF, 9.30.—British Composers' Night.
 MANCHESTER, 3.0.—Symphony Concert.
 NEWCASTLE, 6.30.—Service relayed from Brunswick Chapel.
 ABERDEEN, 8.30.—Service relayed from St. Andrew's Cathedral.

MONDAY, MARCH 17th.

ALL STATIONS.—St. Patrick's Day Programmes.

TUESDAY, MARCH 18th.

LONDON, 7.30.—Band of H.M. Royal Air Force.
 LONDON, 9.0.—H.R.H. The Prince of Wales. S.B. to all Stations.
 BIRMINGHAM, 7.30.—The Greys Concert Party.
 CARDIFF, 7.30.—"Much Ado About Nothing" (Shakespeare).
 GLASGOW, 7.42.—Competition Night.
 ABERDEEN, 7.15.—Scandinavian Night.

WEDNESDAY, MARCH 19th.

BIRMINGHAM, 7.30.—Classical Programme.
 CARDIFF, 7.30.—The Magic Carpet: II., Crete. S.B. to London.
 NEWCASTLE, 7.35.—Modern French Composers' Night.
 GLASGOW, 7.30.—Classical Night.

THURSDAY, MARCH 20th.

LONDON, 8.15.—An Hour with Henry Purcell and his Contemporaries (1658-1695). Arranged by Philip Wilson.
 BOURNEMOUTH, 8.0.—Chamber Music Night.
 ABERDEEN, 7.40.—Operatic Night.

FRIDAY, MARCH 21st.

LONDON, 8.0.—3rd Symphony Concert relayed from the Central Hall, Westminster. S.B. to all Stations. The London Symphony Orchestra, conducted by Eugene Goossens.

SATURDAY, MARCH 22nd.

BIRMINGHAM, 7.15.—"The Chinese Puzzle," a Four-Act Play, by Leon M. Lion and Marion Bowe.

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WIRELESS PROGRAMME—WEDNESDAY, MARCH 19th.

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

LONDON.

- 3.30-4.30.—Concert: Time Signal from Greenwich; The Wireless Trio and Judith Locke (Soprano).
- 5.0.—WOMEN'S HOUR: "Oranges and Lemons, to say Nothing of Marmalade," by Caroline Buchan. Orchestra.
- 5.30.—CHILDREN'S STORIES: Uncle Jeff's Musical Talk. Orchestra.
- 6.15-7.0.—Interval.
- 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.
- 7.30-9.0.—THE MAGIC CARPET, H. (Crete). *S.B. from Cardiff.*
- 9.0.—Will Van Allen, the original Tramp Musical Comedian, and Oily Oakley, the Premier Banjoist, in Selections and Stories.
- 9.30.—TIME SIGNAL FROM GREENWICH, and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.

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Jack and Jay"
in
"Three Hectic Quarters of an Hour."
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra under the Direction of Paul Rimmer.
- 5.0.—WOMEN'S CORNER: Amy Carter (Contralto). Song Recital.
- 5.30.—Agricultural Weather Forecast; KIDDIES' CORNER.
- 6.30.—Teens Corner.
- 7.0.—NEWS. *S.B. from London.*
- ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.

Classical Programme.

- 7.30. SEASON'S SECOND CONCERT OF THE CITY OF BIRMINGHAM CHOIR, relayed from the Town Hall, CITY OF BIRMINGHAM CHOIR. Conductor, JOSEPH LEWIS.
- Part Song, "My Love Dwelt in a Northern Land" *Elgar* (11)
- MARY FOSTER (Contralto). Songs: Selected.
- Choir.
- Part Song, "Hymn to the Cherubim" ... *Rachmaninoff*
- ROBERT PARKER (Baritone) of the B.N.O.C. Aria from "The Meistersingers," "Craze! Craze!" *Wagner*
- Choir.
- Chorus, "The Golden Journey to Samarkand" ... *Bantock* (First time of performance.)
- Interval.
- Choir.
- Part Song, "The Sea Woman's Croon" ... *Bantock* (Soloist, Mary Foster.)
- Choral Suite, "A Cycle of the Sea" ... *Williams* (a) "Calm"; (b) "Disquietude"; (c) "Storm"; (d) "Subsidence"; (e) "Peace." (First time of performance.)
- Robert Parker.
- "The Volga Boatmen's Song" ... *Koenemann*
- "Don Juan's Serenade" ... *Tchaikovsky*
- Choir.
- Eight Part Motet, "The Surrender of the Soul" *Cornelius* (Accompa. Ist, Michael Mullinar.)
- 7.50.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 8.45.—SYDNEY GREW: Reading from the Wicks of Milton, "Samson Agonistes."
- 10.0.—WALTER BADHAM (Humorist) in Songs from his Repertoire.
- 10.30.—Close down.
- Announcer: Percy Edgar.

BOURNEMOUTH.

- 3.45.—The "6BM" Trio, Thomas Scarb (Solo Clarinet), Reginald S. Meust (Solo Violin).
- 4.45.—WOMEN'S HOUR.

- 5.15.—KIDDIES' HOUR;
- 6.15.—Scholars' Half-Hour: W. J. Woodhouse, A.C.P., "The Sand of the Seashore."
- 7.0.—NEWS. *S.B. from London.*
- ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast;
- 7.30-8.0.—Interval;

"Musical Comedy Night."

- 8.0. THE WIRELESS ORCHESTRA; Conductor, CAPT. W. A. FEATHERSTONE; Selection, "Dear Little Denmark" ... *Rubens*
- 8.10. GERTRUDE NEWSOM (Soprano); "Cigarette" ("The Southern Maid") ... *Fraser Simson* "Just for a While" ("The Last Waltz") ... *Strauss*
- 8.20.—JAY KAYE (Entertainer) in Impressions of the late Dan Leno,
- 8.30. Orchestra; Selection, "Almond Eye" ... *Rosce*
- 8.40. Gertrude Newsom; "Can It Be Love?" ("Betty") ... *Rubens* "I Built a Fairy Palace" ("Chu Chin Chow") ... *Norton*
- 8.50.—Jay Kaye (Entertainer) in Impressions of the late Dan Leno,
- 9.0. Orchestra; Selection, "The Girl in the Train" ... *Leo Fall*
- 9.15.—Jay Kaye (Entertainer) in Impressions of the late Dan Leno.
- 9.20. Orchestra; Selection, "The Cabaret Girl" ... *Kern*
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45.—KAYAITCH DANCE BAND relayed from King's Hall.
- 10.15.—Close down.
- Announcer: Stanley How.

CARDIFF.

- 5.0.—"5WA'S" "FIVE O'CLOCKS": "Mr. Everyman," Talks to Women, Vocal and Instrumental Artists. The Station Orchestra. Weather Forecast.
- 5.45.—THE HOUR OF THE "KIDDIEWINKS."
- 7.0.—NEWS. *S.B. from London.* ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.
- 7.30. **The Magic Carpet—II.** *S.B. to London.* The Magic Carpet will make a Flight to CRETE. Pilot, JOSEPH McCABE. Comrades are invited to be ready for the journey with a map before them 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, CARMEN HILL (Soprano), and THE STATION ORCHESTRA will accompany the party.
- Next Wednesday ... A Flight to Australia. Pilot ... Capt. Donald Maclean, C.F.
- 9.0.—Orchestra, "Lyric Suite" ... *Grieg*
- 9.10.—Songs, "Summer Midnight" ... *Peel* "The Fuchsia Tree" ... *Quilter*
- 9.20.—Orchestra, "Slavonic Dance No. 3" ... *Dvorak*
- 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: Hilda Read (Soprano), Eble May Miller (Contralto), Sali Lohel (Elocutionist), Albert J. Richards (Tenor), J. Cliff Sharp (Entertainer), W. G. W. Maher, Jr. (Solo Pianoforte).
- 5.0.—WOMEN'S HOUR.
- 5.20.—Farmers' Weather Forecast.

CHAPPELL WEBER BROADWOOD

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- 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. ASHTON-UNDER-LYNE CONCERTINA BAND CONCERT. March, "The Great Little Army" ... *Alford* Overture, "The Magic Flute" ... *Mozart* Selection, "Memories of Ballé" ... *arr. Rimms* Solo, "Caller Herra" ... *arr. Henri Albans* (Introducing Church Bells and Organ.) (Soloist, S. Smith).
- Selection, "Maritana" ... *Wallace*
- 8.45.—T. A. COWARD, M.Sc., on "The First Migramme."
- 9.0. PHYLLIS GATENBY (Elocutionist). "The Whitest Man I Know" ... *Flinton Gower* (13) "I Don't Care" ... *Edson*
- 9.15. Concertina Band. Intermezzo, "Wedding of the Rose" ... *Jessel*
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast. Concertina Band.
- Duet, "La Lyre d'Or" ... *Herman* (Messrs. Broadhurst and Smith.)
- 10.5. Phyllis Gatenby. "Let's Pretend" ... *Joseph H. Adams* Concertina Band.
- Selection, "William Tell" ... *Rossini*
- 10.30.—Close down.
- Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Walkers' Band relayed from Tilley's Assembly Rooms;
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholars' Half-Hour: Wm. Carr, B.Sc., "Topical Science Talks."
- 6.35.—Farmers' Corner: C. W. Mayhew on "Cropping Schemes for the Farmers' Garden."
- 7.0.—NEWS. *S.B. from London.* ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.
- Modern French Composers' Night.**
- 7.35. THE WIRELESS ORCHESTRA. Conductor, WILLIAM A. CROSSE. Overture, "Fra Diavolo" ... *Auber*
- 7.45. MARGARET THACKERAY (Contralto). "Softly Awakes My Heart" ... *Saint-Saens* "Elegie" ... *Messiaen*
- 7.55. DAVID OPENSHAW (Baritone). Songs: Selected. Orchestra.
- 8.5. Melodies from "Olivette" ... *Audran*
- 8.15. BEATRICE PARAMOR (Soprano). "Air de Lia" ("L'Enfant Prodigue") ... *Debussy* "Nuit d'Etoiles" ... *Debussy*
- 8.25. Orchestra. Excerpts from "La Fille du Régiment" ... *Donizetti*
- 8.35. Margaret Thackeray. "When All Was Young" (Faust) ... *Gounod* "Bois Epais" ... *Lully*
- 8.45. David Openshaw. Songs: Selected.
- 8.55. Orchestra. Extracts from "Les Cloches de Corneville" *Planquette* (13)
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45. Orchestra. Selection from "The Grand Duchess" ... *Offenbach*
- 9.55. Beatrice Paramor. "Open Thy Blue Eyes" ... *Marsena* "Gems" ... *Chaminade* (3)
- 10.5. Orchestra. Selection, "Falka" ... *Chabagny*
- 10.35.—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 454.

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WIRELESS PROGRAMME—THURSDAY, March 20th.

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 Katherine Wilbart.
- 3.30-4.30.—Afternoon Concert: Time Signal from Greenwich, The Wireless Trio and Tom Minogue (Bass-Baritone).
- 5.0.—WOMEN'S HOUR: "Sidelights on the Kerbstone Musician," by an Art Student. Esmé de Vayne (Soprano). A Fashion Talk by Nora Shandon.
- 5.30.—CHILDREN'S STORIES: "Five Little Pitchers" (Chap. 5, Part II.), by Madeline Bonavia Hunt. Auntie Hilda and Uncle Humpty Dumpty, Musical Talk. "A Trip Round the World—Cairo." I.G.M. of the Daily Mail on "Strange Zoo Experiments."
- 5.45.—Boy Scouts' and Girl Guides' News.
- 6.25-7.0.—Interval.
- 7.0.—TIME SIGNAL FROM BIG BEN AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- PERCY SCHOLES (the B.B.C. Music Critic): "The Week's Music." *S.B. to all Stations.*
- Talk by the Radio Society of Great Britain. *S.B. to all Stations.*
- Local News and Weather Forecast.
- 7.40.—DOROTHY GEORGE AND ASHMOOR BURCH in "Cautionary Tale." (Lisa Lehmann).
- 8.0.—Readings from Robert Louis Stevenson.
- 8.15.—An Hour with HENRY PURCELL and his Contemporaries (1658-1695). (Arranged by PHILIP WILSON.)
- THE KENDALL STRING QUARTETTE.
- Suite from "The Fairy Queen"..... *H. Purcell*
- CECIL DIXON (Solo Pianoforte).
- Six Harpsichord Pieces..... *Croft*
- (a) Minuet..... *Croft*
- (b) Gavotte and Sarabande..... *Croft*
- (c) Gavotte..... *David Purcell*
- (d) Jigg..... *Eccles*
- (e) Lullabullero..... *H. Purcell*
- (f) Toccata (A Major)..... *H. Purcell*
- 8.35.—"From my Window," by Philemon.
- PHILIP WILSON (Tenor).
- "Ah, How Sweet it is to Love" ("Tyrannic Love")..... *H. Purcell*
- "There's Not a Swain" ("Rule a Wife and Have a Wife")..... *H. Purcell*
- "I Attempt from Love's Sickness to Fly" ("The Indian Queen")..... *H. Purcell*
- The Kendall String Quintette.
- Fantasia of Three Parts..... *H. Purcell, Ed. Gerald Cooper*
- Fantasia of Four Parts..... *H. Purcell, Ed. Gerald Cooper*
- Fantasia of Five Parts..... *H. Purcell, Ed. Gerald Cooper*
- Kendall Trio and Cecil Dixon.
- Sonata in B Minor..... *H. Purcell*
- Philip Wilson.
- "A Young Man Sat Sighing"..... *Pelham Humphrey*
- "The Self-Banished"..... *John Blow*
- "The Knotting Song"..... *H. Purcell*
- "Sylvia"..... *H. Purcell*
- 9.30.—TIME SIGNAL FROM GREENWICH, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Local News and Weather Forecast.
- 9.45.—ANTHONY BERTRAM of the National Portrait Gallery on "Lesser Galleries of London."
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS relayed from The Savoy Hotel, London. *S.B. to all Stations.*
- 12.0.—Close down.
- Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Station Piano Quintette under the Direction of Frank Cantell.
- 5.0.—WOMEN'S CORNER.
- 5.30.—Agricultural Weather Forecast.
- KIDDIES' CORNER.
- 6.30.—"Teens' Corner."
- 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 and Weather Forecast.
- "Popular-Classics" Programme.
- 7.40.—THE STATION ORCHESTRA.
- Overture, "Nozze di Figaro"..... *Mozart*
- Selection from "I Pagliacci"..... *Leoncavallo*
- CARMEN HILL (Soprano).
- "The Flower Song" ("Faust")..... *Gounod (11)*
- Orchestra.
- Praeludium..... *Jarnefelt*
- Suite, "Le Lac des Cygnes"..... *Tchaikovsky*
- (a) Scene; (b) Danse des Cygnes; (c) Danse Hongroise.
- 8.15-8.45.—Interval.
- 8.45.—Carmen Hill.
- "Loveliest of Trees"..... *Peel*
- "Summer Midnight"..... *Peel*
- "Almond, Wild Almond"..... *Peel*
- Orchestra.
- Selection from "Mignon"..... *Thomas*

- Carmen Hill.
- "Rose Leaf Boat"..... *Elwin*
- "The Spring is in My Garden"..... *Tennent*
- Orchestra.
- Four Dances from "The Rebel Maid"..... *Phillips*
- 9.30.—NEWS. *S.B. from London.*
- Local News and Weather Forecast.
- 9.45.—MAJOR VERNON BROOK, M.I.A.E., on "Motors and Mooring."
- 10.0.—THE SAVOY BANDS. *S.B. from London;*
- 12.0.—Close down.
- Announcer: H. Cecil Pearson;

BOURNEMOUTH.

- 8.45-4.45.—The Crystals Concert Party: Dorothy Street (Soprano), Gerald Kaye (Tenor), Dorothy Forrest (at the Piano), and Ethel Rowland, L.R.A.M. (Solo Pianoforte).
- 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. Lon., "Shakespeare's Predecessors."
- 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.
- 7.40-8.0.—Interval.
- "Chamber Music."
- 8.0.—THE "6BM" TRIO.
- 1st Movement of D Minor Trio..... *Arensky*
- 8.10.—GEORGE PARKER (Baritone).
- "By the Sea"..... *Schubert*
- "The Wanderer's Nightsong"..... *Schubert*
- "In Summer Fields"..... *Brahms*
- "Come, Come, O Sweetheart Mine"..... *Max Keger*
- 8.20.—JEAN GENNIN (Flautist) and PIERRE GENNIN (Flautist).
- Duet, "Duo Concertant"..... *Magnier*
- 8.30.—The "6BM" Trio.
- 2nd and 3rd Movements from Trio..... *Arensky*
- 8.40.—George Parker.
- "At Columbine's Grave"..... *M. Shaw*
- "Old Clothes and Fine"..... *M. Shaw*
- "The East Riding"..... *Ireland (5)*
- "I Have the Twelve Oxen"..... *Ireland*
- 8.50.—Jean Gennin and Pierre Gennin.
- Serenade for 2 Flutes..... *Ch. Gounod*
- "Rippling Streams"..... *Jean Gennin*
- Introduction and Rondo for 2 Flutes and 2 Piccolos.
- 9.0.—The "6BM" Trio.
- 4th Movement from Trio..... *Arensky*
- 9.10.—George Parker.
- "Is My Team Ploughing?"..... *Butterworth*
- "Come, My Own One"..... *Butterworth*
- "Molly Brannigan"..... *Stanford (1)*
- 9.15.—The "6BM" Trio.
- Trio..... *J.W. Hudson*
- 9.30.—NEWS. *S.B. from London.*
- Local News and Weather Forecast.
- 9.45.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
- Announcer: Stanley How.

CARDIFF.

- 5.0.—"5WA'S" "FIVE O'CLOCKS": Mr. Isaac Williams, Keeper of Arts at The National Museum of Wales, Talks to Women. Vocal and Instrumental Artists, 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 and Weather Forecast.
- A Programme of Variety.
- Vocalist..... DOROTHY LARKIN (Blind Soprano)
- Solo Violin..... LIONEL FALKMAN.
- Entertainer..... JAY KAYE.
- THE STATION ORCHESTRA.
- 7.40.—March, "Old Faithful"..... *Holmann*
- Entr'acte, "Moon Shadows"..... *Walton*
- 7.50.—Songs from "A Cycle of Life"..... *Landon Ronald (5)*
- (a) "The Prelude"; (b) "Spring"; (c) "Summer."
- 8.0.—Jay Kaye will try to Entertain.
- 8.10.—Orchestral Selection, "The Circus Girl"..... *Caryll-Monckton*
- 8.20.—Songs from "Summertime"..... *Landon Ronald (5)*
- (a) "Morning"; (b) "Night" (with Violoncello Obbligato).
- 8.30.—Violin Soli, "Chanson Polonaise"..... *Wieniawski*
- "Perpetuum Mobile"..... *Frank Ricz*
- 8.45.—Orchestral Suite, "Lakme Ballet"..... *Delibes*
- 9.0.—DR. JAS. J. SIMPSON, M.A., D.Sc., on "British Mammals."
- 9.10.—Violin Soli "The Londonderry Air"..... *arr. Kriessler*
- "Tempo di Minuetto"..... *Pugnani-Kriessler*
- 9.20.—Jay Kaye will make another Attempt.
- 9.30.—NEWS. *S.B. from London.*
- Local News and Weather Forecast.
- 9.45.—Orchestral Selection, "Carmen"..... *Bizet*
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
- Announcer: A. H. Goddard.

MANCHESTER.

- 11.30-12.30.—Concert by "2ZY" Orchestra.
- 5.0.—WOMEN'S HOUR.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 6.35.—Boy Scouts' and Girl Guides' News.
- 6.45.—FRANCIS J. STAFFORD, M.A., M.Ed., 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.
- 7.45.—CARLTON MAIN (FRICKLEY) COLLIERY BAND.
- Conductor, NOEL THORPE.
- March, "Harlequin"..... *Rimmo*
- Overture, "The Bohemian Girl"..... *Balfé*
- Waltz, "Thoughts"..... *Ancliffe*
- Selection of Tchaikovsky's Works..... *Rimmo*
- TOM SHERLOCK (Baritone).
- "Lordliest of Trees"..... *Butterworth*
- "When I Was One and Twenty"..... *Butterworth*
- "Is My Team Ploughing?"..... *Butterworth*
- EDWARD BROOK (Solo Pianoforte).
- 1st Movement Sonata in E Minor..... *Grieg*
- Valse in F Sharp Minor from "The Xmas Tree"..... *Koblikor*
- Novellette in F..... *Schumann*
- 8.45.—Professor T. H. PEAR, B.Sc., on "How to Use the Memory."
- 9.0.—Tom Sherlock.
- "The Loving Smile of Sister Kind"..... *Gounod*
- "The Yeoman's Wedding Song"..... *Poniatowski*
- 9.15.—Band.
- Duet for Trombone and Euphonium, "The Watchman"..... *Sargeant*
- 9.30.—NEWS. *S.B. from London.*
- Local News and Weather Forecast.
- 9.45.—Band.
- Selection, "The Girl on the Film"..... *Rollo*
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
- Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Leonie Storm (Solo Pianoforte), Thomas Golder (Solo Cornet), Elsie Gollightly and Tom Gollightly (Duets).
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholars' Half-Hour: J. C. Wilson on "Border Life in the Middle Ages—Pacification of the Borders."
- 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.
- 7.40.—THE WIRELESS ORCHESTRA.
- Conductor, WILLIAM A. CROSSE.
- March, "Gaily Through the World"..... *Macbeth*
- Valse, "Let All the World Go By"..... *Joyce*
- 7.45.—DAVID MCFADZEAN (Baritone).
- "Reuben Ranzo"..... *Coates (1)*
- "Molly Brannigan"..... *Stanford (1)*
- 7.55.—FRED SPENCER (Mrs. 'Arris).
- 8.5.—Orchestra.
- Adagio Cantabile, "Pathétique Sonata"..... *Beethoven (6)*
- 8.15.—MAHEL OFFER (Mezzo-Soprano).
- "Dennis Darling"..... *Stewart (1)*
- "Not Really"..... *Novello (1)*
- 8.25.—Orchestra.
- Selection, "Betty"..... *Rubens*
- 8.35.—David McFadzean.
- "My Captain"..... *Scott (4)*
- "What's the Use of Being Wise?"..... *Eden (4)*
- 8.45.—Mabel Offer.
- "The Orchard by the Sea"..... *Oliver (8)*
- "The Blind Ploughman"..... *Clarke*
- 8.55.—Orchestra.
- Entr'acte, "Silver Sandals"..... *Moore*
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*
- Local News and Weather Forecast.
- 9.45.—Orchestra.
- Melodies from "Katinka"..... *Friml (6)*
- 9.55.—Fred Spencer (Mrs. 'Arris).
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
- Announcer: R. C. Platt.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 444.

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Friday's Symphony Concert.

A Guide to the Music. By Percy A. Scholes.

RUSSIAN CONCERT, 21st MARCH. INTRODUCTION AND MARCH, FROM "THE GOLDEN COCKEREL," RIMSKY- KORSAKOV.

The Golden Cockerel, a lively and humorous opera, was heard in London during the famous Beecham season of 1914.

(a) The INTRODUCTION is a short piece of very piquant orchestration. Glockenspiel and Harp play important parts.

(b) The MARCH is that of a royal wedding. The description in the score (freely translated) is as follows:—

"Trumpets are heard; the triumphal procession passes in front of the palace. First come the King's bodyguard, with their self-important, boastful airs, then the Queen's suite, in costumes quaint and many-coloured, as though they had just stepped out of an Eastern fairy tale.

"Some of the company have one eye in the middle of the forehead. Others have horns, others heads like dogs. There are also giants, dwarfs, negroes and veiled slaves bearing treasure-caskets and golden vessels. Last of all, in a gilded chariot, appear the King and Queen. The populace bursts into excitement and shouts for joy."

AIR AND VARIATIONS. TCHAIKOVSKY.

This Air and Variations constitutes the last Movement of Tchaikovsky's Third Suite in G. There are twelve Variations. The Air (*not quick but steadily moving*) is first heard, in Strings alone.

VARIATION I. (*Same speed as Air*). Here the Strings play the Air in octaves *pizzicato* (i.e., plucking instead of bowing), whilst Flutes and Clarinets weave above it two other tunes in duet—making a sort of trio in all.

VARIATION II. (*Much quicker*). The Violins, at first very softly, play an embellished rapid version of the Air, whilst the Woodwind instruments and Horns interject their passing comments.

VARIATION III. (*Same speed as Air*). This is entirely for Woodwind—three Flutes, two Clarinets and two Bassoons. The Air is divided into three sections, taken first by one of the Flutes, then by one of the Clarinets and then by one of the Flutes again. Nearly all the way through another Flute is running about in triplets.

VARIATION IV. (*Same speed as Air*). Here we go into a Minor Key. At first the Air is taken by Cor Anglais, Clarinet and Cello, in unison. After a few bars Flutes and Oboes take it over. Then Violins have it. And so on.

VARIATION V. (*Quick and resolute*). Here we go into three-in-a-bar and enter upon a little Fugue.

VARIATION VI. (*Quick and lively*). This is a lively Tarantella for the Full Orchestra.

VARIATION VII. (*Moderate speed*). Here the Air is turned into a Hymn Tune, for Woodwind alone. We pass without a break to—

VARIATION VIII. (*Slow and Broad*). Tremolo Strings, very soft, and against them a shortened and altered version of the Air, played by Cor Anglais, in the style of a Russian folk-song.

VARIATION IX. (*Quick and Very Lively*). The Air is turned into a Russian Dance. It enters first in the Violins, with Horns accompanying, and a touch of the Triangle on the first beat of every bar. Later the Full Orchestra is employed. At the end a Solo Violin has an elaborate flourish, which leads into—

VARIATION X. (*Lively and Quick, and a little "Rubato"*). The Solo Violin having ended its little solitary excursion, settles down softly to sing a version of the Air, with a *pizzicato* accompaniment by its fellow Strings and (by-and-by), various little interjections by various Woodwind instruments, including the shrill Piccolo. After a time, the Solo Violin runs rapidly up into the clouds, trills there like a lark, and disappears. Oboe, Clarinet and Bassoon

keep things going for a time, and then the Violin, descended to earth, begins to sing the Air again.

At the end it loses its head once more, trills on a low note, runs up and down hill, and leads us into—

VARIATION XI. (*At a Moderate Speed*). Here Double-bass and Bassoon settle down, as if for life, on a low bass note, and never budge from it until the end of the Variation. Meantime, Fiddles and Flutes carry on with the Air. This ended, we pass without a break into—

VARIATION XII. Finale, Polacca. (*Moderate rate of speed*). This is a very long Variation—quite a piece in itself. At the opening the Bassoon and Double Basses merely transfer to another note and stick on to it, the Kettle-drums helping them. All this, however, is merely introductory, and after a time the whole Orchestra, at full blast, bursts into a *Tempo di Polacca, molto brillante*—a wild Polish dance, or "Polonaise," made out of the original Air. By-and-by, a portion of the Introduction is repeated, more or less, but the brilliant Polacca soon returns, and the piece ends in violent happiness.

PIANO CONCERTO, No. 1. PROKOFIEV.

There is no division into separate "Movements," that is, no stopping and re-starting; all goes through as one unbroken piece.

Note the INTRODUCTION (*Quick and Spirited*). This passage is used again in the middle of the Concerto, and still again at the end of it, so unifying the general impression of the work in the mind of the listener.

(2) After the Introduction comes a *lively passage for Piano*, which works itself from low down the Keyboard to high up it, and leads into the *Chief Tune* of the Concerto, a jerky tune, played softly by Piano alone, and then repeated an octave higher with accompaniment.

(3) Soon there comes *another important tune* (it is given to Violas, Cellos and Trombones). This is immediately followed by a *particularly jumpy tune*, for Piano.

(4) Some other Tunes follow, which it is not easy to describe in words. Then comes the *return of the Introduction*, as already mentioned, and—

(5) A *slower and more lyrical* section, in which muted Strings introduce very quietly a short tune, and the Piano introduces another.

(6) A long *Cadenza*—a florid passage for Piano—follows, and leads to a section which is very much a repetition of the passages (3 and 4) mentioned above. Then follows—the Introduction again, played by the Full Orchestra, with the pianist busily crashing out octave passages in both hands.

This work is, perhaps, not an "epoch-making" one, but it pleases many people by its general brilliance of effect, by the contrast of the more lyrical middle portions, and by the opportunity it gives for the display of competent pianism.

REVERIE. Scriabin.

This *Reverie* falls into three brief sections. The first is organized from one short tune—the one which at the opening the Clarinet gives out. This will be heard passed from one instrument to another, treble or bass, well-nigh throughout the piece. Note, for instance, how the Cellos take it up, near the opening.

The Middle Section gives out a melody for the Violins, later taken up by the Full Orchestra.

The Third Section is much the same as the first, but with changed (and richer) orchestration. At the end the initial tune is given in turn to Flute, Muted Violin, Cello and Bassoon, and the piece dies very quietly.

DUBINUSHKA. RIMSKY-KORSAKOV.

This is an orchestral setting of a Russian people's song, a song which became very well-known during the period of the 1905 revolution, and consequently was looked upon unfavourably by the Czar's government.

(Continued on the facing page.)

THE PROGRAMME—FRIDAY, March 21st.



MR. EUGENE GOOSSENS.

When Rimsky-Korsakov made this setting, he was Principal of the Musical Conservatory, St. Petersburg (Petrograd, Leningrad—one hardly knows what to call it), and on its performance he was at once ejected from his post. Immediately the Professors went on strike. New Professors were appointed. Then the students went on strike, and the police had to be called in to protect the building. In any case, Rimsky-Korsakov was too good a man to lose, so the authorities appointed his colleague Ginzounov as the new principal, left Rimsky on the staff as a professor, and winked at the fact that the change of control was more nominal than real.

Dubioushka is, in effect, a set of simple non-stop Variations on the song of that name. It is easy to follow, for its texture is very plain. The Brass and Percussion (Kettledrums, Big Drum, Snare Drum, Triangle, Cymbals) play a large part. The score gives the tune simply harmonized for four-part choir as a part of the final climax, but this is marked *ad libitum*, and is, of course, omitted at orchestral concerts such as this.

SUITE, THE FIRE BIRD. STRAVINSKY.

The Suite falls into four distinct sections:—

I. INTRODUCTION AND FIRE BIRD'S DANCE.

The colour is at first sombre. Then it brightens until there comes a wonderful "Fire-bird" effect, all Strings (except Double-basses) playing *glissando* harmonics. A little later we pass into the *Firebird's Dance*, which opens with a very soft, shimmering, String tremolo (all other instruments at first silent). Throughout this *Firebird's Dance* the heavier Brass and all Percussion are silent. So for the most part are Double-basses. Piano and Harp figure largely.

II. THE PRINCESSES' ROUND DANCE.

There are two chief Tunes (a) which enters in the Oboe, with Harp accompaniment, and (b) almost immediately after, a Tune given out at first by the Strings (other instruments at first silent).

III. SAVAGE DANCE.

Wild Indians, Warrior Turks, Chinamen, Clowns, Imps, Hobgoblins, Ogres, all throw themselves into a whirl of movement. The time keeps changing from three in a bar to two in a

3rd SYMPHONY CONCERT.

Central Hall, Westminster,
at 8 p.m.
(S.B. to all Stations.)

LONDON SYMPHONY ORCHESTRA.

Conductor: EUGENE GOOSSENS.

RUSSIAN SYMPHONY PROGRAMME.

Introduction and March, "Coq d'Or" Rimsky-Korsakov

Air and Variations, "Suite in G" Tchaikovsky

Concerto No. 1 for Piano and Orchestra Prokofiev

Morceaux:

(a) "Rêverie" Scriabin

(b) "Dubioushka" Rimsky-Korsakov

Poème Symphonique, "L'Oiseau de Feu" Stravinsky

Dances from "Prince Igor" Borodin

Pianoforte Solos:

(a) Arabesque in C Minor Arensky

(b) Nocturne in D Flat ... Scriabin

(c) Prelude in G Minor Rachmaninoff

(d) Polichinelle Rachmaninoff

Overture, "Ruslan and Ludmila" Glinka

Solo Pianoforte: MAURICE COLE.

Announcer: R. F. Palmer.

bar and back again. Note, after some time, the use of the Xylophone (wooden bars hammered), and also the Trombone played *glissando* (i.e., sliding effects).

IV. LULLABY AND FINALE.

The Lullaby music occurs in the Ballet at a point where the Fire Bird casts a spell over the mad dancers, and, to her own gentler dance, sends them to sleep.

At the opening we hear a soft passage for Muted Strings and Harp, over which soon creeps a slow tune in the Bassoon.

At the end of the Lullaby comes a passage of very soft String tremolo, out of which emerges a Horn solo, which begins the Finale.

The Tune of the Horn is gradually taken over by other instruments, the volume of tone increases, until at last the whole Orchestra is thundering out the Tune (now changed to equal notes, seven to the bar). The work ends as a blazing riot of colour.

"PRINCE IGOR" DANCES. BORODIN.

Prince Igor is an opera of ancient pageantry and Oriental colour. The Dances of which the music is now to be heard occur in the Second Act, when Igor, a prisoner in the camp of a nomad tribe, the Polovtsi, is, as a tribute to his courage, invited to be present at a festival.

His entertainment consists of a number of dances, falling into three groups:—

I. A PRELUDE (*Andantino—gently flowing*) during which the captives and the dancers enter. Flutes, Oboes, Clarinets and Harp are prominent here. Then, without a break—

A DANCE OF WILD MEN

(*Allegro vivo—quick and lively*), beginning with a florid Clarinet solo.

II. GENERAL DANCE (*Allegro—Quick*). It begins with four bars for Kettledrum and Big Drum alone, and the varying Percussion instruments (including the Glockenspiel) have plenty to do before it is ended.

III. DANCE OF BOYS AND MEN (*Presto—Very Rapid*). The boys and men take their turns at the dancing. It begins with a rhythmic figure for Strings and Snare Drums. Then, in a moment, Cellos (plucked) and Bassoons play a little downward scale of four notes that is often to be heard in the course of the dance. Over all this Oboe and Clarinet soon add a duet. So the music builds up, until, quickly, all instruments are engaged. Without a break we pass to the—

"DANCE OF MAIDENS (*Moderato—at a medium speed*). Here Oboe and Viola, in octaves have a tune, and Wood-wind, Strings, Harp, etc., accompany. Then returns the—

DANCE OF BOYS (*Presto—very rapid*), and there follows—

ANOTHER GENERAL DANCE (*Allegro con spirito—quick and spirited*), this makes an exciting Finale.

PIANOFORTE SOLOS.

- (a) Arabesque in C Minor Arensky
- (b) Nocturne in D Flat Scriabin
- (c) Prelude in G Minor Rachmaninoff
- (d) Polichinelle Rachmaninoff

OVERTURE TO "RUSLAN AND LUDMILA," GLINKA.

Ruslan and Ludmila is a strange opera of Dukes and Knights, Poets, Dwarfs and Fairies, and a gigantic Head, which when it blows creates storms. The Overture is an effective piece of quick music. There are two chief Tunes, which are first stated, then played about with, or "developed," and then re-stated.

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 John Carrolus (Baritone).
- 3.30-4.30.—Concert: Time Signal from Greenwich. The Wireless Trio and Marjorie Webb (Contralto).
- 5.0.—WOMEN'S HOUR.
- 6.30.—CHILDREN'S STORIES. Songs by Uncle Rex.
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL FROM BIG BEN, AND 1ST 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.—SIR ERIC DRUMMOND (The League of Nations): "The League's Doings." *S.B. to all Stations.*
- 8.0-9.30 and 9.45-10.30.—3RD SYMPHONY CONCERT from the Central Hall, Westminster. *S.B. to all Stations.*
- 9.30.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN AND WEATHER FORECAST. *S.B. to all Stations.*
- 10.30.—Close down.

BIRMINGHAM.

- 8.30-1.30.—Lanzells Picture House Orchestra, under the Direction of Paul Kitzner.
- 5.0.—WOMEN'S CORNER.

- 5.30.—Agricultural Weather Forecast.
- KIDDIES' CORNER.
- 6.30.—Teenies' Corner.
- 7.0.—NEWS. *S.B. from London.*
- G. A. ATKINSON. *S.B. from London.*
- Local News and Weather Forecast.
- 7.30-10.30.—The entire Programme *S.B. from London.*
- Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—The "6BM" Trio, Nellie Robinson (Soprano), Reginald S. Mout (Solo Violin), and Thomas E. Illingworth (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.
- 7.30-10.30.—The entire Programme *S.B. from London.*
- Announcer: Stanley How.

CARDIFF.

- 5.0.—"5WA'S" "FIVE O'CLOCKS."
- 5.45.—THE HOUR OF THE "KIDDIEWINKS."
- 7.0.—NEWS. *S.B. from London.*
- G. A. ATKINSON. *S.B. from London.*
- Local News and Weather Forecast.
- 7.30-10.30.—The entire Programme *S.B. from London.*
- Announcer: A. H. Goddard.

MANCHESTER.

- 3.30-4.30.—Afternoon Concert.
- 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.
- 7.30-10.30.—The entire Programme *S.B. from London.*
- Announcer: Victor Smythe.

NEWCASTLE.

- 2.45.—Madame Nicholson's Quartette Party.
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholars' Half-Hour: W. C. F. Campaign, B.Sc., on "Oil" (Continued).
- 6.35.—Farmers' Corner: R. W. Wheldon on "Finger and Toe in Sweden."
- 7.0.—NEWS. *S.B. from London.*
- G. A. ATKINSON. *S.B. from London.*
- Local News and Weather Forecast.
- 7.30-10.30.—The entire Programme *S.B. from London.*
- 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 444.

More About the Big Station.

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

ALTHOUGH hailed in many quarters as a fresh example of go-ahead policy, the high-powered project (I say project advisedly) has been subjected to criticism as well as praise. I hope in my last article I made it abundantly clear that the high-powered station was to British broadcasting what the coping-stone was to the bridge—the main support, the finish, the *sine qua non* so that the bridge should carry all the traffic that might pass that way.

But, apparently, people have been troubled by the few disadvantages, and have let these minor troubles obscure the main issue, so that it might be thought that we had decided to spoil the scheme we had put into being. We admit certain disadvantages (was there anything ever perfect?); but let us examine them in detail and let the public judge whether our scheme is progressive or not, balancing calmly the issues involved. (I am standing for Parliament in the Wireless Party shortly; my forensic style is being polished, as you will notice.)

The Conversion of Sets.

Firstly, many have worried about the conversion of sets; let us first take the crystal set. Now, I don't expect you will be able (if the station does go up, which is still in doubt) to get crystal reception much over 100 miles away. London crystal users, then, will be the only crystal users affected. But London crystal users will never be more than forty miles away from the new station, and the broadcast will be relatively powerful. By adding an external loading coil and one switch, they will be able to switch from one London station to another as quickly as you switch on and off an electric light.

The cost of conversion couldn't be more than a few shillings.

The single-valve set can be treated in the same way, and, of course, where detachable coils have been provided, the ease of changing is ridiculously simple. The two-valve set with tuned anode presents more difficulty, if it has not been designed with detachable coils.

Present Service to Continue.

But—and this is so important and so overlooked—the service of to-day will continue as before; we are providing an extra service, and if you have a little trouble and expense (very small as it will be in the generality of cases), it is surely allowable if you are to derive the advantages of a complete extra service. Our high-powered station is additional to the present service, and if you are one of the rare and unfortunate few who cannot easily change your set, remember that your present service will continue just as before.

There may be a few in the near vicinity of the station who will be condemned to that station; but this disadvantage affects so small a minority that I feel sure that minority will be sporting enough to realize that what, for them, may be a nuisance, is a real boon and a blessing for hundreds of thousands of others. The station, if built, will be in the country outside London, not in a thickly populated region.

Remember the Majority.

This applies to those few who live near the contemplated station and who have enjoyed the Paris transmissions on 1,750 metres. If these people live within a small radius of our main station, Paris will be denied them unless they take specially elaborate precautions; but, once more, let them remember the majority, and let them not worry too much about a scheme which is not yet decided upon.

New buyers may be adopting a wait-and-see policy, the same as the young lady who refused all offers when she was young and beautiful and who is now living a cross old maid. Let such people beware on that score alone; further, let them realise that to buy now is to secure an excellent service, to be augmented, perhaps, later. Why, because there are three trains an hour to a delectable suburb, hold off until there are six trains and meanwhile condemn yourself to living in the heart of the smoky town?

How We Shall Experiment.

We are going to experiment, only with no guarantee of success, and the one thing we are going to determine above all others is whether the present service will be interfered with. Would we, I ask you, be such blithering idiots as to put up a station which would do no more than jam our own activities?

Our experiments will be confined to certain main points, as follows:—

- (a) Will the harmonics on 400 metres be strong enough to jam our 400-metre station?
- (b) How far off is it reasonable to expect the average listener to tune out one London station and tune in the other?
- (c) What is the range of the station to: (1) a good crystal set; (2) a single-valve set; (3) a two-valve set.
- (d) What wave length will be the best, having regard to jamming others and being jammed-ourselves? 1,600 metres is the first choice; we may have to use others.

We hope to have the co-operation of listeners who have flexible apparatus, and to those who are interested in temporary conversion I would say, read the wireless technical periodicals, which will be simply bubbling over with neat ideas for simple and cheap conversions.

Work Already Begun.

These experiments will take place in Chelmsford, and we have already started to get gear together. Not Rome, nor even a lash-up, was built in a day, and it may be six or eight weeks before the first sign of a "wipe out" affects you! We will let you know right enough when we begin, and you should write to us and tell us your results.

In the meanwhile, if you have friends who are holding back, tell them the story of the young lady now languishing in her villa; tell them that it's an *additional* service, and that, as you can guarantee, the present is a thundering good one. Tell them more: that for all this talk, nothing may come of it. Tell them that no home should be without it.

We've Got to be Fast!

Lastly, remember France is erecting just such a station. What about England? Are we to be left behind? We started behind America and really just behind France. Let us ride a good race and flash past the post (or aerial support) leading by four lengths—the rest nowhere. This sentiment is expressed through a sense of national pride. Do not let it be thought that one has not the sincerest admiration for French broadcasting; but, of course, we've got to be first.

Someone told me the other day that I took it all far too seriously, and was worrying myself to death about it! I am really looking forward to that padded chair, my great big office, and the silence and peace that come when a perfect machine is turning noiselessly in the factory down below.

It's really laziness that makes me hurry to my dinner. Thus my impassioned advocacy of the high-powered station which, alas! may never be!

B.B.C. PERSONALITIES.

Mr. R. E. Jeffrey.

Station Director, Aberdeen.

ONE of the foremost figures in the Scottish entertainment world is an Englishman. This fact alone should be sufficient testimony of the unique qualities which must form part of the character of such a person! It is indeed rare that an Englishman is found leading the Scots—in Scotland.



Mr. R. E. JEFFREY.

Yet this is part of the career of Mr. R. E. Jeffrey, the Director of the Aberdeen Station. For some sixteen years he has been prominent in Scottish life, particularly in Glasgow.

Before his appointment, his varied career as actor, producer, author, and lecturer developed a knowledge which has been found of particular value for his present work.

He has filled many roles in life. As a lecturer on public speaking to the Glasgow University he was particularly successful, and many a man who now speaks with ease to public audiences, owes his prowess in this direction largely to Mr. Jeffrey's efficient and persuasive methods of teaching. He himself has a fine speaking voice, as the large number of listeners in the Aberdeen area were quick to appreciate.

Actor and Dramatist.

He has published two books, "Practical Public Speaking" and "Talks for Talkers," both of which have met with success.

His voice, however, is not his only asset, either on the platform or the stage, for as a leading actor in the provinces he has played "Raffles" some four hundred times.

In 1920 he leased the Aldwych Theatre in London and presented there "Macbeth," with Mr. J. K. Hackett and Mrs. Patrick Campbell in the leading roles. In conjunction, too, with Mr. Gilbert Porteous he presented "La Tosca" with Ethel Irving, and assisted with Viola Tree in the production of "The Unknown." During this period he also produced his own play "The Dragon."

In addition, he has written some six other plays and produced them in the provinces and in Scotland, particularly at the Glasgow Theatre Royal.

With this record behind him, one can understand how his services were welcomed by the Glasgow Station when it was proposed to produce "Rob Roy." This was the first time that his abilities as a producer were placed at the disposal of the B.B.C., and the great success which "Rob Roy" achieved induced the Company to consider him as a possible addition to its staff.

Programmes Second to None.

In September last he was asked to undertake the work which he now performs with so much credit. Aberdeen was then a new venture of the B.B.C., and it was realized that a man of personality, tact, initiative and wide experience of the entertainment world would be essential to make the new station a success. The choice of Mr. Jeffrey fulfilled these essential qualifications, and those who are fortunate regularly to listen to the Aberdeen Station are willing to admit that his programmes are second to none broadcast from any station of the Company.

He has produced several Scottish sketches and comic operas, and has succeeded in gaining the enthusiastic support of Scottish musicians and educational authorities.

The Lure and Fear of Broadcasting.

A Letter to Gog and Magog. By WILFRED WHITTEN.

Mr. Wilfred Whitten, the famous essayist, who is known to many thousands as "John o' London," and Editor of *John o' London's Weekly*, wrote the following article after visiting the London Station. It is reprinted from *John o' London's Weekly*, by his permission. Our gentle critic confesses that he has never yet listened, that broadcasting has not appealed to him at all; but for these very reasons the views of so distinguished a man of letters are the more interesting and arresting.

Gentlemen,—Though I have not yet added broadcasting to my vices, I am in danger of falling. Every day I become more conscious of this immense new lure of life. I begin to imagine the air as a labyrinth of sightless highways and byways, and to dream of "exploring the ether" before I have explored London.

The isle is full of noises,
Sounds and sweet airs, that give delight, and hurt not,
(Some-day) a thousand twangling instruments
(Will) hum about mine ears.

And if Shakespeare thus foresaw the aerial so, surely, did Milton when he wrote of

aery tongues that syllable men's names
On sands, and shores, and desert wildernesses.

In a London Room.

On a recent evening I was taken to the great broadcasting station on Savoy Hill, whence all London and the home counties and, often, places far more remote are nightly entertained. I found it a weird experience. Imagine a long room, something between a Turkish bath and a circus tent, whose walls and ceiling were wholly draped in saffron and yellow curtains, with cunning window effects. On side tables artificial plants seemed to thrive wonderfully in the artificial sunlight which poured from the roof. Blue-painted doors and pilasters and a thick green carpet completed the strange picture. There was little furniture beyond necessary chairs and settees. The broadcasting apparatus itself was much simpler than I had expected. It consisted of only a microphone that looked rather like a glorified alarm clock, swung in a hammock of thick soft material and supported on a strong and widely-splayed trestle arrangement. We were admitted only when a red electric light over the doorway was extinguished to indicate an interval in which we could enter without disturbing the issue of music or message.

Hush!

Silence is enjoined on visitors for the reason that a disturbing word or an uninteresting cough would go forth to hundreds of thousands of listeners. In speaking to the microphone—itsself a strangely unreal performance—it is necessary that the speaker should not so much as rustle the papers he is holding. I had the feeling that I had entered some other world than this, and watched the efforts of another order of beings to communicate with the children of men. The very commissionaires in the corridor were not as other commissionaires; they seemed to be the ghostly officers of a house of ghosts. I saw, with rapt wonder, a gentleman advance toward the microphone with a sheaf of typewritten pages. He stood a few feet in front of the dumb shining mystery and began to read to a vast unseen, unresponding audience a very interesting account of the aims and features of the Empire Exhibition. But I cannot say that listening thus to a voice which is meant for a great cloud of invisible auditors is exactly exhilarating. It gives one a somewhat disturbing notion of cause without effect, especially to one who, like myself, has never yet "listened in."

Town and Country.

I am aware that this confession places me far back from "the foremost files of time." But the simple, if melancholy, truth is that broadcasting has not yet appealed to me at all. Even so, I find that I am far from singular. This extension of life's murmur and bustle is something from which temperament withholds many. When I close my door I wish to shut out the myriad voices of the world. I do not care to be pursued home by music to which I should not otherwise listen, by lectures which I should not otherwise attend, or by news of which the last edition of an evening paper contains all I desire.

Dare I say it?—I find that some of my "broadcasting" friends not only understand, and even sympathize, with these feelings, but betray a certain cooling of their own enthusiasm. When I challenge them, they begin to talk about the boon of wireless to lighthouse men, and Highland shepherds, and isolated farmhouses. Who can doubt the boon, or be so self-centred as to grudge it? Yet I read with a certain gasp, not wholly removed from a certain dismay, these sentences in the most widely circulated and popular of "Wireless" journals: "The time is at hand when no place in forest, or mountain, or moor shall be too isolated to be linked with the life that is throbbing in the metropolis."



MR. WILFRED WHITTEN
("John o' London").

I wonder what Wordsworth would have said or done had he lived to know that the air of his Lakeland mountains and valleys was alive with our West-end tumult. I wonder what Thoreau would have thought—Thoreau who said: "For my part, I could easily do without the post-office," and who valued above all "news" the knowledge which was never old?

Sincerely do I wish that loneliness should be relieved wherever it oppresses the spirit of man or woman. But I wish also that there could be an exchange of experiences between the silences of Nature and the hum of the city. I would set up my aerial to-morrow, if in the heart of London, I could hear the cattle lowing on remote hills, or the barking of a fox in Essex, or the scream of an eagle over a Scottish glen. I would gladly summon the roar of Niagara to redress the roar of the Strand; but such things are not yet.

The New Vocabulary.

Meanwhile the magnitude of this addition to the possibilities of conscious life staggers the mind. As *The Radio Times* says: "It is doubtful whether anything presented to the British people has ever gained so rapid and so intense a hold upon their imagination and interest as broadcast telephony." I read that the British Broadcasting Company is now dealing with nearly two million listeners, and that its post-bags contain ten thousand letters a week. Yet statements of this kind impress me less than the volume of the new Wireless journalism and the bewildering new vocabulary

which it employs. From three such journals which lie before me I have culled in random haste the following words and phrases which but yesterday would have conveyed little or nothing to anybody (as few of them do now to me), but which to-day are rolled on the common tongue and are meat and drink to thousands of schoolboys. Some of the words are, of course, old words, but they have new meanings or connotations.

The Charm of the Unknown.

Here is my list:—

Relay.	Inductance.
The juice.	Grid-leak.
Earthed.	Jamming.
Selecter.	Multi-valve.
Choke.	Double reaction.
Anode.	Atmospherics.
Cat's whisker.	Announcer.
Antenna resistance.	Detector.
Loud speaker.	Ivory scale.
Mast.	Variometer stator.
Primary.	Tuning in.
High frequency chokes.	Tap.
Panel.	Buried plate.
Code signal.	Heterodyne.
Wave-meter.	Vernier condenser.
Calibration waves.	Low order harmonic.
Reception.	Audio-frequencies.
Correct atmosphere.	Selectivity.
Impedence.	Aperiodic.
Enhanced signals.	Radio-choke.
Resonance-curve.	Self-ocillation.
Filter.	Fading.
Template.	Grid-potential.
Stud.	Magnifier.
Saturation valve.	Filament boss passes.
Grid-bias.	Amplification.
Mush.	Tuned anode coupling.

Uncle.

I could make the list much longer. It gives one a kind of psycho-analytical insight into the Wireless world. I may never enter the great congregation of "listeners in," may never put my ear to "the keyhole of Europe," but I am sure that I shall often buy a Wireless journal to beguile a railway journey. There is a queer charm in reading what one does not understand; it is the charm of the irrelevant. I declare that sentences like these affect me almost like poetry:—

The ingenious mechanism which effects the searching is very simple; a small eccentric crank engages with a disc at every revolution of the thumb-screw, pushing it down against a spring, and at the same time giving it a partial rotation. The cat-whisker is thus withdrawn and re-applied at a fresh spot. A piece of fine gauze in front of the crystal guides and steadies the exploring cat-whisker point.

Yet if this is the original I would beg for a translation; if it is a translation, give me the original. I feel like an ignoramus shut out of Paradise—yet not sent elsewhere.

I am, gentlemen,
Yours faithfully,
JOHN O' LONDON.

WIRELESS IN GREENLAND.

THE Danish Government has decided to build four wireless stations in Greenland. The chief of these will be at Julianehaab; another at Angmayesalik, on the east coast, and two more further north on the west coast.

The work is to be started as soon as possible, and the stations, when finished, will probably be used principally for a weather forecast service.

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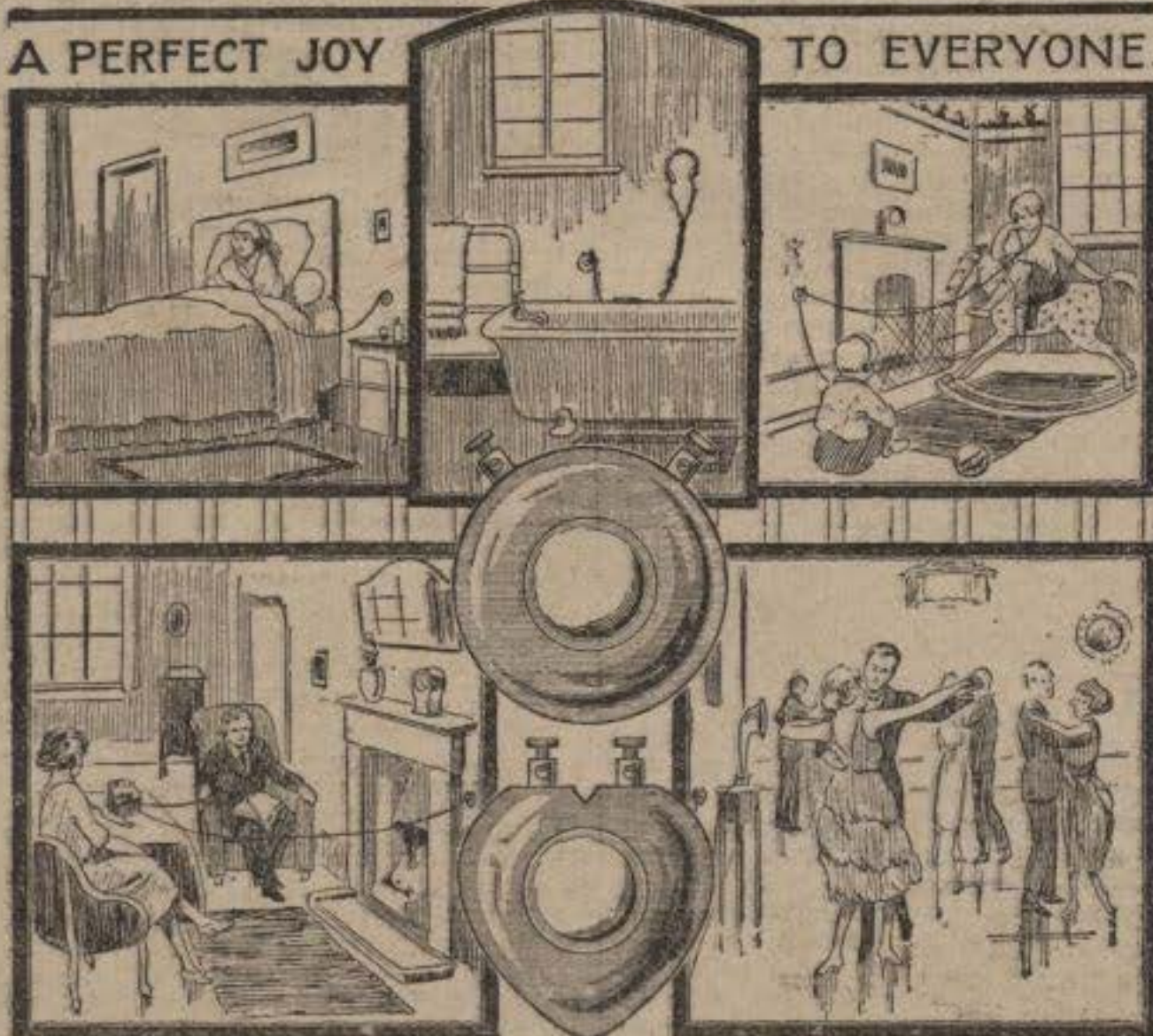


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ONCE TRIED ALWAYS USED.

Everyone in the house can listen-in at the same time in different rooms. The more rooms used simultaneously, the stronger and clearer the reception becomes.

LOOK AT OUR PICTURE!

The same wonderful results await you. Just think of it! Such a wonderful invention!! No more hushed up in one room, no more muddle of unsightly wires anywhere!

Even the kiddies can enjoy concerts in the nursery, the young people can have their dance in the drawing-room to broadcasted music, while the old folks can listen-in quietly in their sitting-room, and the invalid in bed can relieve the tiresome monotony of the sick-room by enjoying the entertainments from the Ether, not to mention the enthusiast who can "try it in his bath."

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WIRELESS PROGRAMME—SATURDAY, March 22nd.

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

LONDON.

- 8.30-4.30.—Concert: Time Signal from Greenwich: The Wireless Trio and Hubert Ennor (Baritone).
 5.0.—WOMEN'S HOUR: Mr. Pollard Crowther on "Japan," Duets by Marcia Bourne and Nancy Dale; A Gardening Chat by Mrs. Marion Cran.
 5.30.—CHILDREN'S STORIES: Uncle Pollard Crowther's Fairy Tale. Commander C. Bermacchi on "Seals," Children's News. Auntie Sophie at the Piano.
 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.—John Crockett (the well-known writer on "Soccer" on to-day's Cup Semi-Finals and their results.
 7.30.—"THE ROOSTERS" REQUEST PROGRAMME, Part I.
 8.0. "2LO" LIGHT ORCHESTRA.
 Two Spanish Dances *Moschowski*
 Evening Song *Easthope Martin*
 Descriptive Item, "A Day in Naples" *Byng*
 Chanson, "In Love" *Friml*
 8.30.—"THE ROOSTERS" REQUEST PROGRAMME, Part II.
 9.0. "2LO" Light Orchestra:
 Poem, "L'Anoître" *Saint-Saens*
 (For Piano, Violin, Cello, Bass and Clarinet.)
 Selection, "La Bohème" *Puccini*
 Slow Air and Norfolk Folk Tune from the "Greenhall"
 Suite *Cunningham Woods*
 9.30.—TIME SIGNAL FROM GREENWICH, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
 9.45.—E. KAY ROBINSON, on "Stories from Nature—The Use of Tails."
 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.

- 8.30-4.30.—Kiddies' Concert by the Kiddies.
 5.0.—WOMEN'S CORNER.
 5.30.—Agricultural Weather Forecast.
 KIDDIES' CORNER.
 6.30.—Teens' Corner.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
Play Night.
 7.15. THE COURT COMPANY OF PLAYERS, will Produce
 "THE CHINESE PUZZLE,"
 A Drama in Four Acts
 by
 Leon M. Lion and Marion Bower.
 Cast:—
 The Marquis Chi Lung J. W. SHILVOCK
 Roger de la Haye E. J. AULTON
 Lady de la Haye LILIAN PRECELTON
 Almee GLADYS PRECELTON
 Naomi Melshaw L. ROBOTOM
 Mrs. Melshaw GLADYS PRECELTON
 Paul Marketel V. TAYLOR
 Victoria Cresswell EVA BURTON
 The Hon. Billy Hurst F. R. WILKES
 Armand de Rochecorbon L. ROBOTOM
 Sir Aylmer Brent E. TAYLOR
 Littleport P. GROSS
 Act I. The Salon at Zouche de la Haye,
 A country house in East Anglia.
 Act II. The Terrace—Zouche de la Haye;
 Act III. The Chinese Room at Zouche de la Haye,
 Ten months later—same scene.
 Act IV. At the Marquis Chi Lung's house in Portland
 Place, London.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 Football Review.
 9.45.—LIEUT. ARTHUR E. SPRY, Secretary of The British and Foreign Sailors' Society, "In Sailor Fown."
 10.5. HARRY CRISP (Entertainer).
 NORMAN CRISP (at the Piano)
 In "Song and Story."
 10.30.—Close down.
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Clifford Vandyce on "Dancing."
 4.0.—THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from the King's Hall, (Musical Director, David Liff.)
 4.45.—WOMEN'S HOUR;
 5.15.—KIDDIES' HOUR;
 6.15.—Scholars' Half-Hour: J. Scattergood, F.R.G.S., "Life in the Amazon Basin."
 7.0.—NEWS. *S.B. from London;* Local News and Weather Forecast;
 7.15.—THE REV. W. H. SMART, on "The Far East,"
 7.35-8.0.—Interval;
"Request Night."
 8.0. THE WIRELESS GRAND ORCHESTRA:
 Conductor, CAPT. W. A. FEATHERSTONE.
 Overture, "Maximillian Robespierre" *Litolfe*
 8.15. NORA BRADBURY (Solo Pianoforte).
 "Polonaise in C Sharp Minor" *Chopin*
 "Hunting Song" *Mendelssohn*
 8.25. Grand Orchestra.
 Suite, "Peer Gynt," Op. 47 *Grieg*
 8.40. Nora Bradbury.
 "Dans Le Hamac" *MacDowell (4)*
 March, "Tannhäuser" *Liszt*
 8.50. Grand Orchestra.
 "Valse Triste" *Sibelius*
 Selection, "The Beggar's Opera" *Gay (1)*
 9.5. Nora Bradbury.
 "Musette" *Sibelius*
 9.15. Grand Orchestra.
 "Barcarolle" ("The Tales of Hoffmann") .. *Offenbach*
 Tone Poem, "Finlandia" *Sibelius*
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: Stanley How.

CARDIFF.

- 5.0.—"5WA'S" "FIVE O'CLOCKS": "Mr. Everyman," Talks to Women, Vocal and Instrumental Artists The Station Orchestra. Weather Forecast.
 5.45.—THE HOUR OF THE "KIDDIEWINKS."
 7.0.—NEWS.—*S.B. from London,* Local News.
 7.15.—WILLIE C. CLISSITT on "Sport of the Week."
Popular Night.
 Child Soprano DORA DAVID.
 Baritone TOM SHERLOCK,
 THE STATION ORCHESTRA.
 7.30.—Overture "William Tell" *Rossini*
 7.40.—Dora David: Aria, "Angels Ever Bright and Fair" *Handel*
 7.45.—Orchestral Suite, "The Miracle" *Humperdinck*
 8.0.—Tom Sherlock: "Floral Dance" *Moss*
 "The Village Blacksmith" *Weiss (1)*
 8.10.—Orchestral Selection, "Les Cloches de Corneville" *Planquette (15)*
 8.20.—DAN JONES, F.R.A.S., on "Astronomy."
 8.30.—Dora David: "The Meeting of the Waters," Irish Melody 1807 *Moore*
 "The Maid of Sker," Welsh Folk Song *Coleridge-Taylor (1)*
 8.40.—Orchestral Suite, "Miniature Suite" *Cotter (1)*
 8.50.—Tom Sherlock: "The Blind Ploughman" .. *Clarke*
 "Sands o' Dee" *Clay*
 9.0. "A CONSTANT LOVER,"
 a Comedy by
 St. John Hankin.
 Performed by
 IRIS TREMAYNE AND CYRIL ESTCOURT.
 9.20. Orchestra.
 "Gipsy Dance" *Michiels*
 "Entr'acte à la Gavotte" *Cotter (1)*

WAVE-LENGTHS AND CALL SIGNS.

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

- 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.—Concert:
 5.0.—WOMEN'S HOUR;
 5.20.—Farmers' Weather Forecast;
 6.25.—CHILDREN'S HOUR.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast;
 7.15-7.45.—Interval.
 7.45. "Popular Concert."
 THE "2ZY" ORCHESTRA.
 March, "Stars and Stripes" *Souza*
 Overture, "Poet and Peasant" *Suppe*
 Waltz, "Nights of Gladness" *Ancliffe*
 Selection, "Little Nellie Kelly" *Cohan (6)*
 SELMA WHITEHEAD (Soprano).
 "Santuzza's Romance" ("Cavalleria Rusticana") *Mascagni*
 ERIC N. BUTTERWORTH (Humorist).
 "How We Played Julius Caesar" *Reynolds (13)*
 8.30.—GEORGE W. THOMPSON on "The Marvels of Water." (2), "Dew and Mist,"
 Orchestra.
 Variations in the style of various composers on the Theme
 "A Bird Comes Flying" *Ochs*
 Three Dances, "Nell Gwyn" *Edward German*
 Selma Whitehead.
 "My Lovely Alice" *Leas Wilson*
 "Black Roses" *Sickon*
 Eric N. Butterworth,
 "Oh, Woman, Lovely Woman" *Reynolds (13)*
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—VICTOR SMYTHE AND "Algy."
 10.0.—THE SAVOY BANDS, *S.B. from London.*
 11.0.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

- 8.45.—Concert: Walkers' Band relayed from Tilley's Assembly Rooms.
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: Miss M. Atkinson, B.Sc., on "Vitamines and Deficiency Diseases," Part 2.
 6.35.—Farmers' Corner: Mr. H. C. Pawson on "Soil Properties."
 7.0.—NEWS. *S.B. from London;* Local News and Weather Forecast.
Musical Comedy Night.
 7.35. THE WIRELESS ORCHESTRA.
 Conductor: WILLIAM A. CROSSE.
 Selection, "The Dollar Princess" *Lehar*
 7.45. NORAH WIGGINS (Soprano).
 "Love's Own Kiss" *Freeman*
 "The Lilac Domino" *Cavillier (3)*
 7.55. ROWLAND YATES (Baritone).
 "Yeomen of England" *German*
 "On a January Morning" *German*
 "Freedom" *Jones*
 8.5. Orchestra.
 Melodies from "The Earl and the Girl" *Caryll*
 8.15. GEORGE WEALLANS (Solo Violin).
 "Allegro Appassionato" *Henry*
 "Sorensen" *Drills*
 8.25. Nora Wiggins.
 "Love's Cigarette" *Sinson*
 "Southern Love" *Sinson*
 8.35. Orchestra.
 Excerpts from "The Girl in the Taxi" *Silbert*
 8.45. Rowland Yates.
 "Queen of My Heart" *Cellier*
 "Il Love's Content" *German*
 8.55. Orchestra.
 "Under the Deodar" ("A Country Girl") .. *Manchton*
 9.0-9.30.—Interval.
 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: 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 444.



LIGHT governs all

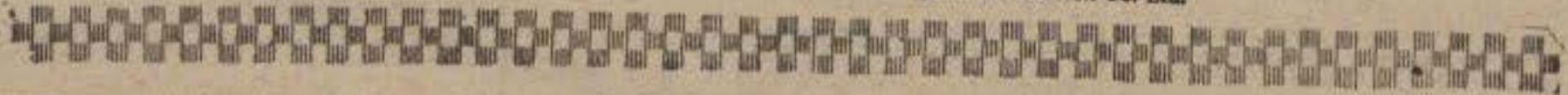
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(Extract from letter to us.)

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WIRELESS PROGRAMME—ABERDEEN, March 16th to March 22nd.

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

SUNDAY.

- 7.0. THE WIRELESS ORCHESTRA.
 "Scilian Vespers" Verdi
 "Mozart on the Works of Mozart" Tanna
 "Petite Suite Moderne" Russ
 Cornet Solo, "Parted" Tosti
 (Soloist, Robert McConnachie.)
 "Romance" Rimsky-Korsakov
- 8.45. ORGAN RECITAL,
 relayed from St. Andrew's Cathedral.
 At the Organ, HAROLD E. BENNETT, F.R.C.O.
 "Fantasia and Pique in G Minor" Bach (12)
 "Largo" ("The New World Symphony") Dvorak
 Tone Poem, "Finlandia" Sibelius
 "Gavotte Moderne" Lemaire (12)
 "Villanelle" Ireland
 "Italian Pastorale" H. E. Bennett
 "Dithyramb" Harwood (12)
 "Meditation and Toccata" Fry (12)
 "Triumphal March" Holius (12)
 Announcer: R. E. Jeffrey.
- 9.0-9.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*
 9.30.—Service relayed from St. Andrew's Cathedral.
 Minister, THE VERY REV. PROVOST ERSKINE HILL.
 Full Choral Service by St. Andrew's Cathedral Boys' Choir.
 Organist, HAROLD E. BENNETT, F.R.C.O.
- 9.45-10.0.—Interval.
- 10.0.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
- 10.15.—Close down.
 Announcer: R. E. Jeffrey.

MONDAY.

- 3.30-4.30.—The Wireless Quartette and Annie Ingham (Soprano).
- 5.0.—WOMEN'S HALF-HOUR.
- 5.30.—CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.40.—Boy Scouts' News: Scoutmaster J. F. Wyness.
 "Cub Night."
- 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News and Weather Forecast.
- St. Patrick's Night.**
- 7.30. THE WIRELESS ORCHESTRA.
 Selection, "Hibernia" Atkins
- 7.40. JANET MCFARLANE (Soprano).
 "The Dear Little Shamrock" Jackson
 "Come Back to Erin" Christy
- 7.50. "A TINKER'S WEDDING."
 A Play in Two Acts
 by JOHN M. SYNGE.
Cast:—
 Michael Byrne, a Tinker R. E. JEFFREY
 Mary Byrne, an Old Woman, his Mother CHRISTINE CROWE
 Sarah Casey, a Young Tinker Woman JOYCE TREMAYNE
 A Priest G. R. HARVEY
- 8.50.—PIPE MAJOR JOHN REID: Selection of Irish Airs.
- 8.55.—DR. DAVID RORIE, M.A., D.S.O., "Some Legends of Deeside and Donside."
- 9.15.—SIR WILLIAM BRAGG. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
- 9.45. Orchestra.
 Selection, "The Lily of Killarney" Benedict
- 9.55. "THE SHADOW OF THE GLEN."
 A Play in One Act
 by JOHN M. SYNGE.
Cast:—
 Michael Dara, a Young Herd E. R. R. LINKLATER
 Dan Burke, Farmer and Herd R. E. JEFFREY
 Nora Burke, his Wife JOYCE TREMAYNE
 A Tramp D. S. RAITT
- 10.20.—Pipe Major John Reid: Selection of Irish Airs.
- 10.25. Janet McFarlane.
 "Killarney" Balfe
 "Barney O'Hea" Lover
- 10.35. Orchestra.
 "Irish Patrol" Puccini
 Waltz, "Dear Erin" Bouslog
- 10.50.—Close down.
 Announcer: R. E. Jeffrey.

TUESDAY.

- 3.30.—The Wireless Quartette, Operatic Afternoon.
- 4.30.—Maud Pennington (Soprano), Recital of Frederick Cowen's Songs.
- 5.0.—WOMEN'S HALF-HOUR.
- 8.30.—SUNSHINE CORNER FOR YOUNG AND OLD KIDDIES: Oakbank Minstrels in Songs, Choruses and Humour.

- 6.0.—Weather Forecast for Farmers.
 Alfred Hill, B.Sc., B. Sc. (Agric.), "Plant Food and Chemical Fertilisers."
 Weekly Agricultural Notes.
- 7.0.—NEWS. *S.B. from London.*
 CAPT. P. P. ECKERSLEY. *S.B. from London.*
 Local News and Weather Forecast.
- Scandinavian Night.**
- 7.15. THE WIRELESS ORCHESTRA.
 "Ett Bondbrölop" (Rustic Wedding) Sodermann
- 7.30. CATHERINE PATERSON (Soprano).
 "Meeting" Grieg
 "The Swan" Grieg
 "The Vision" Grieg
- 7.40. Orchestra:
 "Livet Pa Landet" Sandell
- 7.50. Catherine Paterson.
 Two Songs Stindling
- 8.0.—ALBERT ADAMS, F.R.C.O., Weekly Musical Talk.
- 8.15. Orchestra.
 "Nordische Suite" Kjerulf
- 8.30. JOYCE TREMAYNE (Elocutionist).
 "Berndt" Grieg
 (With Orchestral Accompaniment.)
S.B. to London.
- 8.45. Orchestra.
 "Svenska Toner" Sandell
- 9.0.—H.R.H. the Prince of Wales. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
- 9.45. Orchestra.
 "Greenland Suite" Frederickson
- 10.0. Catherine Paterson.
 "Black Roses" Sibelius
 "Dream Violets" Kjerulf
 "The Spell of the Pines" Kjerulf
- 10.10. Orchestra.
 "Schwedische Skizzen" Torsten
 "Svenska Folkvisor och Danser" Sodermann
- 10.30.—Close down.
 Announcer: W. D. Simpson.

WEDNESDAY

- 3.30-4.30.—The Wireless Quartette and Margaret Milne (Soprano), Popular Afternoon.
- 5.0.—WOMEN'S HALF-HOUR.
- 5.30.—CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.5.—MADAME LEFEVRE, French Talk and Instruction No. 12.
- 7.0.—NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News and Weather Forecast.
- Dance Night.**
- 7.30. MRS. SHAND'S DANCE ORCHESTRA.
 Circassian Circle, "Scotch Melodies"; Waltz, "Nights of Gladness"; Waltz, "The Saucy"; Polka, "Bric à Brac."
- 7.50. JAMES G. CAMERON (Baritone).
 "Hope, the Horn Flower" Ireland (1)
 "Pour Forth the Wine" MacCann
- 8.0.—R. F. JEFFREY, Talk for Thoughtful People: "Rest" (Mind Training Series No. 6).
- 8.15. Dance Orchestra.
 Eightsome Reel, "The High Road to Linton"; Eightsome Reel, "Willie Davie"; Eightsome Reel, "De'il Among the Tailors"; Waltz, Country Dance, "The Seasons" (5); Reel, "Reel o' Talloch."
- 8.40. FRED SPENCER (Humorous Sketches of Mrs. 'Arris).
 "Mrs. 'Arris at a Wedding" Poultney
- 8.50. Dance Orchestra.
 Veleta, "La Veleta" (8); Strip the Willow, "Irish Airs"; Spanish Gavotte, "The Argentines, the Portuguese, and the Greeks" (3).
- 9.5.—JOHN MCANDREW, Cruden Bay Professional, "A Chat on the Game of Golf."
- 9.50-9.55.—Interval.
- 9.55.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
- 9.45. James G. Cameron:
 "Lorraine, Lorraine, Lorraine" Capel
 "Prologue" Leoncavallo
- 9.55. Fred Spencer.
 "Mrs. 'Arris at the Pictures" Poultney
- 10.10. Dance Orchestra.
 Highland Reel, "Stirling Castle"; Fairy Dance, "Pas de Quatre"; Petronella, "Persian Dance"; Waltz, "Mellow Moon" (8); "The Haymakers."
- 11.0.—Close down.
 Announcer: R. E. Jeffrey.

THURSDAY.

- 3.30.—The Wireless Quartette and Marie Murray (Mezzo-Soprano), Popular Afternoon.
- 4.30.—This week's interesting Anniversary: Battle of Anjou Beaugh—22nd March, 1421 (English defeated Scots).
- 5.0.—WOMEN'S HALF-HOUR.
- 5.30.—CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.

- 6.40.—Boys' Brigade Talk: Hon. Capt. J. Ogilvie Skea, Convener of No. 4 District, "The Methods of the Boys' Brigade—Bands."
- 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.**
- 7.40. THE WIRELESS ORCHESTRA.
 "Le Jongleur de Notre Dame" Massenet
- 7.45. ELSIE COCHRANE (Soprano).
 "Dove Solo" ("Figaro") Mozart (12)
 "Chant Hindou" Rimsky-Korsakov
- 7.55. Orchestra.
 "La Korrigane" Widet
- 8.10. A. B. DUNCAN (Baritone).
 "Oh, My Lisbon" ("Don Sebastiao") Donizetti
 "Sei Vindicata Assai" ("Dinorah") Meyerbeer
- 8.20. Orchestra.
 "Paul et Virginie" Masset
- 8.25. Elsie Cochrane:
 "Voi che sapete" ("Figaro") Mozart (12)
 "Waltz Song" ("Romeo and Juliet") Gounod
- 8.45. Orchestra.
 "Dinorah" Meyerbeer
- 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. A. B. Duncan (Baritone).
 "Vision Fugitive" ("Herodiade") Massenet
 "Credo" ("Othello") Verdi
- 9.55. Elsie Cochrane.
 "The Prayer" ("La Tosca") Puccini
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
 Announcer: R. E. Jeffrey.

FRIDAY.

- 3.30.—The Wireless Quartette and Gwyneth Hopkins (Contralto), Classical Afternoon.
- 4.30.—CHILDREN'S ORCHESTRAL CONCERT.
- 6.0.—Weather Forecast for Farmers.
- 6.5.—Scholars' Hour: Arthur Collingwood, F.R.C.O., "The Simple Elements of Sonata Form" (Illustrated).
- 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.
- 7.30-10.30.—The entire Programme *S.B. from London.*
 Announcer: W. D. Simpson.

SATURDAY.

- 3.30-4.30.—Burnett Farquhar (Flautist), Nancy Lee, L.R.A.M. (Violinist), The Wireless Quartette, and Andrew Watson (Cellist), Instrumental Afternoon.
- 6.0.—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.
- Band Night.**
- 7.15. BAND OF THE BRITISH LEGION.
 March, "Cavalry of the Clouds" Alford
 Overture, "Haydee" Auber
- 7.30. THE WIRELESS ORCHESTRA.
 Selection, "The Earl and the Girl" Caryll
- 7.45. Band of the British Legion.
 Fantasia, "Reminiscences of the Plantation" Chambers
- 8.0.—A. MACKILLIGAN, "Hints for Amateur Photographers."
- 8.15. Orchestra.
 Selection, "Sunshine of the World" Cavillier
- 8.30. Band of the British Legion.
 March, "Alton Water" Wood
 Selection, "To-night's the Night" Rubens
- 8.45. Orchestra.
 Overture, "La Gazza Ladra" Rossini
 Overture, "Prometheus" Beethoven
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
- 9.45. Band of the British Legion.
 Entr'acte, "Evening Bells" Rimms
 Fantasia, "Scotland" Lee
- 10.0. Orchestra.
 Waltz, "Frisson d'Amour" de Rhynal (15)
 March, "Marching Out of the Guards" Eisenberg
- 10.15. Band of the British Legion.
 March, "Sons of the Brave" Bidgood
 Overture, "L'Espoir de L'Alsace" Hermann
- 10.30.—Close down.
 Announcer: H. J. McKee.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 444.

B.T.H.

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59 & 61 Clerkenwell Road, London



WIRELESS PROGRAMME—GLASGOW, March 16th to March 22nd.

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

SUNDAY.

- 3.0. THE GLASGOW STRING QUARTETTE. Adagio con Moto Sentimento from Quartette, Op. 7. Presto. THE WILTON SELECT CHOIR. Chorus, "The Heavens are Telling" ("Creation"). 3.30. ANTHONY COLLINS (Solo Viola). Romance in F. Irish Air from County Derry. 3.45. LADIES' TRIO. "Lift Thine Eyes" ("Elijah"). 3.50. The Wilton Select Choir. Chorus (Unison), "Worship". 4.0. String Quartette. 4.20. The Wilton Select Choir. "The Shower". 4.30. Anthony Collins. Adagio. Melody for C String. 4.45. String Quartette. Lento and Finale from "Niger Quartette". 5.0-5.30.—CHILDREN'S CORNER. 5.30. FREDERICK CARLTON (Baritone). "Largo al Facoltoso" ("Barbier de Seville"). 5.40.—THE REV. W. NEWMAN JAMES of St. John's Wesleyan Methodist Church. Religious Address. 5.50. JOSEPHINE MACPHERSON, L.R.A.M. Psalm No. 48 (Tune, St. Magnus). 6.0. MOZART ALLAN (Solo Cello). "Kol Nidrei". 6.10. Frederick Carlton. "The Sailor's Dance". 6.20. Mozart Allan. Sonata. 6.30. Josephine Macpherson. "Softly Awakes My Heart". 6.40. Mozart Allan. Nocturne. 6.50. Frederick Carlton. "Have Done With Dual Care". 7.0.—NEWS. Local News and Weather Forecast. 7.15.—Special Announcements. Announcer: Herbert A. Carruthers.

MONDAY.

- 3.30-4.30.—An Hour of Melody by the Wireless Quartette and Frank Bonham (Baritone). 4.45.—A TALK TO WOMEN. 5.15.—THE CHILDREN'S CORNER. 6.0.—Weather Forecast for Farmers. 7.0.—NEWS. JOHN STRACHEY. 7.30. ORCHESTRA. Overture, "Colleen Bawn". 7.42. KILSYTH MALE VOICE CHOIR. "Oft in the Stilly Night". 7.55. THE BOYS' BRIGADE BAND. March, "The Flower of Erin". 8.7. "IRISH TIGER." A One Act Play by J. Madison Morton. Produced by GEORGE ROSS AND "5SCS" REPERTORY COMPANY. 8.32. Orchestra. "Irish Rhapsody". 8.44. Kilsyth Male Voice Choir. "Two Roses". 8.50. Boys' Brigade Band. Lancers, "Shamrock Leaves". 9.0-9.15.—Interval. 9.15.—SIR WILLIAM BRAGG. 9.30.—NEWS. Local News and Weather Forecast. 9.45. Kilsyth Male Voice Choir. "The Meeting of the Waters". "The Bells of Shandon".

- 9.55. Orchestra. Popular Selection, "The Shamrock". Valse, "Irish Whispers". Fantasia, "Gems of Ireland". Entr'actes, "Londonderry Air". "Killarney". Patrol, "The Boys of Tipperary". A Memory, "It's a Long, Long Way to Tipperary". 10.30.—Special Announcements. Announcer: Herbert A. Carruthers.

TUESDAY.

- 3.0-3.30.—Norman Austin's "Musical Moments" relayed from La Scala. 3.30-4.30.—An Hour of Melody by the Wireless Quartette and Evelyne Shirley. 4.45.—A TALK TO WOMEN. 5.15.—THE CHILDREN'S CORNER. 6.0.—Weather Forecast for Farmers. 7.0.—NEWS. CAPT. P. P. ECKERSLEY. Local News and Weather Forecast. 7.30.—THE REV. JOHN BEVERIDGE, M.B.E., on "The Production of Honey". 7.42. THE WIRELESS ORCHESTRA. Conducted by HERBERT A. CARRUTHERS. Overture, One you all know. 7.52. THE NEWTON SINGERS. Will sing some well-known songs with Orchestral Accompaniment. 8.7. Orchestra. Suite—Yes! that's the one. 8.17. FRED SPENCER (Humorous Sketches of Mrs. 'Arris). "Mrs. 'Arris at a —?". 8.20. Orchestra. Two Entr'actes. 8.33. The Newton Singers. "A Memory of Childhood Days" (with Orchestral Accompaniment). 8.48. Fred Spencer. "Mrs. 'Arris at the —?". 9.0. H.R.H. The Prince of Wales. 9.30.—NEWS. Local News and Weather Forecast. 9.45. Orchestra. Selection —? March —? 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS relayed from The Savoy Hotel, London. 11.0.—Special Announcements. Announcer: Herbert A. Carruthers. Competitors are requested to identify the items performed. A prize to the value of One Pound will be awarded to the listener whose list is most correct. 2nd and 3rd prizes will be to the value of 10s. and 10s. respectively. Closing Date, Saturday, 22nd March.

WEDNESDAY.

- 3.30-4.30.—An Hour of Melody by the Wireless Quartette and Liddell Peddie (Tenor). 4.45.—A TALK TO WOMEN. 5.15.—A TALK TO THE KIDDIES. 6.0.—Weather Forecast for Farmers. 6.45.—A. W. HUNTER on "The Farmer and the People." 7.0.—NEWS. ARCHIBALD HADDON. Local News and Weather Forecast.

Classical Night.

- PROFESSOR DONALD F. 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. CHOPIN. Etude in A Flat, Opus 25, No. 1. Etude in D Flat. BRAHMS. Intermezzo in E Flat, Opus 117, No. 1. Rhapsodie in G Minor, Opus 79, No. 2. Capriccio in B Minor, Opus 76, No. 2. DEBUSSY. "La Cathédral Engloutie." "La Danse de Puck." "L'Isle Joyeuse." 8.15. ELSIE COCHRANE (Soprano). "Voi che sapete" ("Figaro"). "Jewel Song" ("Faust"). 8.27. Orchestra. Overture, "The Naiades". Suite No. 2, "The Language of Flowers". "Invitation to the Valse". 8.55. Elsie Cochrane. "Hark! Hark! the Echoing Air" (With String Quartette Accompaniment). 9.0-9.30.—Interval. 9.30.—NEWS. Local News and Weather Forecast. 9.45. Elsie Cochrane. Request Items. "A Birthday". "Annie Laurie".

- 9.55. Orchestra. Concert Valse, "The Magic Valse". Nocturne. Suite, "Caucasian". March, "Le Prophète" (Coronation). 10.30.—Special Announcements. Close down. Announcer: Herbert A. Carruthers.

THURSDAY.

- 3.30-4.30.—An Hour of Melody by the Wireless Quartette and Jessie Govan (Soprano). 4.45.—A TALK TO WOMEN. 5.15.—THE CHILDREN'S CORNER. 6.0.—Weather Forecast for Farmers. 7.0.—NEWS. PERCY SCHOLES. Radio Society Talk. Local News and Weather Forecast. Boys' Brigade News for Scotland. Special Request Night. ORCHESTRA. Conducted by HERBERT A. CARRUTHERS. Overture, "Masaniello". 8.0. JOHN PERRY (Tenor), of the B.N.O.C. "Prize Song" ("Meistersingers"). "Spring Song" ("Valkyrie"). 8.12. Orchestra. Selection, "The Maid of the Mountains". 8.27. DAVID OPENSHAW (Bass). "A Russian Wedding Song". "I Thow't Mebbe I Woukd and I Did". "Chorus, Gentlemen". 8.39. Orchestra. Entr'acte, "Largo". Prelude C Sharp Minor. 8.49. John Perry. "La Donna è Mobile" ("Rigoletto"). "Celeste Aida" (Both with Orchestral Accompaniment). 9.0. Orchestra. Valse, "Nights of Gladness". Entr'acte, "In a Persian Garden". 9.10. David Openshaw. "Mendin' Roadways". 9.20. John Perry. "On With the Motley". "The English Rose" (Both with Orchestral Accompaniment). 9.30.—NEWS. Local News and Weather Forecast. 9.45. Orchestra. Selection, "Chi-Chin-Chow". 10.0.—THE SAVOY BANDS. 12.0.—Special Announcements. Close down. Announcer: Herbert A. Carruthers.

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 William Flett (Tenor). 4.45.—A TALK TO WOMEN. 5.15.—THE CHILDREN'S CORNER. 6.0.—Weather Forecast for Farmers. 6.45.—Douglas Tatlock on "The Atom." 7.0.—NEWS. G. A. ATKINSON. Local News and Weather Forecast. 7.30-10.30.—The entire Programme S.B. from London. Announcer: A. H. S. Paterson.

SATURDAY.

- 3.30-4.30.—An Hour of Melody by the Wireless Quartette and Jean Purvis (Soprano). 4.45.—A TALK TO WOMEN. 5.15.—THE CHILDREN'S CORNER. 6.0.—Weather Forecast for Farmers. 7.0.—NEWS. Local News and Weather Forecast. 7.25.—W. J. HOCKEY on "The Cultivation of Small Fruits." Dance Night. Vocal Numbers by DANIEL SEYMOUR (Tenor). ORCHESTRA. Fox-trot, "He Used to Sing in His Sleep" (9); One-step, "The Oom-Pah Trot"; Waltz, "Who's Sorry Now?" (6); Fox-trot, "Last Night on the Back Porch"; Highland Scottish, "Caledonian"; Waltz, "Honeymoon Chimes"; O. c-step, "Peter Gink"; Tango, "O Sole Mio"; Fox-trot, "O Gee, O Gosh" (6); Eightsome Reel, "5SC's Special"; Waltz, "Love Bells"; Fox-trot, "I Left My Door Open" (16); Blues, "Broadway Blues" (16). 9.0-9.30.—Interval. 9.30.—NEWS. Local News and Weather Forecast. 9.45. Orchestra. One-step, "Keep On Never Minding"; Fox-trot, "No No, Nora" (7); Polka Valse, "Rose of Stamboul" (6); One-step, "Annie" (9); Waltz, "Sweet Alacetta" (16); One-step, "Chasing Netta." 10.30.—Special Announcements. Close down. Announcer: Herbert A. Carruthers.

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

THE CHILDREN'S CORNER.

CONDUCTED BY
UNCLE CARACTACUS

The Marvels of a Drop of Water.

HULLO, CHILDREN!

There seems to have been a lot of argument lately about whether we should answer all your letters or not over the broadcast, and the fact of the matter is that we are getting such a large family of nephews and nieces that it looks as if something will have to be done.

We thought of putting all the letters into a hat (it would have to be a very big hat) and taking out the first six addressed to each Uncle, and answering them that way; but that did not seem quite fair, because some extra special letter might not be in the lucky six.

Now we really don't know what to do. Your poor old Uncle Caractacus had a brain-wave (a thing, so they tell me, that occurs only once in a hundred years), and thought it would be a good idea to have a caricature of each Aunt and Uncle to send in reply to your birthday letters, only keeping about half-a-dozen extra special letters to answer on the broadcast; so we went out and found a clever man who makes caricatures. The other day he came up to caricature us.

This seems to be one way out of the present difficulty, and if the caricatures are jolly ones and make us look awfully good-looking, I expect we shall start it!

Here is the story of a drop of water, by John K. Hamilton. Uncle Kirkham Hamilton knows all the London nephews and nieces pretty well, and often comes up to tell these interesting nature tales.

A Drop of Water.

We will begin with such a drop as will hang from the tip of your finger after you have washed your face. There are millions of millions of such tiny drops in that which hangs at the end of your finger. It is a gathered shower: it is a lake, compared with the tiniest drop that can be. Nay, it may be a world. If your drop had been taken from a vase in which flowers had stood for a day, it would have contained myriads of living creatures, which found plenty of room to move about and eat and play and live out their lives.

Thousands of Years Old.

Another fact, or a probable fact, about the least drop of water is, that it is of such tremendous age. Likely enough, it has existed as water for many more thousands of years than I can imagine. It probably was travelling about the earth, doing its work, long, long before man lived on the globe. And it may continue its journeys, and its service, long after man has disappeared from the world. Perhaps you may think you can prevent it from lasting so long. You jerk your finger and throw the big drop which is a sea into the fire. What has become of it now? It is not destroyed. It has gone up the chimney as invisible water vapour, that is all.

We will try to follow it in our thought. It mounts upward, still invisible, until it can mount no higher, and meets a host of other drops, which begin to run together and embrace one another. Now you can see them, and you call them a cloud; and in a little while a gust of cold air hurries the little groups into close gathering, and they become clusters so heavy that they fall as rain, perhaps on the top of a hill, where they rest awhile in a mass and then flow down in a stream which joins a river, and so on to the sea, to be again drawn up by the sun into the sky for a time.

From the sky it falls again on to the summit of a mountain in the form of snow, and there it remains for long years, slowly working down towards the valleys, as part of a glacier. At length it reaches a spot where there is warmth enough to melt the ice, and it resumes its liquid form, rushing along to find the sea once more. From the sea it rises into the air, and is blown toward the Pole, where it becomes part of an iceberg, and so remains for many months; but, floating into a milder clime, it melts into the ocean once again. But it never rests.

Holes Like a Sponge.

Lifted by the sun into the air, it descends again as rain, falls on a leaf, which is refreshed by taking part of it into itself; a bee quenches her thirst with some of it, and a little falls on to

It is winter time when you eat the apple, we will suppose, and the drop of water escapes on your breath as you say your "good nights," and in the morning it is fixed in beautiful shape on the window pane, there to wait until the sun sets it free to rise into the sky once more.

At last here is a message from Uncle Norman, of Cardiff.

The Two Mikes.

I want to tell you first about two very interesting things in our studio. They are both named Mike—one is Mike, the cat, who sits on Uncle Donald's desk and never moves (not even a whisker, unless some of our nephews and nieces take him down to admire him).

The other Mike is a very strange fellow—someone named him "The Black Muffin." One mustn't even whisper a secret to him—he's a tell-tale. If we don't want the Kiddiewinks to hear us when we are joking, we take good care that he shall not hear us.

When we are talking to this Mike and he repeats our words to you, in fancy we can see hundreds—nay, thousands—of smiling, happy faces listening intently. I wonder if many of you have guessed that Mike number two is Mr. Mike Rofone—that is, Microphone?

I mustn't omit to tell you of another very important member of our staff—our "Little Bird with the Silver Streak." This is the little fellow who tells Auntie Betty and me quite a lot of secrets.

A Wonderful Journey.

One afternoon I was sitting at my desk, when Mr. Silver Streak suddenly flew in through the window, alighted on my desk, and, turning his head sideways, said to me, "Uncle Norman! Uncle Norman! Would you like to go for a ramble?"

I looked out of the window and saw the sun shining, so I told him I should love to, and, perching on my shoulder, he said, "Come along."

He seemed to lead me through green fields and quiet paths to a farmhouse far away in the country. We entered, and in the old sitting room sat an elderly couple who seemed to know me. "Why, it's Uncle Norman!" they said.

They related to me how someone came every night and told them stories of the great world, and sang them songs of old that they loved. I was quite sorry when Mr. Silver Streak chirped, "Time's up," and away we went.

At last we stopped outside a neat little house, from which issued the sound of happy children's voices. "Hullo!" said I, "what's going on here?" "Oh," said Silver Streak, "this is where Joan, one of your kiddiewinks, lives."

We crept in on tiptoe and peeped round the door. Suddenly the laughter and shouting died down, and every face was turned intently towards the corner of the room. Then a voice was heard—the "golden voice." "Yes, the little bird told me to-day that it is Joan's birthday and she is having a party. Are you listening, Joan? Many happy returns of the day."

At this there was great applause, and presently the strains of a fox-trot floated on the air. Mr. Silver Streak pecked at my ear. "That's enough," he said, and there I was—back in front of "the black muffin."

(Continued on the facing page.)



THEIR FIRST EXPERIENCE OF WIRELESS.

A little listener gives his dog and his Teddy Bear a treat.

the ground and sinks to a place where the tiny mouths at the end of the root-hairs of a grass drink it up, and it flows upward to the flower to make seed for itself. But out of the leaf, and the body of the bee, and the seeds of grass, it rises again into the air. The next time it comes to earth perhaps it sinks into the turf on the side of a hill of limestone, and soaks slowly through the rock, carrying a little lime in the hollow spaces of its body: for a drop of water has holes in it, like a sponge, in which it can hide salt and sugar. The drop of water drips out of the rock into a stream, and at length arrives at the sea once more, where a tiny sea-creature lays hold of the particle of lime and uses it to enlarge its shell.

Never an End.

Perhaps the next descent of the drop may be upon the roof of a house, and then down a spout and into a tub, from which it may be taken and mingled with soap for the washing of clothes, and the dirty suds may be poured on the ground at the foot of an apple tree. But nothing can long defile the drop of water. Part of the soap and dirt it leaves in the soil; part it carries to be built up in the tree: so purified, it ascends as clear water, and becomes sweet and pleasant to your taste as the juice of an apple.

Is there not an end to it now? Oh dear no.

The Children's Corner.

(Continued from the facing page.)

SABO AND DAVID AND VELVET TO THE RESCUE.

By E. W. Lewis.

ON the next day, after the fight with the Indians which did not quite come off, David was not at all well. He had wakened up at dawn with sharp pains all over him; and he was pale and dull-eyed.

Nurse thought that he had taken a chill; and David's mother asked him what he had been eating; and they decided that, if he was not better in the course of the day, they would send for the doctor.

David asked to see Sabo. Sabo came and sat on the bed. And when the nurse went out of the room, David said: "I want my little soul back again."

Sabo went, as fast as his legs would carry him, to the wheatfield; and when he got to the middle of the field, he found to his surprise that the top of the wheat-stalk, in which he had hidden David's little soul, had been taken off! There was no mistake about it; that was the very stalk, and the ear had gone!

Sabo hunted about everywhere, but he could not find it; and he hurried back to tell Velvet.

"I've lost David's little soul," he said to her. "I hid it in the top of a stalk of wheat, and the top's gone!"

"Where's David?" Velvet asked.

"He's in bed, ill."

"Ill?" cried Velvet in alarm. "What with?"

"I don't know. He wants his little soul back, and it's gone."

"It wasn't a good place where you hid his little soul," cried Velvet. "A bird has been pecking at the top of that stalk of wheat;

and . . . but there's no time to lose." And before Sabo could stop her, Velvet had disappeared through the open door.

She ran as hard as she could to the tree where the wood pigeons lived, climbed the tree as quick as a squirrel, and came to the nest.

"Mrs. Pigeon," she said, "did you take your breakfast in the wheatfield this morning?"



"Mrs. Pigeon," she said, "did you take your breakfast in the wheatfield this morning?"

"That I didn't, my dear. But why?"

Velvet was already running down the tree, and away to the hedge which divided the wheatfield from the wood. She called at the Wren's, the Chaffinch's, and several other places; but all that she could hear was that a young Chaffinch had been pecking at the wheat-ears out in the middle of the fields, but a gun had frightened him away.

That was enough for Velvet. She slipped under the hedge, and ran across the wheatfield so swiftly that the stalks flew past her

faster than telegraph poles when you are in an express train. She found the wheat-stalk, climbed up to it, and at once saw that it had been nibbled off by one of her relations, her distant relations, the fieldmice.

She ran hither and thither over the ground, and at last spied a hole. "Hullo! Hullo!" she called. "Is anybody in?"

When Velvet got down to the nest, there was the ear of wheat, and all the family busy enjoying it.

"Excuse me," said Velvet; and she went up and down the wheat-ear, looking into every nook and cranny of it; and at last she found a husk out of which the grain had been taken; and in the husk was David's little soul. She picked it up.

"This is very important," she said, putting it carefully inside her cheek to keep it warm. And before the astonished fieldmice had scarcely had time to look at her, she had gone.

"I've got it! I've got it!" she cried when she saw Sabo; and she put the little soul into his hands. "Take it to him at once," she said.

Sabo ran upstairs, carrying the little soul in his closed hands; and, when he entered the room, he put his hands close to David's mouth, and David took a deep breath.

"Thank you, Rub Nose," he said, and almost immediately fell into a sound sleep.

And that same night, Sabo said to Velvet: "Where is my little soul?"

"But I'll take great care of it," said Velvet.

"I know you will, dear," said Sabo. "But I think I'd rather have it back."

And Velvet, who was a wise mouse, when she saw that he was determined, went and fetched it. She put her hands to Sabo's mouth. He drew a deep breath. And when his little soul was safe inside, Velvet kissed him.

(Another "Sabo" Story next week.)



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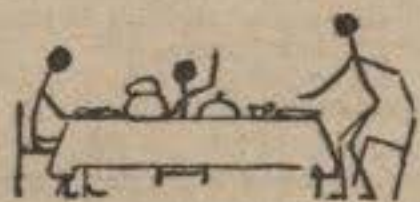
Radio Times, March 14th, 1924.

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MY TRAIN IS DUE AT HALF PAST EIGHT,



I HURRY FOR THE HOUR IS LATE,



I'M STARTING FOR THE STATION, WHEN—



I FIND I'VE NOT MY FOUNTAIN PEN!



IT WAS UPON MY DESK LAST NIGHT,



BUT NOW HAS DISAPPEARED FROM SIGHT.



NO OTHER PEN WILL DO INSTEAD!



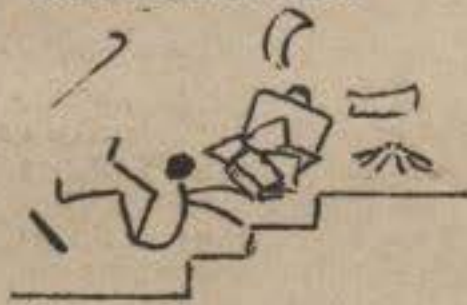
WITHOUT MY "SWAN" I LOSE MY HEAD!



BUT AS I LEAVE THE HOUSE AGAIN,



TO CATCH A LATER CITY TRAIN—



WHAT MAKES ME SLIP AND BIFF THE GROUND?—



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**Wireless Programme.
Sheffield.**

Week beginning March 16th, 1924.

SUNDAY, March 16th, 1924.

7.0-8.30 and 8.30-10.15.—Programme S.B. from Birmingham.

MONDAY, March 17th, 1924.

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

TUESDAY, March 18th, 1924.

3.30-4.30.—Programme S.B. from Manchester.
6.0-6.45.—SHEFFIELD'S OWN KIDDIES' CORNER.
7.0-11.0.—Programme S.B. from Birmingham.

WEDNESDAY, March 19th, 1924.

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

THURSDAY, March 20th, 1924.

3.30-4.30.—Programme S.B. from Birmingham.
6.0-6.45.—SHEFFIELD'S OWN KIDDIES' CORNER.
7.0-7.40.—Programme S.B. from Birmingham.

7.40-9.30.

Local Concert.

ERNEST RENSHAW (Solo Pianoforte).

- "Souvenirs Lointains" Chamade (5)
- "Kitten on the Keys" Rex Confrey (9)
- HAROLD JOLLEY, L.R.A.M. (Tenor).
- "All Hail, Thou Dwelling" ("Faust") Gounod (11)
- "Exit Piorret" Herbert Oliver (8)
- "Mary of Argle" S. Nelson (1)
- BERT BRANDON (Entertainer).
- In selected items from his Repertoire of Humour and Song.
- DORIS HITCHENER, L.R.A.M. (Soprano).
- "Walt Song "A" Tom Jones" Edward German
- "Shepherd's Cradle Song" A. Somerville
- ALLEN MORTON (Solo Cello).
- Cantilena G. Gollermann
- Danse Orientale W. H. Squire
- FREDERICK BRINDLEY (Baritone).
- "The Windmill" Nelson
- "Two Dreamy Eyes" Ida Rutier
- ELSIE HADFIELD, L.R.A.M., A.R.C.M. (Contralto).
- "When All Was Young" (Romance, "Faust") Gounod
- (With Cello Obligato by Allen Morton.)
- "The Leaves and the Wind" Franco Leoni (1)
- Doris Hitchener and Harold Jolley.
- Duet, "The Day is Done" Hermann Lohr
- Frederick Brindley.
- "Sorgo Infausta" (In Italian) Handel
- "Invictus" Bruno Huhn
- Allen Morton.
- "Memory" Archibald Bunn
- "Alla Ma. urka" Archibald Bunn
- Harold Jolley.
- "To Daisies" Quiller (1)
- "Linden Lea" Vaughan Williams
- "O Vision Entrancing" A. Goring Thomas
- Elsie Hadfield.
- "All Joy Be Thine" Sanderson (1)
- "Dennis" R. M. Richardson (15)
- Doris Hitchener.
- "Arise, O Son" Maudie Crasha Day
- "Songs My Mother Sang" arr. Grimsby (1)
- Bert Brandon.
- More Humour and Songs from his Repertoire.
- Doris Hitchener and Elsie Hadfield.
- Duet, "Serenade" Schubert (1)

FRIDAY, March 21st, 1924.

1.30-4.30.—Programme S.B. from Manchester.
6.0-6.45.—SHEFFIELD'S OWN KIDDIES' CORNER.
7.0-10.30.—Programme S.B. from Birmingham.

SATURDAY, March 22nd, 1924.

3.30-4.30.—Programme S.B. from Manchester.
6.0-6.45.—SHEFFIELD'S OWN KIDDIES' CORNER.
7.0-10.30.—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 page 444.

NEW WIRELESS FEAT.

SUCCESSFUL experiments on novel lines were recently carried out by the White Star Shipping Company.

For the first time, wireless messages were transmitted from a ship at sea to the General Post Office in London without de-coding.

During the voyage from Southampton to New York of the liner *Olympic*, wireless messages were dispatched at ninety words a minute at a distance of 700 miles from the land station at Devizes.

In the ordinary way they would have been deciphered at Devizes and then telegraphed to London. Instead, they were automatically transferred from the aerial of the station to telegraph wires and flashed into the telegram receiving department at the General Post Office, where they were spelt out automatically.

**WIRELESS
VALVES**



One of the bays of the Valve Exhausting Dept.

**More Mullard Valves
sold than any other kind.**

Naturally this statement is not easily demonstrated when it is so difficult to get comparative figures, but this solid evidence we have:

The Mullard Radio Valve Works, which is working full pressure to meet the demand for Mullard valves, is the largest of its kind, and is solely devoted to the manufacture of wireless valves.

The Mullard range is comprehensive, including receiving, rectifying and transmitting valves for all outputs from milli-watts to kilowatts.

All Dealers Stock them.

Mullard



A Valve for Every Wireless Circuit

Adol. The Mullard Radio Valve Co., Ltd., Nightingale Works, Nightingale Lane, Balham, S.W.12. [B.P.A. 109.]

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.]

Brightening Dull Lives.

DEAR SIR,—Please convey to the B.B.C. the heartiest congratulations from the owners of what is, perhaps, the most western receiving set in the Irish Free State. Every night we are held entranced by the various items forming your programme, and we realize that a new era of pleasure has arisen in our all too dull lives.

There is no doubt but that we are echoing the sentiments that animate many an Irish heart, but, unlike a great many people, we are not in any way shy about giving expression to them.

The B.B.C. has a power that it wields judiciously and well, and if in any particular it helps to break down the hedge of insularity and provincialism, its efforts are not unrewarded.

Faithfully yours,

Limerick.

R. E. B. and F. A. H.

Concert Platform as Studio.

DEAR SIR,—May I be allowed to say a word of the most unqualified appreciation of the magnificent concert relayed from the Westminster Central Hall the other evening? You will doubtless have had many letters on the event, but I cannot conceive of your receiving from any musician a single one which will be otherwise than loud in praise. It is almost needless to say that both the music and the manner of its performance were altogether above criticism; but what I would lay stress on was the fact of there being an entirely new atmosphere created by the performance being by a large orchestra in a large hall, and above all, before an audience. This latter condition makes

an enormous difference to the inspiration which the performers receive.

I note with great pleasure that other such concerts are forthcoming, and I feel sure all musicians will hope that, as time goes on, you will be able to see your way to extend this strikingly successful method of broadcasting.

Yours faithfully,

H. C. L. STOCKS.

Mus. Doc. (Dublin); F.R.C.O.;
Organist of St. Asaph Cathedral.

A Question of Optics.

DEAR SIR,—With reference to a talk broadcast from Glasgow by Robert J. Howie, in one of the experiments he advised his hearers to look steadily at a yellow article and then to look at a sheet of white paper, when they would see, not yellow, but purple.

This is hardly correct, as we should see blue, unless we looked at what, I think, Mr. Howie must have meant, viz., a greenish specimen of lemon yellow.

This is, however, too big a subject to explain in a letter. It would require an article. If Mr. Howie will communicate with me, I will be pleased to demonstrate and prove my assertion.

Yours truly,

Kilmacolin.

JNO CRAIGNAIR.

Aberdeen Heard in Sweden.

DEAR SIR,—I live in the middle of Sweden, 170 km. from Stockholm, but though it is nearly ten times longer to the stations of the B.B.C. I hear them many times better than Stockholm. Sometimes the sound is so loud that

I really cannot have the headphones on when I use 4 valves! For example, one day I heard a march from Aberdeen 12 metres from the headphones quite clearly.

Recently I made a very interesting experiment by using my bed as antenna, and with that I heard very clearly the music from Bourne-mouth and every word spoken by the announcer.

The only drawback now about the broadcasting is the spark-transmission and the "fading" which sometimes make it quite impossible to hear anything at all; but the fading usually only lasts for about one minute.

The stations that I find we can hear best are Aberdeen, Glasgow, Newcastle and Bourne-mouth.

Yours truly,

Karlsund, Sweden.

T. D.

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DAINTY
NEGLIGÉE
AND
BOUDOIR
CAP



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WOMAN'S LIFE

ON SALE NEXT MONDAY (MARCH 17th), 3d.
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These Cigarettes are made by the most modern machinery in a Model Factory under ideal conditions.

The quality of the Virginia Tobacco in them cannot be beaten.

IN PACKETS

10 for 8^d
20 for 1⁴

Also in ¼lb CARD BOXES at 5⁻

JOHN PLAYER & SONS,
NOTTINGHAM.

Fit a 'Malone' TO YOUR 'PHONE

and you get results rivaling a
50/- LOUD SPEAKER
FOR ONLY **7/6** Postage 1/-

Fitted in a second, sound British made, complete, strongly packed. Send P.O. 8/6 at once and listen in comfort. Send stamp for free descriptive pamphlet.

PLUGS & JACKS. For making any terminal into a plug point. Complete (R.F., Black or Bone) with 15 ins. single flex 1/- each, post free 1/3. Set of eight ditto, 7/6, post free 8/-.

R. MALONE & CO., 7, Hart St., Mark Lane, London, E.C.3.

Simply
perfect:



perfectly
simple.

ACME 22/6

The Acme No. 1 Crystal Set, offered at 22/6 (including B.B.C. Royalty), has been designed for the special use of the amateur who has no technical knowledge of Wireless but merely desires to get the best listening-in results at the minimum of expense and without loss of time.

It consists of a neat polished mahogany cabinet, enclosing all parts except terminals and the variometer knob. All metal parts nickel-plated.

Its chief attractions are its wonderful clearness and its selectivity; it picks up, without interference or any distortion whatever, messages up to 40 miles.

Descriptive Catalogue of Acme Wireless Sets and Accessories sent gratis.

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



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OF THE
PAST !!

UNSIGHTLY HIGH BOOTS ABOLISHED

Gold Medal and Award, London, Paris, etc.

Pamphlet FREE to all mentioning this magazine. Send particulars of your case and ask for Booklet No. 14.

THE O'CONNOR EXTENSION CO., LTD.
SURGICAL BOOT SPECIALISTS,
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LOUD SPEAKERS

THEIR NAME IS LEGION—
GOOD, BAD & INDIFFERENT

Every week, in fact almost daily, we hear of the advent of yet another Loud Speaker, all of which are successively hailed as revolutionary improvements on their predecessors.

Some of the newcomers are good, some are bad, others indifferent. Price is no criterion of performance.

There is only one
CLARITONE

The Loud Speaker with a Past, a Present and a Future.

Sole Distributing Agents:

ASHLEY WIRELESS TELEPHONE CO., LTD.,
69, Renshaw Street, Liverpool.

A GENUINE TRIPLE-PROOFED GABARDINE TRENCH COAT

(The Famous 4 in 1 Model.)

IN EITHER BLUE OR
FAWN SHADE FOR

32/6

CARRIAGE
PAID.

A combined Overcoat and Storm Coat, stylishly cut and finished, which has stood the test of time in the most inclement weather.

DO NOT CONFUSE THIS COAT WITH LOWER PRICED GOODS NOW OFFERED ON THE MARKET.

Read Mr. Willie Smith's (the Great Billiards Champion) tribute to this wonderful Coat.

"Your Trench Coat has been my bosom friend during rough weather. It is certainly the smartest fitting coat of its type I have ever seen. The extra wool lining is particularly welcome on cold mornings, while the ease and rapidity with which this can be removed on warmer days is also a valuable feature of the coat. I am, above all, impressed with the amplitude and careful cut of the storm collar. The coat, indeed, is an ideal all-weather coat. Sincerely yours, WILLIE SMITH."

The coat is actually sent on approval. If you do not consider it the very greatest bargain you have ever seen, return it to us at once, and we will refund not only your cash in full, but also the postage incurred by your returning it. We are the only firm making this offer. The Special interlining renders it Stormproof. A smart check lining gives an attractive and dressy finish to it. Its detachable wool lining is removed in a few seconds, making it ideal wear both in cold and warm weather. The excellent gabardine shell is of sterling and reliable quality.

Post us your remittance for 32/6, giving us your height and size round chest over waistcoat, stating whether BLUE OR FAWN SHADE IS PREFERRED.

S. A. BARRY & Co., Ltd.,
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(Near Moorgate Tram and Tube Terminus.)

£500 GUARANTEE.

We will refund the sum of £500 if our 32/6 Trench Coat is not identical in quality with many coats which have been selling at £100. Fawn and 4/- Blue, and even higher prices. Our price-to-day, in blue or fawn, is 32/6 only.

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We forfeit 2/- more than your money back if we fail to fit you perfectly from self-measures, by means of our simplified SELF-MEASUREMENT SYSTEM.



No matter where you live

You are
within range
of your nearest Broad-
casting Station if you
instal an Efescaphone
"ST. VINCENT"
CRYSTAL-VALVE

model wireless receiving set (illustrated). The one-valve St. Vincent set will work a loud speaker within a radius of from 10 to 15 miles from a Broadcasting Station, while a two-valve set will do so within a radius of from 30-40 miles. Both sets give maximum telephonic signal strength over the whole range of broadcasting wavelengths.

The "St. Vincent" Model.

Prices complete, except valves:

Crystal-one-valve - - £11

Crystal-two-valve - - £15

Plus B.B.C. tariff extra.

From all Wireless Dealers, Iron-
mongers, Stores and Electricians.

Send a post card for detailed catalogue of these and many other models of

The modest price of this new model Efescaphone brings the pleasure of listening-in within the reach of those who do not wish to pay the higher prices of more elaborate sets.

For those who live within range of crystal set reception the "Benbow" Crystal Set is ideal. It costs only £3 : 10 : 0.



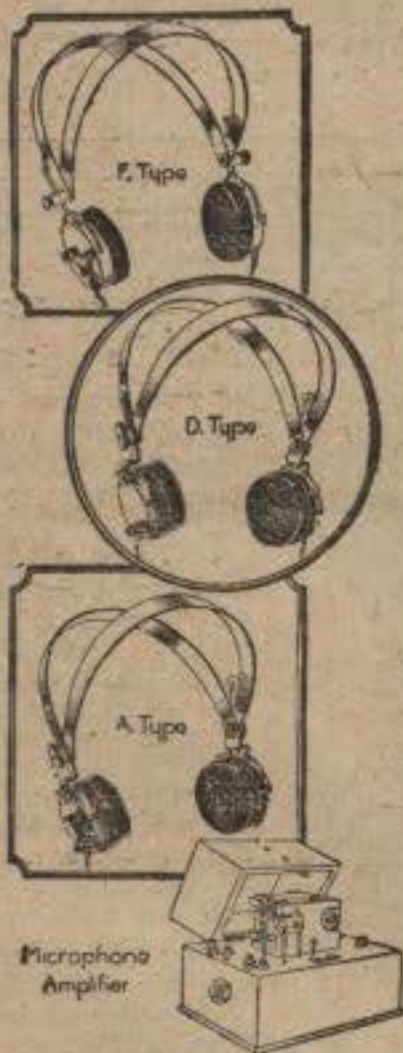
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The differences in price are accounted for entirely by the details of construction in each type.

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	F. Type.	D. Type.	A. Type.
	120 ohms. 22/6	120 ohms. 48/-	120 ohms. 58/-
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	120 ohms. £5 5 0 plus 5/- B.B.C. Tax.		
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Illustr. Ad—688.

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THE PORTABLE-FIVE.

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A Five-Valve Cabinet Receiver for use with either Dull or Bright emitter valves—owing to its many *Special* and *Exclusive* features really good *Loud Speaker* reception may be easily obtained at 500 miles under normal conditions—under reasonably favourable circumstances good *Loud Speaker* reception at 3,000 miles has been frequently obtained by private users.

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Let "Abbiphone" Tune your Set

Why waste time searching for that distant station when the "Abbiphone" Wavemeter will give you the precise setting in 30 seconds.

A typical example of "Abbiphone" ingenuity—usually different but *always* better—this Wavemeter is accurately calibrated, and is suitable for use with any type of Receiving Instrument. It is extremely simple to manipulate. Simply place the Wavemeter dial to the wavelength of the B.B.C. Station required. Switch on the buzzer and tune the receiver until the buzz in the Telephone or Loud Speaker is at its loudest. Complete in polished mahogany case with lid, including full instructions Price **£1:17:6** and calibration chart.



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THE PERFECT AERIAL

Aerial which needs no Insulators will increase efficiency by 50% and is cheaper than bare wire.

CLEVER ADAPTATION OF SCIENTIFIC FACT

AN amazing discovery has been made regarding "Electron" Wire—the Wire of a thousand uses—which has been so extensively advertised. Not only does this wire make the most perfect aeri-als—as a matter of fact in many instances quite abolishing the necessity for outdoor aeri-als with all their complicated accessories—but it is equally perfect as earth wire and lead-in, and for extension of the 'phones, loud speakers and batteries.

Wireless experts agree that the ether waves flow only on the surface or skin of the conductor which carries them. Therefore, aeri-als which consist of several small wires stranded together are more efficient than a single wire of thicker gauge.

THE BEST CONDUCTORS.

It is also an established fact that SILVER is the finest conductor, closely followed by TIN. Silver is not only too expensive to use generally as an aerial, but for many technical reasons it is impracticable.

On the other hand, Tin, an expensive conductor, four times the value of copper, lends itself admirably, inasmuch as it can so easily be coated on other wires of the necessary strength and durability, so that it fulfils the purpose of a perfect conducting "Skin."

THE SECRET OF "ELECTRON" WIRE.

That it consists of eight wires—each separate strand is scientifically coated with a skin of pure tin.

Enthusiasts who are using "Electron" Wire in all parts of England and America report wonderfully clear results with either crystal or valve sets. The high-frequency currents penetrate the protective coverings, all incoming signals being held. Suspend "Electron" Wire where you will, lead direct to the set (no separate lead-in required), use "Electron" Wire for the earth, and a greatly improved reception will be the result.

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The **CHEAPEST AERIAL** and the Best in the World. **100 ft. 1/8 Carriage Paid.**

If you cannot get it from your local dealer, send 1/8 direct to us, together with HIS NAME AND ADDRESS, and we will send 100ft. sufficient for a complete aerial.

300ft.	500ft.	1,000ft.	1 mile.
4/3	6/3	10/3	17/6
Carriage Paid.			

CERTIFICATE OF EXCELLENCE from a Radio Institute.

"Electron" Wire was tested in the Laboratory of the "Evening Mail" Radio Institute, New York, U.S.A., and found to agree with the standard set by the Institute and that the design is based on sound engineering practice. It has been awarded the Radio Institute's Certificate of Excellence.

(Signed) LESTER HUTTER, Director.

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"Using Electron Wire as an INDOOR aerial without any insulation, the results were astonishing, every B.B.C. Station being received on an ST100 Set."

"I removed my original aerial of 7/22 hard copper and re-erected it with your cable, and results are much better and more stable."

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SPECIAL POINTS TO REMEMBER.

AND IF SUMMER COMES!!!

- I. Insulators abolished.
- II. Independent lead-in unnecessary, including lead-in tubes, hooks, etc.
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Money Refunded if not entirely satisfactory. Prices for larger quantities upon application.

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"ELECTRON" WIRE IS SIMPLICITY ITSELF.

- I. The aerial may hang from roof or window.
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They adorn the most taste-
fully decorated homes—
they delight the most
CRITICAL AUDIENCE.

Nothing could better fulfil the demands of perfect entertainment than these handsome British instruments which bring wireless—with its ready convenience and refreshing variety—into the Englishman's home.

You miss nothing that wireless can give.

No matter which of these receivers you choose. The cabinet models are obviously designed to take their place in society's drawing rooms—but neatness is also a studied point in the sloping-case type, illustrated below, which sells at a lower cost.

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"Science's last word—Society's first choice."

Every Instrument is GUARANTEED.

Designed, Built and Sponsored by the most exacting of British Wireless Manufacturers, every set is guaranteed to give everything you can get from wireless. The stations of Europe offer you the choice of their unrivalled broadcast programmes when you possess a Polarphone. You owe it to yourself, your family and your guests.

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The Polar Service Engineer attends your first concert on request, and makes minor adjustments necessary to perfect reception.

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Ask the POLAR STOCKIST.

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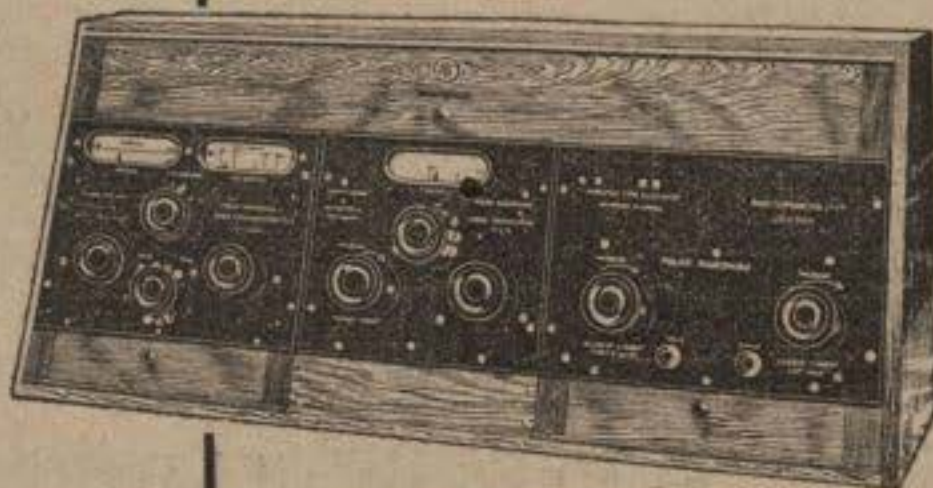
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The "Super 2" shown below, pro-
vides a superior quality set at a popular
price. It will receive any British or
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the nearest Broadcasting Station is
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Price: Complete with H.T. Battery, Accu-
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4,000 ohm. headphones.

£9 : 0 : 0

Extras: B.B.C. tax 15/-; Marconi tax 25/- and
2 valves.

2-valve Amplifier mounted in cabinet, uniform
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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.

ASK YOUR IRONMONGER OR HARDWARE DEALER TO SHOW YOU THE NEAT LITTLE

FLUXITE SOLDERING SET.

It is perfectly simple to use, and will last for years in constant use. It contains a special "small-space" Soldering Iron, with non-heating metal handle, a Pocket Blow-lamp, FLUXITE, Solder, etc., and full instructions. Price 7/6. Write to us should you be unable to obtain it.

Price 7/6



FLUXITE SIMPLIFIES SOLDERING

All Hardware and Ironmongery Stores sell FLUXITE in tins, price 8d., 1/4, and 2/8.
Buy a tin to-day.

For the tool-kit of your car or motor cycle or any soldering jobs about the home.

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Make your Crystal Set Work a Loud Speaker

Burndept Speech Amplifier.

(For use with a Broadcast Licence.)

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RADIO TIMES, 14/24



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THIS superb magazine gives complete instructions, detailed drawings and full page illustrations for building no less than nine different types of Receiving Sets. Such an issue as this has never been published in this country in the whole history of Radio Journalism. Even if, perhaps, you are not contemplating building a Receiver at the moment, it will pay you to get a copy of this issue and keep it by you. When you decide to build a new Set—whether for receiving all the European Broadcasting Stations, or for use with a Loud Speaker from the nearest B.B.C. one—you will be sure to find it here. And written, too, in a manner that

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Besides these splendid constructional articles, there are no less than 26 different articles on current Radio subjects, including one entitled "Dual Amplification, in Theory and Practice." By John Scott-Taggart, F.Inst.P.

IMPORTANT WARNING!

Since this advertisement was drafted, the sales of this splendid double number have greatly exceeded all expectations. Those who have been disappointed should remember that the rush for "MODERN WIRELESS" usually necessitates a definite order being given.

Next month's issue will be published

APRIL 4th and not APRIL 1st.

It will sell at the normal price (1/- net) and contains full details of a very fine 3-valve dual receiver which has received many B.B.C. stations up to 400 miles on a loud speaker. It is designed by John Scott-Taggart, F.Inst.P., A.M.I.E.E., the inventor of the S.T.100 circuit, and is his ideal 3-valve set for long-range and powerful reception.

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