



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 23rd.

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

SPECIAL CONTENTS:

STORIES AND STORY TELLING.  
A Talk by Stacy Aumonier.

THE MYSTERY OF THE MICROPHONE.  
By P. P. Eckersley.

RADIO PIONEERS OF LONG AGO.

OFFICIAL NEWS AND VIEWS.

REVIVAL OF THE HARPSICORD.

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

In Reply to John o' London.

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

The following is a reply to the article by Mr. Wilfred Whitten (John o' London), entitled "The Lure and Fear of Broadcasting," reprinted in last week's "Radio Times" from "John o' London's Weekly."

I AM vexed with my secretary. By her remissness I have lost an opportunity. I am on the look-out for opportunities at all times myself, but I keep a secretary to help me to find them. If she had not "slipped up," as the Americans say, I should have met "John o' London." She has an instruction to notify me of the projected visits of celebrities to 2, Savoy Hill. It does not imply that I turn out to greet them, but I just like to know about it. Perhaps the office-boy gets a message to be handy to take the personage's hat, or the liftman to be ready to lift. Perhaps even I ask the Controller, or Director of Programmes, to be there to control or direct. But my organization has failed. "John o' London" has come and gone, and I wot not of it. As I said, I am vexed.

\* \* \* \*

I was first made conscious of my loss when I read his letter to Gog and Magog, and felt a little hurt by some of his remarks. In the first place, his description of the colour scheme is enough to frighten off the artistic and the temperamental. When he comes again, as I hope he will (giving due notice), I shall show him that the carpet is blue, not green. Then again the artificial sunlight comes in through the artificial windows and not from the roof; it took a great deal of thought to get this right. I think that wait in the corridor till the red light went out must have upset him. The corridor is draughty. Had I been on the spot I should have piloted him gently but determinedly up to the reception-room, where he would have had more comfort and retained a happier outlook on life and broadcasting.

Incidentally, I must have a look at those commissionaires again. They had not struck me as being ghostly. I am afraid they will

become supercilious if they happen on "John o' London's" letter. Anyhow, I shall hesitate before sending one for a taxi again. But what if I tell our accountant people to try the effect of a shadow pay-envelope on them?

As I read on in his letter I began to be disappointed. He indicated that some of his broadcasting friends are less enthusiastic than they were. Novelty soon wears thin, yes. What more natural? I am sure when he comes again to Savoy Hill he will notice that somebody has just dropped a cigarette end outside the studio door, and that the announcer took an appalling liberty with the King's English. The novelty and the excitement will have in a measure passed. But I could still show him many new and interesting things that did not come within his purview before. When the romantic glamour of getting anything by wireless has passed, one grows more stolid, rather *blast*, and one is always expecting something new and better. The chimes and the tolling of Big Ben heard echoing through all the wireless homes of the land was wonderful for a week, but now if we hope to thrill by a time-signal we must get the Time-gun on Battery Point, New York.

\* \* \* \*

It is always interesting to meet a man who has never listened to broadcasting. I do not often have the chance. I hear my Company, my colleagues, myself, and all our operations discussed with engaging, if occasionally embarrassing candour, in the railway train, restaurants, everywhere. Only last week I vacated a favourite corner in a club because my neighbours were discussing broadcasting in general terms, and I wanted an off period after dinner. I found myself eavesdropping uneasily beside a group criticizing my last article in *The Radio Times*.

I want to suggest to "John o' London" that there is a certain diffidence abroad. Broadcasting has found its way into every class of

(Continued overleaf in column 3.)

# A Burns' Problem Song.

The Story of "O Wat Ye Wha's in Yon Town?" By A. B. Cooper.

ANOTHER Burns puzzle has been sprung upon the world. The story starts with John Syme, a personality we have met before in these song-stories, for he it was who was riding by the side of Burns, between Gatehouse and Kenmure, in a storm of wind and rain, on the occasion when the poet composed "Scots Wha Hae."

When Burns went to Dumfries to be an exciseman, he lived over the office of Mr. Syme, who had been appointed distributor of stamps there, in 1791—a much superior position to that which Burns held, although they were much of the same age. But Mr. Syme was a lawyer and "Robbie" Burns was only a poet! But Syme was a good fellow, fond of entertaining on a somewhat lavish scale, and Burns was always an honoured guest on great occasions, whilst the two men in private were great cronies.

Syme remained the poet's good friend to the last, was one of the executors of his will, and spent some time at Liverpool helping Currie with his famous edition of Burns's works.

## A Cryptic Letter.

Now, as the two men lived in the same town, few letters passed between them, but one of these has just now taken a new lease of interest for all Burns lovers. Here it is:—

"You know that among other high dignities, you have the honour to be my supreme court of critical judicature, from which there is no appeal. I enclose you a song which I composed since I saw you, and I am going to give you the history of it. Do you know that among much that I admire among the characters and manners of those great folk whom I have now the honour to call my acquaintances, the O—— family, there is nothing charms me more than Mr. O's unconcealable attachment to that incomparable woman.

## A Poet's Despair.

"Did you ever, my dear Syme, meet with a man who owed more to the Divine Giver of all good things than Mr. O? A fine fortune; a pleasing exterior; self-evident amiable dispositions, and an ingenious upright mind, and that informed too, much beyond the usual run of young fellows of his rank and fortune; and to all this, such a woman!—but of her I shall say nothing at all, in despair of saying anything adequate.

"In my song I have endeavoured to do justice to what would be his feelings on seeing, in the scene I have drawn, the habitation of his Lucy. As I am a good deal pleased with my performance, I, in my first fervour, thought of sending it to Mrs. O——, but on second thoughts, perhaps what I offer as the most honest incense of genuine respect, might, from the well-known character of poverty and poetry, be construed into some modification or other of that servility which my soul abhors."

## Who Was Mrs. O——?

Now out of this letter at least two questions arise. Who were Mr. and Mrs. O——? What was the song, supposed to be written by the amiable husband to his wife in the days of courtship, when looking at the distant "town," or farm-house, in which the fair lady dwelt?

Incidentally, it may be noted that the use of "town" for "farm" is good Old English.

The song which Burns enclosed with his letter to Mr. Syme is given in the next column.

The answer to the second question is that the lady whom Burns so evidently admired was Mrs. Oswald, who, after five years of happy married life, died in Lisbon a short two years after the death of the poet. Burns's biographer describes her as a "most accomplished and most lovely woman, worthy of the beautiful strain

of sensibility which will convey some impression of her attraction to other generations."

And now a strange thing has come to light. On March 11th were sold for £350 at Sotheby's salerooms some pages of Burns's excise book, upon which is written, in the handwriting of the poet, not only notes of exciseable articles like tea and tobacco, but this very poem, yet with some strange and astonishing departures from the accepted version printed herewith. The fourth stanza, for instance, read as follows:—

"Sweet blink the sun on yon town  
Among the broomy braes sae green,  
But my delight in yon town,  
And dearest pleasure is my Jean."

In fact, Jean is substituted for Lucy through-

O wat ye wha's in yon town,  
Ye see the e'enin sun upon?  
The fairest dame's in yon town,  
That e'enin sun is shining on.

Now haply down yon gay green shaw,  
She wanders by yon spreading tree;  
How blest ye flow'rs that mind her blaw,  
Ye catch the glances o' her e'e.

How blest ye birds that round her sing,  
And welcome in the blooming year,  
And doubly welcome be the spring,  
The season to my Lucy dear.

The sun blinks blithe on yon town,  
And on yon bonnie braes of Ayr;  
But my delight in yon town,  
And dearest bliss is Lucy fair.

Without my love, not a' the charms  
O' paradise could yield me joy;  
But gie me Lucy in my arms,  
And welcome Lapland's dreary sky.

My cave wad be a lover's bower,  
Tho' raging winter rent the air;  
And she a lovely little flower,  
That I wad tent and shelter there.

O sweet is she in yon town,  
Yon sinking sun's gone down upon;  
A fairer than's in yon town,  
His setting beam ne'er shone upon.

If angry fate has sworn my foe,  
And suffering I am doom'd to bear;  
I careless quit aught else below,  
But spare me, spare me, Lucy dear.

For while life's dearest blood is warm,  
Ae thought free her shall ne'er depart,  
And she—as fairest is her form!  
She has the truest kindest heart.

out, and there is no mention of Ayr. Now, there was only one Jean for Burns, and that was Jean Armour whom he married, to whom he addressed some of his sweetest songs, and of whom he wrote: "Never man adored a woman more than I did her."

It has always been supposed that Burns wrote the song printed above when storm-bound at Ecclefechan, famous to-day as the birthplace of Thomas Carlyle, in February, 1795, and from whence he sent it to his friend in Dumfries. Now, did he write it there, or did he only revise a song he had written long before, and somewhat spoil it in the process, in order to pay a compliment to Mrs. Oswald?

This remarkable manuscript is described in the catalogue as "Lot 450. The property of a lady," and has set Burns lovers and students a pretty problem to discuss, and, if they can, to settle.

## In Reply to John o' London.

(Continued from the previous page.)

home. He who once scoffed succumbs sooner or later. He finds there is something in it, even for him, but he is diffident of admitting it. He looks on it as a vice, a bad habit, perhaps rather childish.

Now I come to that part of his letter which I have been longing to deal with:—

"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."

We will give him the sounds of the country. We meant to all along. If only he had listened already, he would have known it. Why, we have already fixed the very spot from whence the liquid notes of the nightingales shall be borne in mystic aether waves to the home of the jaded town-dweller. Though we haven't yet broadcast the barking of a fox in Essex, we have provided the nearest substitute—the barking of a dog in Savoy Street. Niagara will come in due course, but won't the breakers at Brighton suffice meantime? It is all planned. Heretofore, all these and many other sounds have been artificially created. The real thing is coming, but even now we might get over a plausible imitation of Niagara with the bathroom tap.

Let "John o' London" beware lest, like Macbeth, he belittle too far the power of prophecy.

I cannot bear to think of the terrible isolation and reserve of "John o' London's" evenings. I feel that I want to carry along a loud speaker to his room and say "You shall listen to us." I will tell him now that, whether he likes it or not, his room is full of the strains of music, great symphony concerts, light operas, songs, stories of high adventure from the lips of the greatest explorers in the realms of science—all manner of things to suit even his every mood. Wave the magic wand, turn the switch, the Genie is at his service. But the aether waves are there, whether he turns it or not. They do not obtrude. They are not slighted by his neglect. They exercise their beneficent or enlightening functions for those who care. Perhaps it is better that he should not turn the switch. That list of technical names he publishes (three and a half inches of them) may have incited him to experiment. He may use reaction and oscillate to the extent of energizing his neighbour's aerial.

If he absolutely will not listen, I foresee a dire and tragic fate awaiting him. One night there will be an S.O.S. from 2LO. "John o' London," who when last heard of was said to be travelling round the country in an isolated copper van, stopping only in areas reputed to be shielded from broadcasting, is urgently required by his former solicitors, as they have received notification of a large fortune left him."

There will be no reply.

And I shall be glad. The green carpet rankles.

## WIRELESS IN THE WEST INDIES.

Seven high-powered wireless stations are shortly to be opened in the West Indies. These will be on the islands of St. Kitts, Antigua, Dominica, St. Lucia, St. Vincent, Grenada, and Barbados, and they will be operated by the Pacific Cables Board, which is under the joint control of the Imperial Government and the Governments of Canada, Australia and New Zealand.

## Waterloo, par Victor Hugo.

The following poem will be broadcast from London Station by M. E. M. Stephan, on Tuesday, March 25th. It is printed here in French so that readers of "The Radio Times" may follow the speaker word by word. In this way, listeners will be enabled to correct any errors of pronunciation.

**W**ATERLOO! Waterloo! Waterloo! morne plaine!

Comme une onde qui bout dans une urne trop pleine,  
Dans ton cirque de bois, de coteaux, de vallons,  
La pâle mort mêlait les sombres bataillons.  
D'un côté c'est l'Europe et de l'autre la France.

Choc sanglant! des héros Dieu trompait l'espérance;  
Tu désertais, victoire, et le sort était las.  
O Waterloo! je pleure et je m'arrête, hélas!  
Car ces derniers soldats de la dernière guerre  
Furent grands; ils avaient vaincu toute la terre,  
Chassé vingt rois, passé les Alpes et le Rhin,  
Et leur âme chantait dans les clairons d'airain!

Le soir tombait; la lutte était ardente et noire.  
Il avait l'offensive et presque la victoire;  
Il tenait Wellington acculé sur un bois.  
Sa lunette à la main, il observait parfois  
Le centre du combat, point obscur où tressaille  
La mêlée, effroyable et vivante broussaille,  
Et parfois l'horizon, sombre comme la mer.  
Soudain, joyeux, il dit: "Grouchy!"—C'était  
Blücher!

L'espoir changea de camp, le combat changea d'âme,

La mêlée en hurlant grandit comme une flamme.  
La batterie anglaise écrasa nos carrés.

La plaine où frissonnaient les drapeaux déchirés  
Ne fut plus, dans les cris des mourants qu'on  
égorge,

Qu'un gouffre flamboyant, rouge comme une  
forge;

Gouffre où les régiments comme des pans de  
mur,  
Tombaient, où se couchaient comme des épis  
mûrs

Les hauts tambours—majors aux panaches  
énormes,

Où l'on entrevoyait des blessures difformes!  
Carnage affreux! moment fatal! L'homme  
inquiet

Sentit que la bataille entre ses mains pliait.  
Derrière un mamelon la garde était massée,  
La garde, espoir suprême et suprême pensée!

"Allons! faites donner la garde," cria-t-il—  
Et lanciers, grenadiers aux guêtres de coutil,  
Dragons que Rome eût pris pour des légion-  
naires,

Cuirassiers, canonniers qui traînaient des ton-  
nerres,

Portant le noir colback ou le casque poli,  
Tous, ceux de Friedland et ceux de Rivoli,  
Comprenant qu'ils allaient mourir dans cette  
fête,

Saluèrent leur dieu, debout dans la tempête.  
Leur bouche d'un seul cri, dit: "Vive l'Em-  
pereur!"

Puis, à pas lents, musique en tête, sans fureur,  
Tranquille, souriant à la mitraille anglaise,  
La garde impériale entra dans la fournaise.

Hélas! Napoléon, sur sa garde penché,  
Regardait, et, sitôt qu'ils avaient débouché  
Sous les sombres canons crachant des jets de  
soufre,

Voyait, l'un après l'autre, en cet horrible  
gouffre,

Fondre, ces régiments de granit et d'acier,  
Comme fond une cire au souffle d'un brasier.

Ils allaient, l'arme au bras, front haut, graves,  
stoïques,

Pas un ne recula. Dormez, . morts héroïques!  
Le reste de l'armée hésitait sur leurs corps  
Et regardait mourir la garde—C'est alors  
Qu'éclatant tout à coup sa voix désespérée,  
La Déroute, géante à la face effarée,  
Qui, pâle, épouvantant les plus fiers bataillons,  
Changeant subitement les drapeaux en haillons,  
A de certains moments, spectre fait de fumées,  
Se lève grandissante au milieu des armées,

(Continued on the next column.)

## Official News and Views.

### Gossip About the B.B.C.

**T**HE broadcasting station KFI, of Los Angeles, which sent out the programme that was rebroadcast in this country in the early hours of March 9th, has the greatest range of any Pacific Coast station.

#### More American Broadcasting.

The American Station KDKA has arranged a programme for Saturday, the 29th March, for the benefit of British listeners. We hope to relay it from 11 p.m. till midnight.

#### The Mighty Atom.



*Elliott and Fry, Ltd.*  
**SIR WILLIAM BRAGG.**

The series was called "Concerning the Nature of Things," and dealt with (a) the atoms of which things are made, (b) the nature of gases, (c) the nature of liquids, (d) the nature of crystals—diamond, (e) the nature of crystals—ice and snow, (f) the nature of crystals—metals.

Sir William hopes to broadcast the second of these Talks, on "The Nature of Gases," on the 7th April, continuing the series on the 19th May, 2nd June, 16th June, and the 30th June.

#### London's New Station.

For some time we have been endeavouring to find a suitable site for the erection of a new transmitting plant for 2LO. We have at last been successful, and now await the decision of the London County Council upon the plans we have submitted. Should permission be obtained, we propose to erect two steel lattice towers 150ft. in height, and about 150ft. apart. A hut will be built in which the operating gear will be working, and one side of this we propose to have large windows so that the public can see the Station without interfering with the progress of the work.

The site we have chosen is on fairly high ground, not very far from the Studio. The power of the new station will be double that used at present, but that does not mean that the signal strength will be better, because in applying to the peculiar conditions of broadcasting from the centre of a town, the aerial constance cannot be calculated, nor the radia-

*Continued from the previous column.*

La Déroute apparut au soldat qui s'émeut,  
Et, se tordant les bras, cria "Sauve qui peut!"  
Sauve qui peut! affront! horreur! toutes les  
bouches  
Criaient; à travers champs, fous, éperdus,  
farouches,  
Comme si quelque souffle avait passé sur eux,  
Parmi les lourds caissons et les fourgons  
poudreux;  
Roulant dans les fossés, se cachant dans les  
seigles,  
Jetant shakos, manteaux, fusils, jetant les  
aigles  
Sous les sabres prussiens, ces vétérans, ô deuil!  
Tremblaient, hurlaient, pleuraient, couraient!—  
En un clin d'œil

tion. On the face of it, however, will be double power, and a much more efficient aerial. The new station will certainly be at least as efficient as the present one. The public are warned, however, not to expect a tremendous increase in signal strength.

#### Broadcast Plays.

On Tuesday, April 1st, Mr. Lewis Casson is to produce three plays at the London Station. They will also be broadcast to Bournemouth and Glasgow. They will be *The Death of Tintagiles*, by Maurice Maeterlinck, *Box and Cox*, by Madison Morton, and *The Man Who Sang in His Bath*, by Richard Hughes.

#### A Popular Orchestra.

On the 6th April, listeners to 2LO will have an opportunity of hearing De Groot and his Orchestra playing at the Piccadilly Hotel. This is one of London's most popular hotel orchestras, and it will be broadcast from 9 p.m. to 10.0 p.m. and from 10.15 p.m. to 10.30 p.m.

#### Wireless at the Boat Race.

A new attraction for the Boat Race festivities will be provided by 2LO between 2.30 and 4.30 p.m. on Saturday April 5th, when the Grenadier Guards Band will be broadcasting a special programme for the benefit of the crowds lining the river during the progress of the race.

#### Manchester's New Assistant Director.

Mr. B. H. Goldsmith, who has been appointed Assistant Station Director at Manchester, is a retired Paymaster Lieut-Commander of the Royal Navy. He has spent many years in the Mediterranean and around the coast of India and Ceylon. On the East-Indies Station he was attached to the staff of the Commander-in-Chief, Vice-Admiral Sir George Warrender, with whom he served in the North Sea during the war. Later, he was one of the three members of Lord Charnwood's ex-service students' Appeal Tribunal at the Board of Education. He also represented the Admiralty on a Demobilisation Sub-Committee of the War Cabinet, the Demobilisation Co-Ordination Committee of the War Office, and the Officers' Re-Settlement Committee under Lord Burnham's chairmanship.

Since 1920, Mr. Goldsmith has been engaged in business both in London and on the Continent.

#### A New Musical Director.

Mr. W. A. Crosse, who has been the Conductor of the Newcastle Wireless Orchestra for a considerable time, has now been appointed Musical Director to the Newcastle Station.

Comme s'envole au vent une paille enflammée,  
S'évanouit ce bruit qui fut la grande armée,  
Et cette plaine, hélas, où l'on rêve aujourd'hui,  
Vit fuir ceux devant qui l'univers avait fui!  
Quarante ans sont passés, et ce coin de la terre,  
Waterloo, ce plateau funèbre et solitaire,  
Ce champ sinistre où Dieu mêla tant de néants,  
Tremble encore d'avoir vu la fuite des géants!  
Napoléon les vit s'écouler comme un fleuve;  
Hommes, chevaux, tambours, drapeaux;—et  
dans l'épreuve  
Sentant confusément revenir son remords,  
Levant les mains au ciel, il dit—Mes soldats  
morts,  
Moi vaincu! mon empire est brisé comme verre,  
Est-ce le châtimeur cette fois, Dieu sévère?  
Alors parmi les cris, les rumeurs, le canon,  
Il entendit la voix lut répondait: Non!

## 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 "HOWLERS."

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

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

Alter your tuning.

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

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

Your neighbours may not agree with you.

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

### ALTERATIONS TO PROGRAMMES, ETC.

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

### KEY LIST OF MUSIC PUBLISHERS.

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### DO WORMS USE WIRELESS?

PROPOS the article in last week's *Radio Times* on "When Will Insects Broadcast?" it is interesting to note that the suggestion that earthworms communicate with each other by wireless is put forward by Mr. John D. Leekie in *The Occult Review*.

"Darwin noticed that the earthworms were in the habit of projecting the upper part of their body outside their burrow while the lower half remained embedded in the soil," he says. "The upper or protruding portion was raised erect in the air, and was sometimes waved in different directions. 'Is the earthworm occupied in sending wireless messages to distant friends?'"

## Smoke and Fog—The Cause and Cure.

### A Talk from Manchester, by Marion FitzGerald.

ISN'T it amazing that in the twentieth century, when such wonderful things are accomplished, somebody has not succeeded in cleaning up the air of large towns? Pittsburg can talk to Manchester by means of wireless; but neither Manchester nor Pittsburg has got rid of its smoke.

It has been calculated that over the whole country three million tons of soot are poured out into the air every year. That means six million pounds worth of wasted fuel, for soot is, of course, only imperfectly burnt coal. But, worse than that, all this filth in the air will come down sometime and we have to clean up the mess. London has an annual soot-fall of nearly 40,000 tons.

If you live in a smoky town, your chances of dying of some form of disease connected with your breathing apparatus are nearly three times as great as if you live in the country.

#### Sending Up the Death Rate.

I haven't said anything yet about fogs; so far, I have been talking about the constant shower of soot which is falling day by day, year in and year out. Happily for us, fogs only come seldom, because the weather is generally a good friend to us. All the same, there is always enough soot in the air of towns to provide a good thick fog if the state of the atmosphere does not allow most of it to escape. It is well known that two or three days of fog will send up the death-rate—not from street accidents as you might suppose, but from bronchitis and pneumonia.

The cause of all this is our reckless and extravagant method of burning coal. No more and no less. We burn every year 100 million tons of coal in factories, and about 40 million tons in houses, and a large proportion of that is burnt in wasteful ways.

"Yes," you will say, "it is those dreadful factory chimneys that do all the harm. They ought to be stopped, and, surely, there is a law about it."

Wait a minute! Of course, they ought not to pour out black smoke, and there is a law about it; but are you quite sure they are the chief and only offenders?

Would it surprise you if I told you that of the two sorts of chimneys, house chimneys are much guiltier of polluting the air than factory chimneys; that not only do they make more soot, but it is a much nastier kind of soot—tarry and greasy? If you burn 100lbs. of coal in a boiler furnace, you will get about half a pound of soot. If you burn the same amount in any ordinary domestic fireplace, you will get 6lbs. of soot. That is twelve times as much. So that the house chimney is just twelve times as bad for making smoke as the chimney attached to a factory.

#### Worth Some Sacrifice.

I expect by now some of you are looking anxiously at your own fires and saying you could not possibly give them up; they are so cheerful. Let us see if we can effect a cure for the smoke nuisance without making people unhappy. We once had a foretaste of smokeless cities—in the coal strike. We don't want more strikes, but wouldn't it be worth some sacrifice to get back to that condition of clean air, sunlight and clear views? For that, we must have an alteration in our present smoke laws to get rid of factory smoke, and we must also be willing to make changes in our ways of burning coal in houses. Instead of burning coal lavishly as at present, we must use it sparingly and employ other cleaner and smokeless methods of heating and cooking.

## FOREIGN STATIONS.

### FRANCE.

Eiffel Tower. FL. Paris. 2600 metres.  
6.40 to 7.0 a.m.; 11.0 to 11.30 a.m.; 3.40 to 4.0 p.m.; 5.30 to 7.20 p.m.; 10.0 to 10.30 p.m.  
Compagnie Française de Radiophonie (Emission Radiola). SFR. Paris. 1780 metres.

12.30 to 2.0 p.m.; 4.30 to 6.0 p.m.; 8.30 to 10.0 p.m.; Sundays and Thursdays Radio Dancing at 10.0 p.m. Close down at 10.45.  
L'Ecole Supérieure des Postes et Télégraphes.

PTT. Paris. 450 metres.  
Sunday 8.30 p.m.; Monday 9.0 p.m.; Tuesday 8.0 p.m.; Wednesday 3.45 p.m.; 8.45 p.m.; Thursday 8.30 p.m.; Friday 8.30 p.m.; Saturday 9.0 p.m.

### SWITZERLAND.

Radio Station Marconi. TSF. Geneva. 1100 metres.  
Wireless transmissions daily (Sundays excepted) 1.15 to 1.30 p.m.

Lausanne. HB2. 1100 metres.  
4.0 p.m. Tuesday, Thursday, Saturday.  
7.0 p.m. Monday, Wednesday, Friday, Saturday.

### BELGIUM.

Radio-Electrique, Brussels. 410 metres.  
5.0 p.m. Music. 8.30 Concert.  
Poste de Hagren, Brussels. BAV. 1100 metres.  
At intervals 1.0 to 5.30 p.m. daily. News and Weather Report.  
9.0 p.m. Concert, Tuesdays only.

### HOLLAND.

The Hague. PCGG. 1070 metres.  
3.0 to 5.0 p.m. (Sunday); 8.40 to 10.40 (Monday and Thursday).

Labor. Heussen. PCUU. 1050 metres.  
1070 metres.

9.40 to 10.40 a.m. (Sunday) Concert; 9.40 to 10.40 p.m. (Sunday) Concert; 7.40 to 9.40 p.m. (Tuesday) Concert; 7.45 to 10.0 p.m. (Thursday) Concert.

Velthuyzen. PCKK.  
8.40 to 9.40 p.m. (Friday) Concert.

Amsterdam. PA5.  
7.40 to 9.10 p.m. (Wednesday) Concert.

The above times are all Greenwich Mean Time.

### AMERICA.

General Electric Co. WGY. Schenectady, N.Y.  
380 metres.

Radio Corporation of America. WJZ. New York, N.Y. 455 metres.

John Wanamaker. WOO. Philadelphia, Pa.  
509 metres.

L. Bamburger and Co. WOR. Newark, N.J.  
405 metres.

Post Dispatch. KSD. St. Louis, Mo. 546 metres.

Rensselaer Poly. Inst. WHAZ. Troy, N.Y.  
380 metres.

# PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

## A Vain Sacrifice.



MISS CHRISTINE RITZ.

MISS CHRISTINE RITZ, the popular contralto singer at Aberdeen Station, relates an amusing story about a family who had only one pair of headphones to their receiving set. There was, naturally, as a rule, great competition amongst them as to who should use the 'phones; but when they were visited by an old aunt from the

country, they handed them over to her as a great treat.

The visitor had never listened before, and the whole family sat watching her, consoled, in spite of their sacrifice, by the thought of the pleasure she was deriving.

They sat for nearly an hour, until, at last, the youngest boy could stand it no longer, and exclaimed: "Well, auntie, what can you hear?"

"I can't hear a sound," she replied, placidly, "but I am making up some lovely tunes in my own head."

## Opera Under Fire.

UNDOUBTEDLY one of the most talked-of operas that have been broadcast recently is *The Dogs of Devon*. Mr. W. K. Bullock, the composer, tells me that he wrote most of the music at odd moments—in the train and elsewhere.

"The most exciting conditions under which I have ever heard my music," he added, "was when I heard a gramophone record of one of the songs played just behind the lines near Dickebusch, early in 1918, the enemy shelling vigorously the while."

Besides being a composer, Mr. Bullock is an accomplished organist, being a Fellow of the Royal College of Organists. In 1908 he was appointed to the little-known post of Lay Vicar of Westminster Abbey, in succession to Mr. Frederick Randalow.

## Soldier and Author.



CAPT. FRANCIS GRIERSON.

CAPTAIN FRANCIS D. GRIERSON, whose "Talks" from London Station are always welcomed by listeners, has had an interesting literary career. Besides contributing to many of the leading English and American papers, he has published two novels and a book on military law. He has also edited a monthly magazine and helped to edit a news-

paper. Captain Grierson served for a long time in the Territorial Army, and during the war he became a Staff Officer.

## Very Awkward.

CAPTAIN GRIERSON relates a story about an indignant man who visited an editor.

"I was one of the competitors at that boxing match last night," he said, "and in your paper you have alluded to me as the 'well-known light-weight champion.'"

"Well, aren't you?" inquired the editor.

"No, I'm nothing of the kind," replied the visitor, "and it's confoundedly awkward, because I'm a coal merchant."

## Father's Warning.

SIR WALFORD DAVIES, Director of Music at the University of Wales, who is to give the first of a series of talks on Music on April 4th, relates an amusing experience which occurred while he was hearing a rehearsal of one of his cantatas.

"I could not help noticing," he says, "that the clarinet player, a young man, but a clever and steady lad, jumped a good deal during the progress of the rehearsal. Then I found that his father, who played the trombone, sat just behind him, and every now and then he gave his son a kick, with the remark: 'Look out, Sammy, there be a flat a-coming!'"

## Singer and Composer.

A WELL-KNOWN bass singer in the North of England, Mr. David Jenkins has lately become a favourite at London Station. A native of Lancashire, he first went in for a commercial career, but finding this uncongenial, he (to quote his own words), "took the plunge into the whirlpool of music, and, after some furious flounderings, is beginning to float into calmer and more pleasant waters."

At one time he held a singing scholarship at the Royal Academy of Music, but he says that he resigned it "because of certain decided opinions of his own regarding the future of his voice."

Mr. Jenkins is a brilliant pianist, and has composed a number of songs which he sings himself with great success.

## The Real Annoyance.



MISS MURIEL GALTON.

MISS MURIEL G. GALTON, who has achieved popularity at Bournemouth, has a fine voice of a rather unusual type. She is a mezzo contralto, and is heard to particular advantage by wireless. Miss Galton tells me that she recently heard the following amusing conversation:—

A visitor remarked to his friend: "Doesn't

that chap next door annoy you with his constant singing in his flat?"

"Not nearly so much as his constant flat in his singing," was the reply.

## A Famous Tennis Player.

A GREAT authority on tennis is Mr. C. L. Cooper-Hunt, whose talks on the game from Bournemouth have proved very acceptable. Mr. Cooper-Hunt was selected as a member of the Cambridge University Grasshoppers' Club, and played for the University's first VI. as far back as 1907. He also played a great deal in Hong Kong with Mr. H. A. Nisbet, the old International and one-time partner of H. L. Doherty, the famous champion.

Last December he was a member of the Hampshire team which defeated Hertfordshire in the Men's Hard-Court Inter-County Championship.

Mr. Cooper-Hunt is the possessor of over thirty trophies that he has won at various times, and he told me the other day that, although ill-health has prevented him lately from competing much in Tournaments, he is still a keen student of the game, and experiences the greatest interest in trying to impart his enthusiasm to others.

## The Havana Band Leader.



MR. CYRIL NEWTON.

York's most successful bands.

THERE are few wireless artistes more popular with listeners than Mr. Cyril Newton, the leader of the famous Savoy Havana Band; for besides playing the violin, he also has a fine singing voice. Before coming to the Savoy, Mr. Newton lived for many years in America and led some of New

## What—Why?

MR. NEWTON relates a story about a little boy who was taken to his first concert. A celebrated soprano was singing and an equally celebrated conductor was in command.

"Ma," exclaimed the youngster in a loud voice, "why is that man shaking his stick at the lady?"

"Hush, dear!" replied his embarrassed mother, "he is not shaking his stick at her."

But the young hopeful was not to be convinced.

"Then what is she screaming for?" he asked.

## Why He Liked It.

THE other day, Mr. Stan Hatton, who has become a favourite at Sheffield Station, told me a good story.

An Irishman who had lived in a remote country district all his life, eventually went to live in a big town. One day a friend called to see him and remonstrated with him forcibly on his very old-fashioned methods of house-keeping.

"Now that you've come to live here," he said, "you must be more up-to-date. You should get gas laid on and have a gas fire installed."

The Irishman promised that he would do so at once, and a few months later his friend came again.

"Well, Pat," he said, "how do you like your gas fire?"

"It's foine!" replied Pat. "D'you know, it hasn't gone out since I lit it about a month ago!"

## Two Kinds of Shells



MISS IDA COWEY.

A PROMISING young artiste at Newcastle is Miss Ida Cowey, soprano. Miss Cowey is fond of telling this amusing theatrical story. An actor and a soldier were discussing their respective callings. "How would you like to stand with shells bursting all round you?" demanded the man of arms.

"Well," replied the actor, quietly, "it would

depend upon the age of the eggs."

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

# Broadcast Music of the Week.

Described by Percy A. Scholes.

## LONDON, SUNDAY.

### D'Indy's "Fervaal" Prelude.

Many listeners made an acquaintance with D'Indy through his *Istar*, given at the first of the Westminster Central Hall concerts, under Mr. Pitt's direction. Mr. Pitt appears to be a great admirer of the rather neglected D'Indy, and has not waited long to carry his propaganda farther.

*Fervaal* is a music drama, produced at Paris in 1898. Its hero is a young Celtic chief, who, incited by his Druid advisers, defends his country from Saracen invaders, but falls in love with Guilhen, a Saracen princess. *Fervaal* is defeated, but Guilhen dies, and the curtain drops as *Fervaal* is seen carrying her in his arms towards the mountain peaks from which is heard a mystical choir calling him, and announcing to the world the coming of a new and better religion.

The essential subject of the drama is the conflict between "the cold and rigid religion of the ancients, and the warm religion of love" (Louis Borgex—"Vincent d'Indy; sa Vie et son Œuvre").

## LONDON, TUESDAY.

### Harpichord Music.

The Harpichord is one of the precursors of the Pianoforte. In a simpler or more elaborate form, it was played by Queen Elizabeth and the musicians about her Court, by Purcell, by Bach and Handel, by Haydn, Mozart, and the younger Beethoven. Then the Pianoforte superseded it, and it has only lately been effectively revived. Mrs. Gordon Woodhouse, the player to-night, is one of its chief modern exponents.

The essential difference between Harpichord and Pianoforte is that in the former the strings are plucked when the keys are depressed, and in the latter they are hammered.

The instrument in its most developed form, as in the example played by our performer to-night, has two keyboards, and an array of stops and pedals, by which many fine effects of contrast can be obtained.

This is probably the first occasion upon which Harpichord music has ever been broadcast, and it will be of interest to note how the instrument's clear, incisive tone "carries." My own guess is that it will transmit better than pianoforte tone.

## ABERDEEN, SUNDAY.

### Haydn's "Surprise" Symphony.

The impresario, Salomon, in 1791-4, brought Haydn over to England, for three visits which were enormously successful. Part of the bargain was that Haydn should compose some special Symphonies, and twelve were thus brought into existence.

These twelve are the best Haydn ever wrote, and the following conversation is recorded:—

SALOMON: "Sir, I think you will never surpass these Symphonies."

HAYDN: "Sir, I never mean to try!"  
And he never did, for though he lived seventeen years longer (until 1809) he never wrote another.

Why is this one of the twelve called "The Surprise"? The name comes from one chord in the Second Movement. This Movement begins very softly, on Strings, alone. Then suddenly comes a crash from the whole band—Strings, Wind and Drums.

A friend called on Haydn, just as he had finished composing this Movement. Haydn played the Movement to him on the piano and remarked: "Dat sure to make de Ladies jump!"

There are four Movements:—

I. Slow Introduction, followed by a lively piece of music.

II. A gentle, but steadily moving Air with Variations, with the "Surprise" in the 16th bar.

III. A bold and happy Minuet, alternated with a quieter and more flowing one.

IV. A quick, jolly Movement. Note the many instances of Haydn's playful use of alternation of Wind and Strings.

## CARDIFF, SUNDAY.

### De Falla's Dances from "The Three-Cornered Hat."

De Falla is the leading living Spanish composer. He was born in 1876.

The story of the ballet, *The Three-Cornered Hat*, is taken from the nineteenth-century Spanish novelist Alarcon. It is about the Governor who flirts with the miller's wife, but falls into the mill-stream, and is merrily mocked by all the villagers.

The music of the Ballet is gay, and very Spanish in its rhythms and orchestral colours.

## GLASGOW, TUESDAY.

### Debussy's Submerged Cathedral.

"*La Cathédrale Engloutie* is the purest and strongest thing I know in modern French music. . . . On most listeners it produces a very immediate if at first vague impression. But it is only gradually that we can fully discern the astounding dignity and imaginativeness of this vision of a cathedral under the sea, with its bells and its plain-chant harmonies pealing up through the water. The last half-dozen lines, in particular, seem to me as big music as anyone can want." (DR. ERNEST WALKER.)

## GLASGOW, WEDNESDAY.

### Bach's Brandenburg Concerto, No. 1.

It is really a wonderful Bach programme that Glasgow is offering on this night. Such a programme announced for the Queen's Hall would fill it.

Bach's six Brandenburg Concertos were made for a Count of Brandenburg, a great lover of music who was making a collection of Concertos by contemporary composers, for his private band to perform. When the Count died and his property had to be valued, the Bach works were, in the inventory, lumped together with 171 concertos by other composers, valued at four groschen (say 3d.) apiece—a modest estimate!

These are not Concertos in the modern sense of the word—i.e., compositions for some solo instrument with Orchestra. This first Brandenburg Concerto is written for three Oboes, two Horns, Bassoon, Solo Violin, and Strings. There are four Movements:—

I. Quick, merry, and bantering.

II. Slow and expressive (note the long florid Oboe solo with which it begins, a moment later taken over by Solo Violin, and a moment later still by Cellos, Double-Basses, and Bassoon).

III. Quick and lively.

IV. A MINUET (all the instruments) A TRIO (two Oboes and Bassoon). The MINUET repeated. A POLACCA (Strings alone). Another TRIO (two Horns and Oboes). The MINUET repeated.

## MANCHESTER, THURSDAY.

### Harty's "With the Wild Geese."

"The Wild Geese" was the name given to the Irish Brigade in the service of France—a brigade that found its origin in the exiles of the end of the seventeenth century.

At Fontenoy, in 1745, the French (thanks to the Irish Brigade, it is said) beat the English,

the Dutch, and the Austrians. Believe what you like of what follows:—

During the night following the battle the bodies of the "Wild Geese" rose and flew away, and by dawn the flock was seen on the coast of Ireland.

"Jesus save you gentry! Why are ye so white, Sitting all so straight and still, in this misty light?"

"Nothing ails us, brother; joyous souls are we, Sailing home together on the morning sea."

That verse is from one of the two poems (by the Hon. Emily Lawless) prefixed by the composer to his score.

The course of the music is as follows: (a) A slow Introduction (sad thoughts of the exiles?); (b) A quick Irish tune by the Flutes and another by Flutes and Piccolo (the spirit of Irish adventure?); (c) A quieter passage, with its peaceful Oboe tune broken here and there by a touch of military music; (d) Night music, very quiet, but with an undercurrent of anticipation of the strife of the morrow; (e) A trumpet call, and the Irish tune again, used this time with a suggestion of battle; (f) A final section which suggests the resurrection of the warriors, their flight to Ireland and their apotheosis.

## McEwen's "Solway" Symphony.

This was composed in 1911, in the district from which it takes its title, and expresses in music its composer's reaction to the experiences indicated in the titles of the three Movements and the verses prefixed to them.

### I. SPRING TIDE.

"Long golden sands, edged with a silver streak, The impetuous surge that races to the shore, The full and steady motion of the flood— When sun and moon combine to tug the tide."

### II. MOONLIGHT.

"The tired ocean crawls along the beach, Sobbing a wordless sorrow to the moon."

### III. THE SOUTH-WEST WIND.

"Sun, wind and cloud shall fail not from the face of it, Stinging, ringing spindrift, nor the fulmar flying free—"

An account of the composer's career appeared in *The Radio Times* of February 22nd. The score of the "Solway Symphony" was published at the expense of the Carnegie Fund, and the Carnegie Adjudicators wrote of it, "A symphony of remarkable beauty, poetic, well-written and original in conception. The slow movement may rank with any piece of symphonic work that has been written in this country; and the whole composition is full of atmosphere, rhythm and colour."

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# Radio Pioneers of Long Ago.

## Romances of the Early Experimenters. By Reginald Pound.

OF the multitude of wireless enthusiasts listening to-day how many, one wonders, give so much as a fleeting thought to those early pioneers whose genius has made of the wireless dream a wonderful reality?

For, let there be no mistake, wireless telegraphy, like many other modern developments, has its roots more deeply in the past than most of us realize. When Senatore Marconi raised wireless from the laboratory stage to the realm of practical science thirty years ago, he crowned with his fertile genius the labours of men who many years before had been experimenting with the object of signalling by wireless. Faraday, Henry, Clerk-Maxwell, Hertz, Brauly, Preece, Willoughby Smith—these are names that convey little and, perhaps, even nothing to the lay mind, which, however, owes much to these and other pioneers on whose modest, but vital, accomplishments is based the knowledge that is ours to-day.

### An Unknown Genius.

That wireless was preceded by telegraphy with wires it is hardly necessary to remind the reader. The subject of the electrical transmission of messages first received attention in the middle of the eighteenth century, when an anonymous letter appeared in the *Scots Magazine* advocating the use of as many insulated conductors as there are letters in the alphabet, following the discovery by Gray and Wheeler, two of the earliest experimenters, that the electrical energy of a charged Leyden jar may be conveyed by an insulated wire.

Each wire, it was suggested by the unknown correspondent, should be used for the transmission of one alphabetical letter, and a complete message sent by operating the various wires in succession, the reception of the message being recorded by the movements of slips of paper attached to the terminals, every slip being marked with a letter.

But it was not until nearly fifty years had passed that the first glimmerings of the wireless age appeared above the horizon of science.

Five years before the close of the romantic "seventeen-hundreds," a Spanish scientist, named Salva, read a paper before the Academy of Sciences at Barcelona in which he said:—

"If earthquakes be caused by electricity going from one point charged positively to another point charged negatively, as Bertolon has shown . . . one does not even want a

cable to send across the sea a signal arranged beforehand. One could, for example, arrange at Mallorca an area of earth charged with electricity, and at Alicante a similar space charged with the opposite electricity, with a wire going to, and dipping into, the sea. On leading another wire from the sea-shore to the electrified spot at Mallorca, the communication between the two charged surfaces would be complete, for the electric fluid would traverse the sea, which is an excellent conductor, and indicate by the spark the desired signal."

Commenting on this in his "History of Wireless Telegraphy," Fahie, the noted historian of telegraphic developments, says: ". . . we shall see that Salva's idea is, after all, not so extravagant as it seems. We now know that large spaces of the earth can be electrified, giving rise to the phenomenon of 'bad earth,' so well known to telegraph officials."

The Spaniard's suggestion, however, was not regarded as being anything more than a flash of genius of which, perhaps, its novelty was its chief claim to attention.

### Discovered by Accident.

In 1838, K. A. Steinheil, of Munich, had forced on him by accident the realization of the possibilities of wireless telegraphy, and to the experiments he conducted may be traced most of the early developments of the science. A noted German philosopher hinted to Steinheil that the two rails of a railway might form suitable conductors in telegraphic experiments. It was only an idea, but, acting on it forthwith, Steinheil soon proved its value.

He took his apparatus to the Nuremberg-Furth railway, where, as the outcome of the fact that he was unable to obtain an insulation of the rails good enough for his purpose, he discovered that the great conductivity of the earth rendered it possible to dispense with the "return" wire, and to make use of the earth instead. From this simple, but important, discovery there sprang the use of what is known as the earth return—an essential feature of practically every telegraphic circuit.

It was as a result of this discovery that Steinheil was inspired to visualize a time when "wireless" telegraphy would supplant the older order.

(To be continued.)

# The Oscillation Nuisance.

## An Official Effort to Assist Listeners.

### HOW YOU CAN HELP.

THE following important notice is issued by the officials of the British Broadcasting Company:—

In order to find out what localities are suffering from oscillation and to what extent oscillation is upsetting our service, we should be obliged if all those who are irritated by this prevalent nuisance would be so good as to send in a report framed as below to "Oscillation," the British Broadcasting Co., 2, Savoy Hill, London, W.C.2. We ask you to report oscillation troubles always in this way as it enables us so much more easily to tabulate statistics and to report clear cases to the authorities.

We do not wish to adopt a "policeman's" attitude, as we feel that in ninety-nine cases out of a hundred people oscillate through ignorance. In persistent and proved cases, however, where malignity or gross carelessness can be proved, we mean to ask the Post Office to take action.

We have distributed many thousands of pamphlets on how to prevent a set oscillating. We hope to distribute many thousands more, so if you have any distributing powers write to 2, Savoy Hill, for 5, 10, 100, or 1,000 pamphlets if you can get rid of them to those who may benefit.

Below is set out the type of information we require when you are bothered by oscillation:—

\*YOUR NAME.....

†YOUR ADDRESS.....

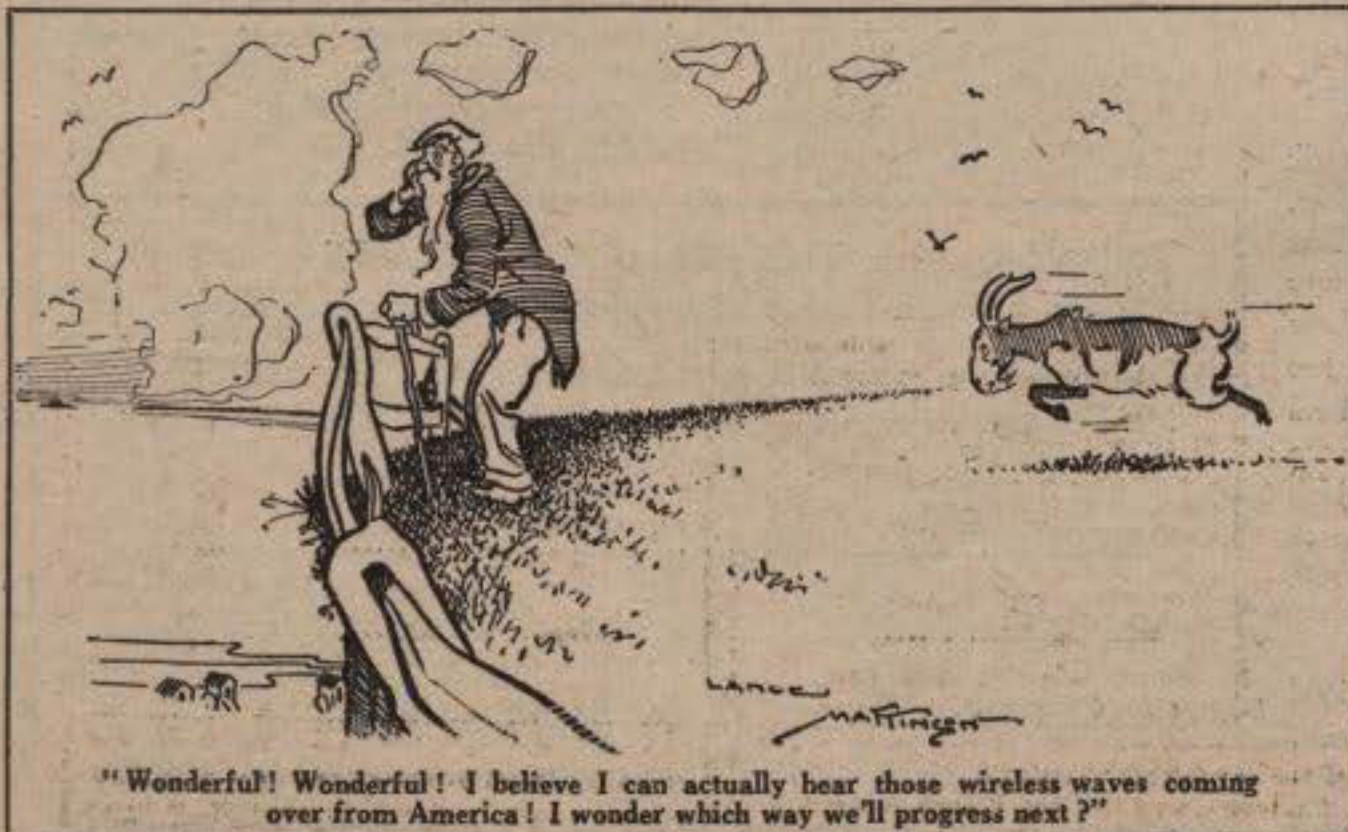
‡NATURE OF COMPLAINT (Duration, intensity, whether constant or intermittent, etc.)

NAME AND ADDRESS OF OFFENDER (if known) .....

\* Will be treated confidentially.

† This must be given to help us in locating the area of interference.

‡ It is useless to make wild guesses; this information is not to get people into trouble; they may be doing it unwittingly. (In cases of persistent trouble, however, the information may be useful.)



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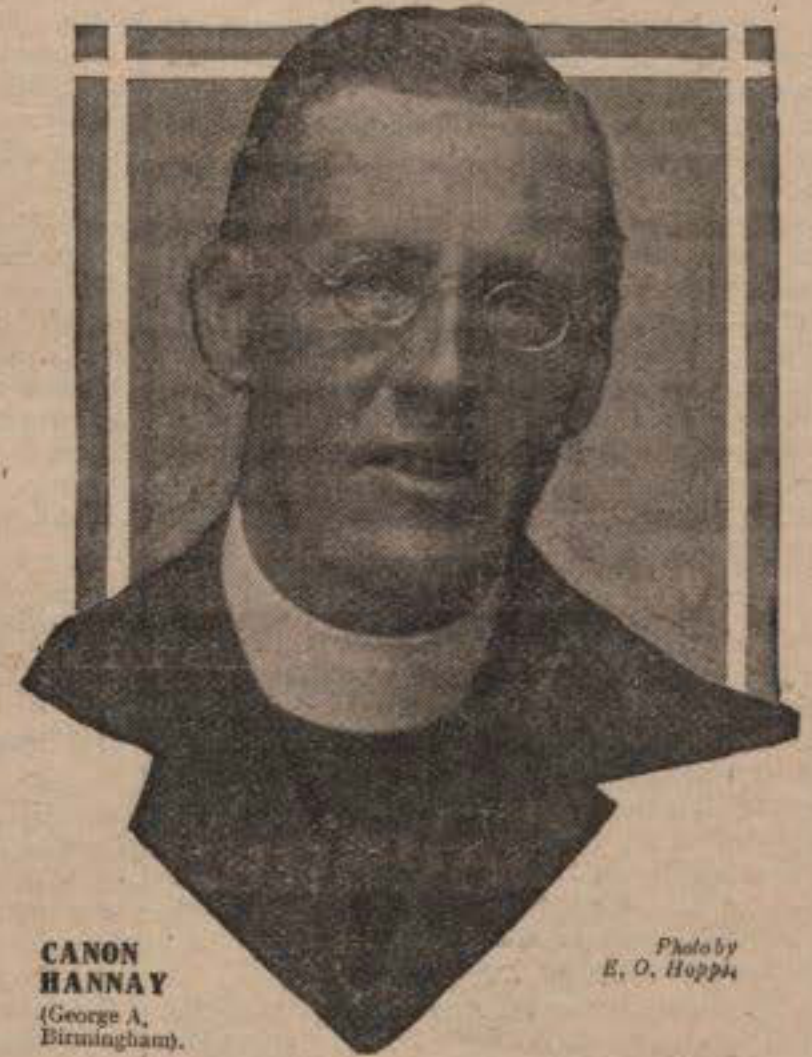
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CANON  
HANNAY  
(George A.  
Birmingham).

Photo by  
E. O. Hoppe

The well-known author of "Spanish Gold," "The Lost Tribes," "General John Regan," and many other well-known books. His views on Pelmanism are amongst those quoted in the free book mentioned below.

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WIRELESS PROGRAMME—SUNDAY, March 23rd.

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LONDON.

8.0.—Time Signal from Big Ben.
8.0-5.0. THE BAND OF H.M. GRENADIER GUARDS.
By permission of Col. B. N. Serjison Brooke, C.M.G., D.S.O. Director of Music, Lieut. G. MILLER, L.R.A.M.
"Marche des Mousjacks" Renelle
Overture, "Stradella" Flotow
Cornet, Solo, "So Fare Thee Well" (Aria from "Dois") Cellier

(Soloist, Muscn. W. West.)
MAVIS SHELLSHEAR (Songs at the Harp).
"Way on the Hill" Landon Ronald (5)
"Little Winding Road" Era D'Acqua
"Villanelle" E. Kendal Taylor (Solo Pianoforte).
"An bord d'une source" Liszt
Polonaise in A Major ("The Military") Chopin
ROMANO CIAROFF (Russian Tenor).
"Berceuse" Gretchaninoff
"Air and Cavatina of Vladimir" ("Prince Igor") Borodin
"Au Printemps" Blumenfeld
"Give Me Oblivion, Beloved" Naprosnik
The Band.
Rhapsody, No. 2 Liszt
Selection from the Songs of Paoli Forti arr. Pougher
Mavis Shellshear.
"On Wings of Song" Mendelssohn
"Hi I Might Only Come to You" Squire (1)
E. Kendal Taylor.
Slow Air and Quick Dance Vaughan Williams
Study in E Flat Faldini
Romano Ciaroff.
"Whn Night Descends" Rachmaninoff
"Spring Waters" Rachmaninoff
The Band.

Selection, "La Cigale" Audran
Rondo Capriccioso Mendelssohn
Announcer: J. S. Dodgson.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Manchester.
8.30.—Hymn, "Ye Holy Angels Bright" (E.H. 517, A. and M. 546).
The Rev. Dr. JOHN G. VANCE, M.A. Ph.D., etc., Vice President of St. Edmund's College, Religious Address, Hymn, "When I Survey" (E.H. 107, A. and M. 108). Anthem, "O Saviour of the World" (Sir J. Ross).
Light Symphony Concert.
Conducted by Percy Pitt.
THE AUGMENTED WIRELESS ORCHESTRA.
Solo Pianoforte, HERBERT FRYER.
Orchestra.
Overture, "Mireille" Gounod
Prelude, "Fervaa" D'Indy
Persian Dance Moussorgsky
Concertstucke in F Minor, for Piano and Orchestra Weber
Serenade P. Pitt
10.0.—TIME SIGNAL FROM GREENWICH, AND GENERAL NEWS BULLETIN. S.B. to all Stations, except Cardiff.
Local News and Weather Forecast.
10.15. Orchestra.
Two Hungarian Dances Brahms
Herbert Fryer.
Serenade in B Flat Minor Rachmaninoff
Berceuse, Op. 57 Chopin
Polonaise in A Flat, Op. 53 Chopin
Orchestra.
"Boyards' March" Halvorsen
10.45.—Close down.
Announcer: C. A. Lewis.

BIRMINGHAM.

3.0-5.0 THE STATION ORCHESTRA.
under the Direction of JOSEPH LEWIS.
Overture from "Tannhauser" Wagner-Popy
FRANK EDWARDS, Mus.Bac. (Solo Pianoforte).
"The Harmonious Blacksmith" Handel
Prelude and Fugue No. 3 in C Sharp Bach
Prelude in F Major Chopin
EMILY BROUGHTON (Soprano).
"Let the Bright Seraphim" ("Samson") Handel (11)
Orchestra.
Selection from "La Traviata" Verdi
JAMES HOWELL (Bass).
Recit., "I Feel the Deity Within" ("Judas Maccabean")
Aria, "Arm, Arm Ye Brave" Handel (11)
Messrs. DILLON, BEACH, and CLARKE.
Trío for Flute, Clarinet, and Bassoon.
"Andante Grazioso" Kummer
"Rondo—Allegretto" Frank Edwards.
Novelette in D, Op. 21, No. 2 Schumann
Two Arabesques Debussy
"Jardins sous la Pluie" Debussy
Emily Broughton.
"Ah-lo-so" ("The Magic Flute") Mozart (11)
Orchestra.
Suite, "A Lover in Danasus" Woodforde-Finden (1)
(a) "Far Across the Desert Sands"; (b) "Where the Habanera Flows"; (c) "Beloved in Your Absence"; (d) "How Many a Lonely Caravan."
James Howell.
"Honour and Arms" ("Samson") Handel (11)
Orchestra.
March, "Festival" Mendelssohn
Announcer: Joseph Lewis.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Manchester.
8.30. THE STATION REPERTORY CHOIR.
Hymn, "Conquering Kings Their Titles Take" (A. and M. 175)
Anthem, "Lord, for Thy Tender Mercies' Sake" Farrant (11)
Canon F. E. BELTON, St. Patrick's Church, Bordesley. Religious Address.

AMY CARTER (Contralto).
"The Silver Ring" Chaminade (5)
"The Enchantress" Hutton (1)
HAROLD CASEY (Baritone).
" Nazareth" Gounod (1)
9.50. STATION ORCHESTRA.
Overture, "Stradella" Flotow
Symphony, "The Military—No. 12 in G" Haydn
Serenade, "Serenata No. 2" Toselli
"Marche Militaire" Gounod
Selection, "Songs Without Words" Mendelssohn, arr. Basquit
10.0.—NEWS. S.B. from London.
Local News and Weather Forecast.
10.15.—Close down.
Announcer: Percy Edgar.

BOURNEMOUTH.

3.0. ORGAN RECITAL,
relayed from the Boscombe Arcade.
ARTHUR MARSTON, A.R.C.O., Organist.
March, "Solennelle" F. de la Tombelle
Concert Overture in C Major Holms
Prayer and Cradle Song Guilmant
Offertoire in B Flat A. Thomas
Minuette Clausemann
Scherzo Edgar Ford
Legende and Finale Symphonique Guilmant
4.0.—THE ROYAL BATH HOTEL ORCHESTRA, relayed from King's Hall. Musical Director, David S. Litt.
5.0-5.30.—CHILDREN'S CORNER. S.B. from Manchester.
8.30. THE WILTON AINSLEY QUARTETTE.
MARGARET REYNOLDS ... 1st Violinist
DOROTHY PAICE ... 2nd Violinist
DORRIE EDGE ... Cellist
E. WILTON AINSLEY ... Pianist
"None but the Weary Heart" Tchaikovsky
8.35. CORPUS CHRISTI ROMAN CATHOLIC CHURCH CHOIR, BOSCOMBE.
Under the Direction of CHARLES LEESON.
Motet, "Ave Verum" Gounod (11)
Hymn, "Holy Spirit, Lord of Light" (Westminster Hymnal, No. 48a).
8.45.—The Rev. Father TRIGGS, Roman Catholic Church, Bournemouth. Religious Address.
8.55. Choir.
Hymn, "O Paradise" (No. 172 Westminster Hymnal)
Motet, "Jesu Dulcis Memoria" Beethoven (4)
9.5. The Wilton Ainsley Trio.
Selection, "Coppelia" Delibes
9.15. DORRIE EDGE (Solo Cello).
"Le Cygne" Saint-Saens
"Serenade" Drigo
9.25. Choir.
Motet, "Salve Regina" Toner
9.35. The Wilton Ainsley Quartette.
"Mon Coeur s'ouvre à ta Voix" ("Samson and Delilah") Saint-Saens
9.40. Margaret Reynolds (Solo Violin).
"Cavatina" Raff
"Pavane" Couperin-Kreisler
9.50. The Wilton Ainsley Quartette.
"Serenade" Schubert (6)
" Shepherd's Lullaby" Hewitt
10.0.—NEWS. S.B. from London.
Local News and Weather Forecast.
10.15.—Close down.
Announcer: John H. Raymond.

CARDIFF.

An Hour of Good Music.
Vocalist: LORNA MANSFIELD (Contralto),
Solo Pianoforte: AMY BERNARD COOK.
Solo Violin: LENA MASON.
Recitals: EDITH LESTER-JONES.
3.30. Pianoforte Solo.
" Nocturne No. 1" (Op. 15) Chopin
" Impromptu in C Sharp Minor"
" Waltz in A Flat" (Op. 42)
3.40. Songs.
" As a Sunbeam of Morn" Antonio Cillara
" Thou'rt Like a Lovely Flower" Liszt
" O Wondrous Mystery of Love"
3.50. Violin Solo.
Sonata for Violin and Piano in F Major (Op. 24)—First Movement only Beethoven
3.55. Recitals.
" Arethusa" Shelley
Lyric from "Medea" Euripides
4.0. Pianoforte Solo.
" Rigoletto" Verdi-Liszt
4.10. Songs.
" The Willow Song" Arthur Sullivan
" Cradle Song" Mendelssohn
4.20. Violin Solo.
Air on G String Bach
" Schön Rosmarin" Frits Kreisler
5.0-5.30.—CHILDREN'S CORNER. S.B. from Manchester.
8.10. CHOIR OF BARRY DOCK WESLEYAN CHURCH.
Hymn, "At Even ere the Sun was Set" Jude
Anthem, "Sun of My Soul" Turner
The Rev. J. WILLIS BENNEWORTH, Barry Dock Wesleyan Church, Barry Dock. Religious Address.
Hymn, "Day is Dying in the West."

Spanish Night.

THE STATION SYMPHONY ORCHESTRA.
Conductor: OLIVER RAYMOND.
Vocalist: JOHN GOSS.
8.30. I. "Fandango" Naprosnik
II. "Rhapsody Espana" Chabrier
III. Songs, Selected.
IV. "Fantasie Espagnole" Lord Berners
V. Songs, Selected.
VI. Three Dances from "The Three-Cornered Hat" De Falla
VII. "Carmen," Suite No. 1 Bizet
The National Anthem.
NEWS BULLETIN.
10.20.—Close down.
Announcer: W. N. Settle.

MANCHESTER.

3.0-5.0. Request Programme.
RADIO MILITARY BAND.
Conductor, HARRY MORTIMER.
March, "The Boys" Mortimer
Selection, "Carmen" Binet
Reverie, "The Voice of the Bells" Luigini
JENNIE COPPELAND (Soprano).
Songs, Selected.
Band.
Overture, "Rienzi" Wagner
Morceau Mynon, "Salut d'Amour" Elgar
Suite in F Major Gustave Held
Jennie Copeland.
Songs, Selected.
Band.
Selection, "Cavalleria Rusticana" Mascagni
Mazurka Japonaise, "La Mousmé" Ganne
Overture, "Harris Helling" Marschner
Descriptive Scene, "In a Monastery Garden" Kettleby (8)
March, "Colonel Bogey" Alford
5.0-5.30.—CHILDREN'S CORNER. S.B. to all Stations.
8.0.—SIDNEY G. HONEY: Talk to Young People.
8.30.—The Rev. R. W. THOMPSON, M.A., B.D., Religious Address.
8.55. PAT RYAN (Solo Clarinet).
" Jewel Song " (" Faust ") Gounod
" Ah! fors' è lui " (" Traviata ") Verdi
MOLLY GRAY (Soprano).
" The Shepherd's Song " Sanderson (1)
" Bird Lullaby " Sanderson (1)
KEEM MCENDOO (Solo Violin).
" Legend " Delius
NORMAN FAWCETT (Solo Pianoforte).
Etude in A Minor Chopin
Pat Ryan.
Gavotte (" Mignon ") Thomas
Polonaise (" Mignon ") Thomas
Molly Gray.
" Pipes of Pan " Monchton
" Will of th' Wisp " Dulac
Keem Mcendoo.
" Melodie " Tchaikovsky
" Hornpipe " Mostoslavsky
10.0.—NEWS. S.B. from London.
Local News and Weather Forecast.
10.15. Norman Fawcett.
Concert Study in A Flat Liszt
10.30.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

3.0. THE WIRELESS SYMPHONY ORCHESTRA.
Conductor, W. A. CROSSE.
Allegro from the "Jupiter Symphony" Mozart
3.10. LILY ADAMS (Contralto).
" Good Morning, Brother Sunshine " Lehmann
" Silent Noon " Williams
3.20. JACK TODD (Tenor).
" Fear Not Ye, O Israel " Buck
" Sanctuary " Lochton
3.30. ALFRED SEABRIDGE (Solo Violin).
Andante from Concerto Goldmark
" La Prélude " Couperin-Kreisler
3.40. Orchestra.
Andante from "Jupiter Symphony" Mozart
3.55. Jack Todd.
" If With All Your Hearts " Mendelssohn
" Home is Where You Are " Meale
4.7. Orchestra.
Scherzo and Finale from "Jupiter Symphony" Mozart
4.20. Lily Adams.
" There are Fairies at the Bottom of Our Garden " Lehmann
" The Magic of Thy Presence " Quiller (4)
4.30. Alfred Seabridge.
" Alumbkatt " Wagner
" Children's Dance " German (11)
4.40. Jack Todd.
" Where'er You Walk " Handel
4.45. Orchestra.
Ballet Music, "Faust" Gounod
4.50-5.0.—Interval.
5.0-5.30.—CHILDREN'S CORNER. S.B. from Manchester.
8.30. DURHAM CITY WEST END MALE VOICE CHOIR.
" Shades of the Heroes " Cook (11)
" As the Moments Roll " Webbe
8.40.—Hymn, "Through the Night of Doubt and Sorrow."
8.45.—The Rev. W. G. PECK. Religious Address.
9.0.—Hymn, "Praise the Lord."
9.5. RALPH JACOBSON (Solo Cello).
" Le Réve " Gollerman
9.15. Choir.
" Music, All Powerful " Walmsley (11)
" The Viking " Coleridge-Taylor (2)
9.25. WILLIAM A. CROSSE (Solo Pianoforte).
Impromptu, Op. 90, No. 3 Schubert
9.35. Ralph Jacobson.
" Simple Aven " Thome
" Ave Maria " Bach-Gounod
9.45. Choir.
" Come, Let Us Join the Roundelay " Beale (11)
" How Sweet, How Fresh " Paxton (11)
" My Dear Mistress Had a Heart " Spofforth (11)
" With Sighs, Sweet Rose " Calcott (11)
10.0.—NEWS. S.B. from London.
Local News and Weather Forecast.
10.15.—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 484.

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WIRELESS PROGRAMME—MONDAY, March 24th.

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 Phyllis Kitchener (Soprano).  
 WOMEN'S TALKS: "The Annual Menace to Domestic Peace," by Gerald Rayne. Names and Their Origins," by Violet M. Methley.  
 8.30.—CHILDREN'S STORIES: "Sabo is Stolen," by E. W. Lewis. "Treasure Island," Chap. 6, 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.  
 "The Mountaineers."  
 A Musical Comedy  
 in  
 Three Acts.  
*S.B. to other Stations.*  
 Music by  
 Reginald Somerville.  
 The Book by Guy Eden and Reginald Somerville,  
 Produced and Conducted by  
 L. STANTON JEFFERIES.  
 Cast:—  
 Pierre ..... JACK FRASER  
 Jean ..... } KINGSLEY LARK  
 Sergeant Frederico .. }  
 Conrad ..... SIDNEY COLTHAM  
 Gustave ..... FREDERICK LLOYD  
 Clarice ..... VERA LOWE  
 Annette ..... GWLADYS NEWTH  
 Miss Spinifer ..... EDITH CLEGG  
 Other Speaking Parts .. HAROLD HOWELL and  
 MARJORIE WALKER.

7.30.—Acts I. and II. of the Opera.  
 9.15.—THE DEAN OF WINDSOR on "St. George's Windsor—How a Historic Building was Saved." *S.B. to all Stations.*  
 9.30.—TIME SIGNAL FROM GREENWICH, and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 Weather Forecast. *S.B. to other Stations.*  
 Local News.  
 9.45.—Act III. of the Opera.  
 10.30.—Close down.  
 Announcer: R. F. Palmer.

BIRMINGHAM.

8.30-4.30.—Lazells Picture House Orchestra under the direction of Paul Rimmer.  
 5.0.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., "Topical Horticultural Hints."  
 5.30.—Agricultural Weather Forecast, KIDDIES' CORNER.  
 6.30.—"Teens' Corner."  
 7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Local News and Weather Forecast.  
 Popular Programme.  
 7.35. THE STATION ORCHESTRA.  
 Overture, "Zampa" ..... Herold  
 Selection from "The Dancing Mistress" ..... Monckton  
 FRANK THOMPSON (Entertainer).  
 "The Polyglot Plaintiff" ..... Squires (13)  
 "Morgan Evans' Honey-moon" ..... Squires (13)  
 8.15-8.45.—Interval.  
 8.45. Orchestra.  
 Selection from "Princess Caprice" ..... Fall  
 Gavotte, "Daphne" ..... Scott-Shaw  
 9.15.—THE DEAN OF WINDSOR. *S.B. from London.*  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 9.49. MARJORIE EDWARDS (Songs at the Piano).  
 "I've Been to the Pictures" ..... Rubens  
 "Jonathan" ..... Brougham  
 "Tommy Boy" ..... du Soir  
 A. R. PAGE, M.MET.INST., on "Iron and Steel."  
 Orchestra.  
 Suite, "The Desert" ..... Grunn  
 (a) "At Sunrise"; (b) "Choya Dance"; (c) "On the Mesa"; (d) "Mirage"; (e) "Oasis."  
 10.30.—Close down.  
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

8.45.—The "GBM" Trio, Reginald S. Mount (Solo Violin), Arthur Marston, A.R.C.O. (Solo Pianoforte).  
 4.45.—WOMEN'S HOUR.  
 5.15.—KIDDIES' HOUR.

6.15.—Scholars' Half-Hour: G. Guest, B.A., J.P., "Some Questions about Parliament Answered."  
 7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY *S.B. from London.*  
 Local News and Weather Forecast.  
 7.30-8.0.—Interval.  
 8.0. ALDERHOLT SILVER PRIZE BAND.  
 March, "Boscombe" ..... Allen  
 Selection, "In Sunny Lands" ..... Michael Laurent  
 8.20.—Major STANLEY HOW: Dickens Reading, "The Jew's Arrangement for the Employment of Oliver" ("Oliver Twist").  
 8.30. Band.  
 Selection, "The Maid of Orleans" .... Michael Laurent  
 "Flights of Fancy" ..... Greenwood  
 8.50. ALBERT POTTER (Baritone).  
 "The Grey North Sea" ..... Hewitt  
 "A Rollicking Rolling Stone" ..... Fisher  
 8.55. Band.  
 Humorous Fantasia, "Musical Fragments" .... Rimmer  
 9.5.—Major Stanley How: Dickens Reading, "Montague Tigg" ("Martin Chuzzlewit").  
 9.15.—THE DEAN OF WINDSOR. *S.B. from London.*  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 9.45. Albert Potter.  
 "A Chip of the Old Block" ..... Squire  
 "Peg Away" ..... Devan  
 "Neath the Rolling Tide" .. ..... Jude (8)  
 9.55. Band.  
 Fantasia, "A Military Church Parade" .... Ord Hume  
 March, "Semper Fidelis" ..... Greenwood  
 10.15.—Close down.  
 Announcer: John H. Raymond.

CARDIFF.

5.0.—"SWA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artistes. Talks to Women. Weather Forecast.  
 5.45.—THE HOUR OF THE "KIDDIEWINKS."  
 7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.30.—"THE MOUNTAINEERS," Acts I. and II. *S.B. from London.*  
 9.15.—THE DEAN OF WINDSOR. *S.B. from London.*  
 9.30.—NEWS and Weather Forecast. *S.B. from London.*  
 Local News.  
 9.45.—"THE MOUNTAINEERS," Act III. *S.B. from London.*  
 10.30.—Close down.  
 Announcer: W. N. Settle.

MANCHESTER.

8.30-4.30.—Concert by the "ZY" Quartette.  
 5.0.—WOMEN'S HOUR.  
 5.25.—Farmers' Weather Forecast.  
 5.30.—CHILDREN'S HOUR.  
 6.40.—FRANCIS J. STAFFORD, M.A., M.Ed., German Talk.  
 7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Local News and Weather Forecast.  
 Evening Concert.  
 LEONARD BUSFIELD (Solo Violin)  
 "Romance" ..... Svendsen  
 LAURENCE WILDGOOSE (Tenor).  
 "There's a Land" ..... Allitsen (1)  
 "Maire My Girl" ..... Asther  
 MURIEL BRADBURN (Soprano).  
 Songs, Selected.  
 Leonard Busfield.  
 "Canto Amoroso" ..... Sammartini  
 "Caprice" ..... Gounod  
 8.45.—Parsifal by PERCY PHLAGE.  
 9.0. R. MORDEN LOWE (Bass Baritone).  
 Songs, Selected.  
 9.15.—THE DEAN OF WINDSOR. *S.B. from London.*  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 9.45. Laurence Wildgoose.  
 "Love's Garden of Roses" ..... Haydn Wood  
 "Ah, Moon of My Deight" ..... Lisa Lehman  
 Muriel Bradburn and R. Morden Lowe.  
 Duets, Selected.  
 10.10.—W. F. BLETCHER: Spanish Talk.  
 10.30.—Close down.  
 Announcer: Victor Smythe.

NEWCASTLE.

3.45.—Concert: Peggy Campbell (Solo Pianoforte), Janet Hitchens (Soprano), Martin Henderson (Solo Concertina).  
 4.45.—WOMEN'S HOUR.  
 5.15.—CHILDREN'S HOUR.  
 6.0.—Scholars' Half-Hour: Mr. A. Rae, M.A., on "Submarine Cables."  
 6.45.—Farmers' Corner.  
 7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.30.—"THE MOUNTAINEERS," Acts I. and II. *S.B. from London.*  
 9.15.—THE DEAN OF WINDSOR. *S.B. from London.*  
 9.30.—NEWS and Weather Forecast. *S.B. from London.*  
 Local News.  
 9.45.—"THE MOUNTAINEERS," Act III. *S.B. from London.*  
 10.30.—Close down.  
 Announcer: W. M. Shewen.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 484.

EVENTS OF THE WEEK.

SUNDAY, MARCH 23rd.  
 LONDON, 3.0—Band of H.M. Grenadier Guards.  
 LONDON, 9.0.—Light Symphony Concert (Conductor—Percy Pitt).  
 CARDIFF, 8.30.—Spanish Night.

MONDAY, MARCH 24th.  
 LONDON, 7.30.—"The Mountaineers," a Musical Comedy by Reginald Somerville. *S.B. to Cardiff and Newcastle.*  
 GLASGOW, 7.35.—Children's Programme.

TUESDAY, MARCH 25th.  
 LONDON, 8.25.—Programme of English Music.  
 CARDIFF, 7.30.—"Twelfth Night" (Shakespeare).  
 MANCHESTER, 8.0.—Operatic Night.  
 BOURNEMOUTH, 7.45.—Mozart Night.  
 GLASGOW, 7.45.—Maurice Cole, Pianoforte Recital.  
 ABERDEEN, 7.15.—Classical Night.

WEDNESDAY, MARCH 26th.  
 LONDON, 8.0.—Open-Air and Country Programme.  
 LONDON, 9.15.—Speeches by Lord Buxton and H.R.H. Prince Arthur of Connaught, relayed from the Trocadero Restaurant. *S.B. to all Stations.*  
 CARDIFF, 7.30.—The Magic Carpet: III, Australia.

NEWCASTLE, 7.35.—A Musical Tour of Europe.  
 GLASGOW, 7.35.—Bach Night.

THURSDAY, MARCH 27th.  
 LONDON, 8.30.—"Hours with Living Composers" (Martin Shaw).  
 BIRMINGHAM, 7.35.—Classical Night.  
 CARDIFF, 7.35.—"When England Was Merrie," arranged by Philip Wilson.  
 MANCHESTER, 7.45.—Symphony Concert of British Music.  
 NEWCASTLE, 7.35.—Opera Night.  
 ABERDEEN, 7.45.—Scottish Community Singing Concert relayed from the Music Hall, Aberdeen.

FRIDAY, MARCH 28th.  
 LONDON, 7.30.—Saint-Saens Evening.  
 NEWCASTLE, 7.45.—Northumbrian Night.  
 GLASGOW, 7.40.—Chamber Music Programme.  
 ABERDEEN, 7.30.—"Mary Stuart," a Play in Two Acts by John Drinkwater.  
 PLYMOUTH, 7.15.—Speeches by Mr. J. C. W. Reith (Managing Director of the B.B.C.) and the Mayor of Plymouth, relayed from the Guildhall, on the occasion of the opening of the new relay station. *S.B. to all Stations.*

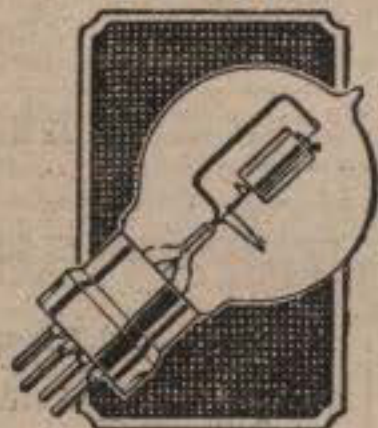
SATURDAY, MARCH 29th.  
 ABERDEEN, 7.30.—Floral Fancies.



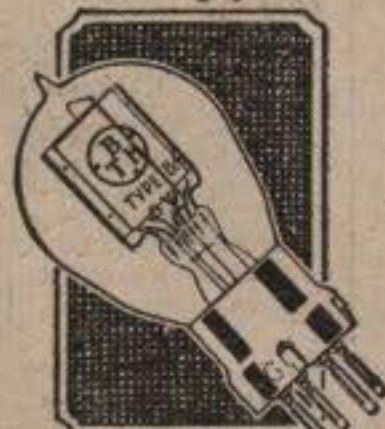
# Radio Valves



B5 Type.



R Type.



B4 Type.

THE amber-tinted bulb of the R type and B4 valves, and the silvered bulb of the B5 valve are the outward and visible signs of a perfect vacuum. The colouring of the bulbs is an incidental result of a process which produces a high and permanent vacuum. Bear this point in mind and buy B.T.H. valves always.

**B5 TYPE VALVE, 30/- each.** The latest development, the B5 valve takes only 0.06 of an ampere, and can be operated from standard dry cells.

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Filament current	---	0.06 amp
Anode volts	---	20-80 volts

**R TYPE VALVE, 12/6 each.** There is no better "general purpose" valve than this, the *amber tinted* B.T.H. R valve. It functions equally well as detector or amplifier, and, in fact, gives excellent results on all circuits—reflex and otherwise.

Filament volts	---	4 volts
Filament current	---	0.63 amp
Anode volts	---	40-60 volts

**B4 TYPE VALVE, 35/- each.** The B4 valve has a very great amplification factor and is free from distortion. It is the ideal valve for loud speaker work.

Filament volts	---	6 volts
Filament current	---	0.25 amp
Anode volts	---	40-100 volts

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WIRELESS PROGRAMME—TUESDAY, March 25th.

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 Kate Bower (Contralto).
- 4.0-4.30.—Concert: Time Signal from Greenwich. W. Croy-Hart (Baritone). "Dutch Auctions," by Constance Coventry. "The Fun of Tramping," by Yvonne Cloud.
- 5.30.—CHILDREN'S STORIES: "Five Little Pitchers," by Madeline Hunt. "How the Beetle introduced us to Rubber," Winifred Cecil, mezzo-soprano.
- 7.15.—Lady ST. HILIER: An Appeal on Behalf of the School Journey Association.
- 6.30-7.0.—Interval.

7.0.—TIME SIGNAL FROM BIG BEN, and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 FRENCH TALK under the auspices of the Institut Français. *S.B. to all Stations except Aberdeen.*  
 Local News and Weather Forecast.

7.30. ROBERT CARR  
 again introduces his Concert Party,  
 "THE GEORGIANS."

8.25. Programme of English Music

- by VIOLET GORDON WOODHOUSE (the famous Harpsichord Player). Assisted by WINIFRED SMALL (Violin) and NORMAN NOTLEY (Baritone).
- Violet Gordon Woodhouse.  
 Preludium in E Flat Major, Fugue in A Minor  
*J. S. Bach (1685-1750)*  
 Polonaise, March and Minuet from the Notebook  
*Anna Magdalena Bach*  
 Winifred Small.  
 Sonata in G Minor.....*Purcell*  
 Norman Notley.  
 "The Mid Hour of Night".....*Coven (15)*  
 "Soft-footed Snow".....*Sigurd Lie*  
 "The Roadside Fire".....*Faughan Williams (1)*  
 Violet Gordon Woodhouse.  
 Sonata in C Major.....*W. A. Mozart (1756-1791)*  
 (Allegro, Andante, Rondo, Allegretto.)  
 Winifred Small.  
 "The North Wind".....*Rosaly Wood (15)*  
 "Berceuse".....*Winifred Small*  
 "The Laughter of Seat Lach".....*Ernest Farrar (11)*  
 Norman Notley.  
 Three Sea Chanties.....*arr. Sir R. R. Terry (2)*  
 (a) "Shenandoah"; (b) "Billy Boy"; (c) "Tom's  
 Gone to Hills."  
 Violet Gordon Woodhouse.  
 Sonata in F Major .. *Domenico Scarlatti (1685-1757)*  
 Sonata in A Major .. *"The Harmonious Blacksmith"*  
*George Frederick Handel (1685-1759)*

—TIME SIGNAL FROM GREENWICH, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 Local News and Weather Forecast.

9.45.—Sir RONALD ROSS, K.C.B., F.R.C.S., D.Sc., M.D., etc., on "Medical Discovery."

10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*

11.0.—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.
- 7.0.—NEWS. *S.B. from London.*  
 FRENCH TALK. *S.B. from London.*  
 Local News and Weather Forecast.

Miscellaneous Programme.

- 7.55. JOSEPH C. WELCH (Solo Banjo).  
 "Summer Night".....*Cammeys*  
 "The Rugby Parade".....*Oakley*  
 "Miniature No. 3".....*Casimierz*
- 7.45. PHILIP WILSON (Talk and Recital).  
 Music in the Reigns of Queen Elizabeth and James I.  
 "Love is Not Blind".....*Cavendish (1598)*  
 "I Saw My Lady Weep".....*Dowland (1600)*  
 "If She Forsake Me".....*Rosseter (1601)*  
 "Love's God is a Boy".....*Jones (1601)*  
 "Flora".....*Greaves (1604)*  
 "What If I Sped?".....*Jones (1608)*  
 "O Eyes, O Mortal Stars".....*Ferrabosco (1609)*  
 "Shall a Frown?".....*Corkine (1610)*  
 "English Ayres 1598-1612." Transcribed from the original edition by Peter Warlock and Philip Wilson.

8.10. JACK VENABLES (Song at the Piano).  
 "Our Flat".....*Squires (13)*

8.15-8.45.—Interval.  
 8.45.—THE SIRFESSOR: Laughter—"A Rhapsody; In verbal jazz time."

8.50. Joseph C. Welch.  
 "Fun on the Wabash".....*Hunter*  
 "Soldiers' Chorus" ("Faust").....*Gounod*

9.0. JOHN DREX (Humorous Chat).  
 "The March Hare in the Garden."

9.5. Jack Venables (Songs at the Piano).  
 "That Gets Me Out on the Day".....*Lupino (7)*  
 "Pink, Pale, Mummy".....*Bennett (7)*

9.15.—The Sirfessor: Love—"An Outburst of Love-Thrills"; "Superlative and Supercritic."

9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.

9.45. John Drex.  
 Further Humorous Chat, "Cousing."

COLIN H. GARDNER, F.R.A. (Hon. Organizing Secretary of the Radio Association): "Wireless Hints to Beginners."

10.0.—THE SAVOY BANDS. *S.B. from London.*  
 11.0.—Close down.  
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45.—Ethel Rowland, L.R.A.M. (Solo Pianoforte).  
 4.0.—THE ROYAL BATH HOTEL DANCE BAND, relayed from King's Hall (Director, DAVID LIFF).

4.45.—WOMEN'S HOUR.  
 5.15.—KIDDIES' HOUR.

6.15.—Scholars' Half-Hour: Hatley Watkins on "Music."  
 7.0.—NEWS. *S.B. from London.*  
 FRENCH TALK. *S.B. from London.*  
 Local News and Weather Forecast.

"Mozart Night."

All Songs Accompanied by Orchestra.  
 8.0.—Capt. W. A. FEATHERSTONE on "Mozart."  
 THE WIRELESS GRAND ORCHESTRA.  
 Conductor, Capt. W. A. FEATHERSTONE.

"Jupiter Symphony" (1st and 2nd Movements).  
 NORA DELMARR (Soprano).

"Deh! Vieni non Tardar" ("Le Nozze di Figaro") (11)  
 "Dove Sono" ("Le Nozze di Figaro") (11)  
 HERBERT SMITH (Baritone).

"Darling Vengeance" ("Le Nozze di Figaro") (11)  
 Grand Orchestra.

"Fantasia on Mozart's Works."  
 Nora Delmarr.

"Non mi Dir" ("Don Giovanni") (11)  
 Grand Orchestra.

"Jupiter Symphony" (3rd and 4th Movements).  
 Herbert Smith.

"Wine, Flow Like a Fountain" ("Don Giovanni") (1)  
 "Within These Sacred Boxes" ("The Magic Flute") (1)

9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.

9.45. Grand Orchestra.  
 Overture, "The Magic Flute."  
 Nora Delmarr.

"Voi che Sapete" ("Le Nozze di Figaro") (11)  
 "Porgi Amor" ("Le Nozze di Figaro") (11)

10.0. Herbert Smith.  
 "Now No More May We Lovesick Philander" ("Le Nozze di Figaro") (1)

Grand Orchestra.  
 Overture, "Don Juan."

10.15.—THE SAVOY BANDS. *S.B. from London.*

11.0.—Close down.  
 Announcer: John H. Raymond.

CARDIFF.

5.0.—"5WAS" "FIVE O'CLOCKS": Talks to Women. The Station Orchestra. Fred Spencer in Humorous Sketches of "Mrs. 'Attris."

5.45.—THE HOUR OF THE "KIDDIEWINKS."  
 7.0.—NEWS. *S.B. from London.*  
 FRENCH TALK. *S.B. from London.*  
 Local News and Weather Forecast.

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		
PLYMOUTH (5PY)	—		

7.30. Shakespeare Night XV.  
 "TWELFTH NIGHT."  
 Presented by THE STATION REPERTORY COMPANY,  
 Incidental Music by THE STATION ORCHESTRA.

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 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.  
 5.25.—CHILDREN'S HOUR.

7.0.—NEWS. *S.B. from London.*  
 FRENCH TALK. *S.B. from London.*  
 Local News and Weather Forecast.

8.0. Operatic Music.  
 by the "2ZY" ORCHESTRA.  
 Notes by JOHN F. RUSSELL.

Overture, "William Tell".....*Possini*  
 Selection, "Kienzi".....*Wagner*  
 ETHEL WYNN-JONES (Contralto).

"A Summer Night".....*Goring Thomas*  
 "Touch Not the Nettle".....*arr. Malcolm Lawson*  
 Orchestra.

"Dance of the Hours" ("La Gioconda").....*Ponchielli*  
 Ballet Music, "Faust".....*Gounod*

8.45.—Professor F. E. WEISS, B.Sc., F.R.S., "More About Trees."  
 9.0. Orchestra.

Selection, "La Bohème".....*Puccini*  
 Suite, "Conte d'Avril".....*Widor*

9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.

9.45. Ethel Wynn-Jones.  
 "Fair House of Joy".....*Quilter (1)*  
 "Love's Coronation".....*Aylward*

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

11.0.—Close down.  
 Announcer: Dan Godfrey, Jr.

NEWCASTLE.

3.45.—Concert: The Novo Trio.  
 4.45.—WOMEN'S HOUR.

5.15.—CHILDREN'S HOUR.  
 6.0.—Scholars' Half-Hour: Chas. Wain on "Dragonflies."

6.45.—Farmers' Corner.  
 7.0.—NEWS. *S.B. from London.*  
 FRENCH TALK. *S.B. from London.*  
 Local News and Weather Forecast.

7.30. THE WIRELESS ORCHESTRA.  
 Conductor, WILLIAM A. CROSSE.

Suite, "En Voyage".....*Gabriel-Morise*

7.45. HUDSON BARNESLEY (Bass Baritone).  
 "Hybris the Cretan".....*Elliott*  
 "Corydon's Song".....*Edmonds (4)*

7.55. WINIFRED FISHER (Mezzo-Soprano).  
 "Les Larmes".....*Masseeny*  
 "My Curly-Headed Baby".....*Clatsam*

8.5. Orchestra.  
 Intermezzo Scene, "In a Persian Market".....*Ketelbey*

8.15. LEE DIXON and COMPANY.  
 "The Bishops' Candlesticks."

8.35. Orchestra.  
 "Three Dances".....*Danyon*

8.45. Winifred Fisher.  
 "Dance to Your Daddy".....*arr. Sharp (11)*  
 "I'll Tell You of a Fellow".....*arr. Broadwood and Fuller-Mailland*

8.55. Orchestra.  
 "Good Luck Lane".....*Vins*

9.0-9.30.—Interval.  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.

9.45. Orchestra.  
 Suite, "Summer Days".....*Coates*

9.50. Hudson Barnesley.  
 "Onaway, Awake, Beloved".....*Coven*  
 "The Skipper's Courtship."

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

11.0.—Close down.  
 Announcer: W. M. Shewen.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 484.

# Clarnico

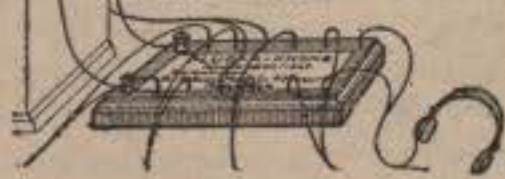
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WIRELESS PROGRAMME—WEDNESDAY, March 26th.

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 Edith M. Robinson (Contralto).  
 WOMEN'S TALKS: "The Letters of O Toyo, a Japanese Schoolgirl" (1), by C. Romane James. Orchestra. "Keeping House in Venice," by Ivy Van Someren.  
 5.30.—CHILDREN'S STORIES: Uncle Jeff's Talk on the Orchestra, with illustrations.  
 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.  
 7.45. F. E. STEEL, F.I.B., on "How to Become a Banker."  
 8.0. **Country and Open-Air Programme.**  
 THE WIRELESS ORCHESTRA.  
 Overture, "A May Day" ..... *Haydn Wood*  
 Valse, "Blue Bells" ..... *Waltheutel*  
 Country Song ..... *Hold* (11)  
 GLADYS MERREDEW in some Character Studies.  
 A Farmer and his Boy will Attempt to Yokelise. (GEORGE STOCKWIN as the Farmer, and FRED BECK, the Farmer's Boy.)  
 Orchestra.  
 Two Pieces, "To a Wild Rose," from "Woodland Sketches" ..... *MacDowell*  
 "Yellow Jasmine," from "Language of Flowers" ..... *Coven*  
 JAN STEWER will Entertain, and Sing "Out Come Mother and Me."  
 Orchestra.  
 Three Dancer, "Nell Gwyn" ..... *German*  
 9.15.—Speeches by Lord BUXTON and H.R.H. PRINCE ARTHUR OF CONNAUGHT relayed from the Tricadere Restaurant on the occasion of the African Society's Dinner. *S.B. to all Stations.*  
 10.0.—TIME SIGNAL FROM GREENWICH, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.  
 10.15. Orchestra.  
 Suite, "From the Countryside" ..... *Cootes*  
 1. In the Meadows (Morning); 2. Among the Poppies (Afternoon); 3. At the Fair (Evening).  
 Gladys Merredew Entertaining again.  
 Orchestra.  
 Selection, "The Arcadians" ..... *Monchton*  
 The Farmer and his Boy will Yokelise once more.  
 Orchestra.  
 "Rustic Revels" ..... *Fletcher*  
 1. Dancing on the Green; 2. At Quality Court; 3. All the Fun of the Fair.  
 11.0.—Close down.  
 Announcer: J. S. Dodgson.

BIRMINGHAM.

4.30-4.30.—Lozells Picture House Orchestra under the Direction of Paul Rimner.  
 5.0.—WOMEN'S CORNER: Alice Couchman (Solo Pianoforte).  
 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.  
**Military Band Night.**  
 7.45.—BAND OF THE 48TH SOUTH MIDLAND DIVISIONAL SIGNALS.  
 Conductor, I. PERRIN.  
 (By Permission of Major P. H. Kelling, M.C.)  
 March, "Parade of the Tin Soldiers" ..... *Jessel*  
 Overture, "Light Cavalry" ..... *Subpe*  
 Humorous Variations, "Three Blind Mice" (Special Request) ..... *Latler*  
 FRED SPENCER (Humorous Character Study).  
 "Mrs. Arris at a Wedding."  
 Divisional Signals Band.  
 Selection from "Il Trovatore" ..... *Vendi*  
 8.15. Divisional Signals Band.  
 Descriptive Fantasia, "A Hunting Scene" ..... *Bucalossi*  
 SERGT. T. HERRING (Solo Bassoon).  
 "Lucy Long."  
 Fred Spencer (Humorous Character Study).  
 "Mrs. Arris at the Pictures."  
 Divisional Signals Band.  
 Ballet Music from "William Tell" ..... *Rossini*  
 JOHN HINGELEY on "Treasure Trove of the Midlands."  
 Divisional Signals Band.  
 Selection, "Irene" ..... *Tierney*  
 9.15.—Lord BUXTON and H.R.H. PRINCE ARTHUR OF CONNAUGHT. *S.B. from London.*  
 10.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.  
 10.15.—"BEER VIC" will give Morse Practice.  
 10.30.—Close down.  
 Announcer: Percy Edgar.

BOURNEMOUTH.

3.45.—The "6BM" Trio, Vera Norton (Mezzo-Soprano), and Gladys Holland (Soprano).  
 4.45.—WOMEN'S HOUR.  
 5.15.—KIDDIES' HOUR.  
 6.15.—Scholars' Half-Hour: W. J. Woodhouse, A.C.P., "A Lump of Chalk."  
 7.0.—NEWS.—*S.B. from London.*  
 ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.  
 7.30-8.0.—Interval.  
 8.0. THE "6BM" TRIO.  
 Minuet ..... *Boccherini*  
 Gavotte ..... *Gossec*  
 8.10.—PHILIP WILSON (Tenor): Chat on Music in Reigns of Queen Elizabeth and James I.  
 "Love is Not Blind" ..... *Michael Cavendish* (1598) (5)  
 "I Saw My Lady Weep" ..... *John Dowland* (1600) (5)  
 "If She Forsake Me" ..... *Philip Rosseter* (1601) (5)  
 "Love's God is a Boy" ..... *Robert Jones* (1601) (5)  
 "Flora" ..... *Thomas Greaves* (1604) (5)  
 "What If I Sped?" ..... *Robert Jones* (1608) (5)  
 "O Eyes, O Mortal Stars" ..... *Alfonso Ferrabosco* (1609) (5)  
 "Shall a Crown?" ..... *William Corliffe* (1610) (5)  
 "English Ayres, 1598-1612." Transcribed from the original editions by Peter Warlock and Philip Wilson.  
 8.40. The "6BM" Trio.  
 Excerpts from "Water Music" ..... *Handel* (11)  
 8.50. REGINALD S. MOUAT (Solo Viola).  
 "Adagio and Allegro" ..... *Corelli*  
 "Chanson et Pavane" ..... *Couperin-Kreisler*  
 9.0. The "6BM" Trio.  
 "Rigaudon de Dardanus" ..... *Rameau*  
 "La Cinquantaine" ..... *G. Mari*  
 "Pavane" .....  
 9.15.—Lord BUXTON and H.R.H. PRINCE ARTHUR OF CONNAUGHT. *S.B. from London.*  
 10.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.  
 10.15.—THE ROYAL BATH HOTEL DANCE BAND, relayed from King's Hall. (Musical Director, DAVID S. LIFF.)  
 11.0.—Close down.  
 Announcer: John H. Raymond.

CARDIFF.

5.0.—"SWAS" "FIVE O'CLOCKS": Vocal and Instrumental Artistes. Fred Spencer (Entertainer) in Humorous Sketches of "Mrs. Arris." The Station Orchestra. Talks to Women. Weather Forecast.  
 5.15.—THE HOUR OF THE "KIDDIEWINKS."  
 7.0.—NEWS. *S.B. from London.*  
 ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.  
**The Magic Carpet.—III.**  
 7.30. The Magic Carpet will make a Flight to AUSTRALIA.  
 Pilot, Capt. DONALD MACLEAN, C.F.  
 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, NORA DELMARR (Soprano), and THE STATION ORCHESTRA will accompany the party.  
 Next Wednesday: A Flight to Poland.  
 Pilot ..... Professor Walden Hart.  
 9.0.—Entr'acte, "Czardas No. 5" ..... *(Mickie)*  
 9.15.—Lord BUXTON and H.R.H. PRINCE ARTHUR OF CONNAUGHT. *S.B. from London.*  
 10.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.  
 10.15.—Close down.  
 Announcer: W. N. Settle.

MANCHESTER.

3.30-4.30.—Concert.  
 5.0.—WOMEN'S HOUR.  
 5.20.—Farmers' Weather Forecast.  
 5.30.—CHILDREN'S HOUR.

CHAPPELL WEBER BROADWOOD

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

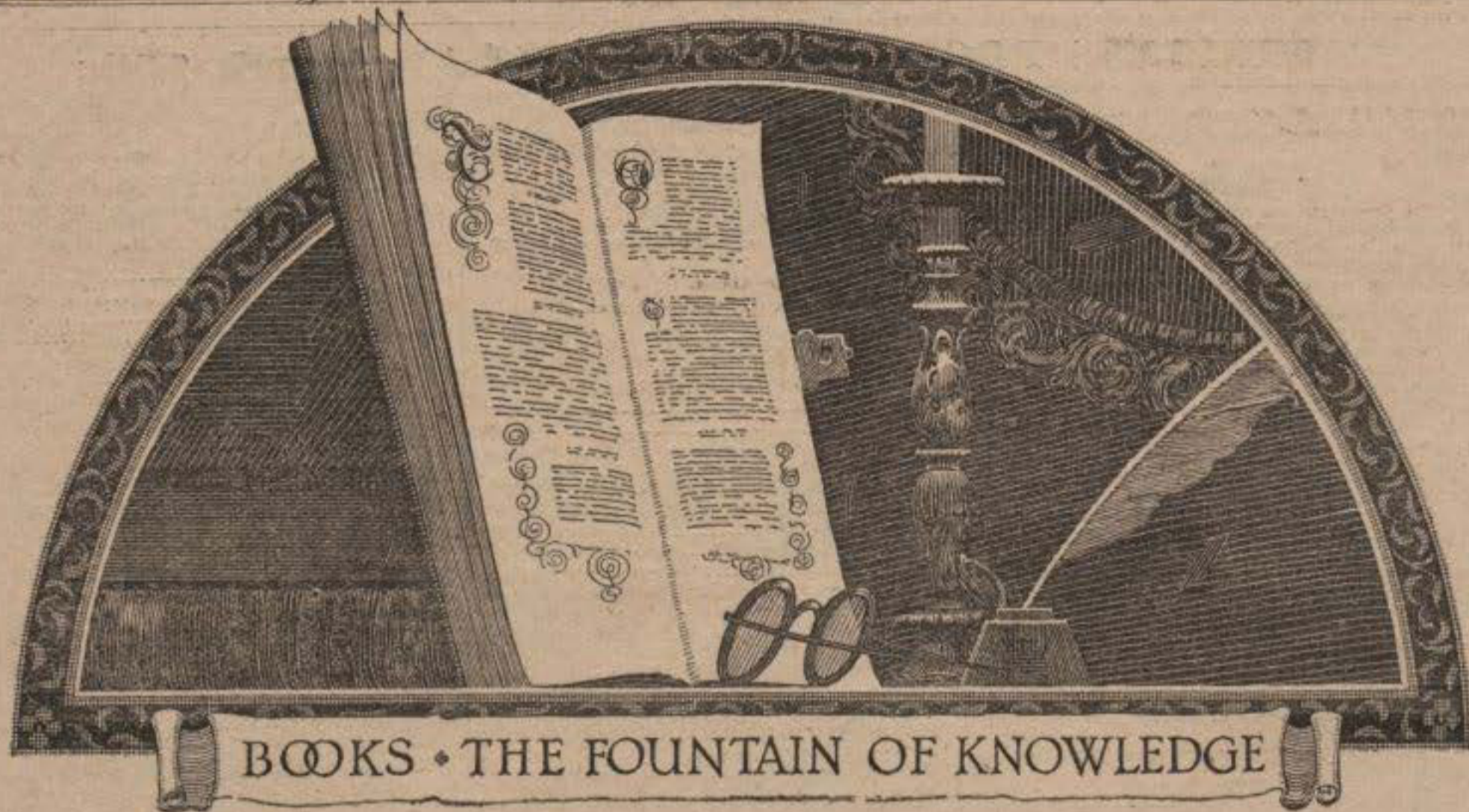
7.0.—NEWS. *S.B. from London.*

ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.  
 8.0. **Popular Light Music.**  
 by the "2ZY" ORCHESTRA.  
 March, "Devil-may-Care" ..... *Lince*  
 Overture, "Melusine" ..... *Mendelssohn*  
 Waltz, "The Island King" ..... *Garstin*  
 Selection, "Hullo, America" ..... *Finck*  
 OLGA TELBA (Soprano).  
 "Neath My Lattice" ..... *Lisa Lehmann*  
 "The Swallows" ..... *Lisa Lehmann*  
 8.40.—T. A. COWARD, M.Sc., on "The Swallow and its Relatives."  
 9.0. Orchestra.  
 Suite, "Sylvan Scenes" ..... *Fletcher*  
 9.15.—Lord BUXTON and H.R.H. PRINCE ARTHUR OF CONNAUGHT. *S.B. from London.*  
 10.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.  
 10.15. Olga Telba.  
 "Ave Maria" ..... *Mascagni*  
 "I Said There Was Nothing to Fear" ("Carmen") *Bizet*  
 10.30. Orchestra.  
 Waltz, "The Hydropatens" ..... *Gungl*  
 Intermezzo, "Eventide at the Convent" ..... *Bizet*  
 Czardas, "Elizabeth" ..... *Mickie*  
 Selection, "The Boy" ..... *Monchton*  
 11.0.—Close down.  
 Announcer: Victor Smythe.

NEWCASTLE.

3.45.—Concert: Olive Tomlinson (Solo Pianoforte), T. Middlemiss (Baritone), and Douglas Swallow (Solo Xylophone).  
 4.45.—WOMEN'S HOUR.  
 5.15.—CHILDREN'S HOUR.  
 6.0.—Scholars' Half-Hour: Mr. S. Hirst, B.Sc., on "Artificial Lighting."  
 6.35.—Farmers' Corner: Mr. C. W. Mayhew, on "The Management of Bush Fruits and Strawberries."  
 7.0.—NEWS. *S.B. from London.*  
 ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.  
**A Musical Tour of Europe.**  
 7.25. THE WIRELESS ORCHESTRA.  
 Conductor, WILLIAM A. CROSSE.  
 English Songs and Dances ..... *Myddleton*  
 Welsh Airs .....  
 7.50. ERICA KING (Soprano).  
 "Soldier's Wife" ..... *Rachmaninoff*  
 "The Tell-Tale Stars" ..... *Tcherepin*  
 "Still is the Night" ..... *Kaschevaric*  
 8.0. MAURICE COLE (Solo Pianoforte).  
 "Prelude and Toccata" ..... *Lachner*  
 "Intermezzo in B Minor, Op. 119" ..... *Brakins*  
 "Minuet Antique" (French) ..... *Ravel*  
 8.15. Orchestra.  
 —Reminiscences of Grieg (Scandinavian).  
 8.25. LAMBERT HARVEY (Tenor).  
 "Celeste Aida" ..... *Vendi*  
 "On With the Motley" (Songs) ..... *Leoncavallo*  
 8.35. Erica King.  
 "Air de Lia" ..... *Debussy*  
 "Open Thy Blue Eyes" (Songs) ..... *Massenet*  
 8.45. Orchestra.  
 "Czardas Maria" (Hungarian) ..... *Mickie*  
 Melodies from "Tannhauser" (German) ..... *Wagner*  
 9.0-9.15.—Interval.  
 9.15.—Lord BUXTON and H.R.H. PRINCE ARTHUR OF CONNAUGHT. *S.B. from London.*  
 10.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.  
 10.15. Maurice Cole.  
 "Bercatola" ..... *Alessandro Lince*  
 "Ave Maria" ..... *Heveseli*  
 "Two Poems of 32" (Russian) ..... *Schubert*  
 "La Rose Solitaire" (Flemish) ..... *arr. de Greef*  
 10.30. Lambert Harvey.  
 "Rosebud" ..... *Drummond*  
 "Wayfater's Night Song" (English) ..... *Martin*  
 10.40. Orchestra.  
 Irish Songs and Dances ..... *Myddleton*  
 English Dances .....  
 11.0.—Close down.  
 Announcer: W. M. Shewen.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 484.



**Homebuilt Wireless Components**

A Book which shows how to make a large number of the components used in Wireless. Contains very many diagrams and illustrations. Will save its entire cost on the first component made.

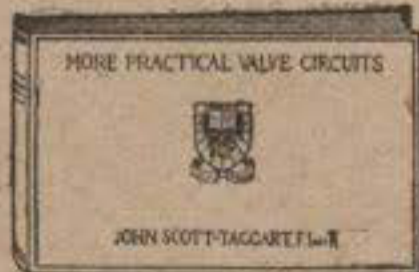
R. P. Series No. 16. 2/6



R.P. Series No. 8. 1/6

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By G. P. Kendall, B.Sc.

There is probably no single Component in any Receiving Set able to exert so much influence as an Inductance Coil. A highly efficient Coil (or Coils) will often make all the difference between mediocre results and really good loud reception. Even if you feel that your present set is giving tolerably good results, the chances are that it will be worth your while—presuming that you are using plug-in coils—for short wave-lengths to use a set of home-made basket coils. Such coils as these have particularly low self-capacity. All necessary data for making all types of Coils includes such information as diameter of tubes, gauge of wire, number of turns, etc.—the results of the author's own experiments. R. P. Series No. 18. 1/6

**Radio Press Envelope No. 1—The S.T. 100**

No. 1.—Containing full instructions showing how to build up the well-known S.T.100 Receiver. Gives many illustrations and diagrams which render its construction a simple matter even for the man who has never built up a Set. 1/6 (post free 1/9).

**Simplex Radio Charts**

We have just published a further series of envelopes, each of which contains a full size chart for wiring a Valve Receiver (see below) together with a booklet which explains exactly the components which are required for the construction of the Set.

- No. 1.—A Two-Valve Receiver .. .. 1/-
- No. 2.—A Three-Valve Receiver .. .. 1/-
- No. 3.—A Four-Valve Receiver .. .. 1/-

**Wireless Sets for Home Constructors**

By E. Redpath

A most versatile Book. Commencing with simple Crystal Receivers, it shows in succession how to build the following Sets: an Inductively-coupled long range Crystal Set, a two-valve Amplifier, a two-valve Broadcast Receiver, a three-valve regenerative Receiver, a single valve Reflex Receiver, a three-valve Broadcast Receiver and a four-valve Universal Receiver.

Each of these Instruments is a first-class one and the instructions are given in a remarkably clear manner. Even if you wish to make the actual components, full details are given to help you. R. P. Series No. 17. 2/6

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1/6

**RADIO PRESS, Ltd., Devereux Court, Strand, W.C.2.**



WIRELESS PROGRAMME—THURSDAY, March 27th.

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 Mabel Mann (Contralto).
4.0-4.30.—Concert: Time Signal from Greenwich. David Radcliffe (Baritone).
4.30.—"On Pleasant Sounds," from "Pebbles on the Shore," by "Alpha of the Plough." Singer, "Trade Schools for Girls in London," by H. J. Plowright.
5.30.—CHILDREN'S STORIES: "Five Little Pitchers," by Madeline Hunt. Musical Talk by Auntie Hilda and Uncle Hampty Dumpty. "A Trip Round the World—Bombay," L.G.M. of the Daily Mail, "Insects that Prey."
6.15.—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. A Programme by "THE GREYS" CONCERT PARTY. (YOLANDE OMAR, GWEN TINGLEY, LEONARD SHORMAN, BURGESS SOAR, JOHN WYLLIE, CLEMENT NEEK.)
8.25.—"From My Window," by Philemon.
8.30. Hours with Living British Composers. MARTIN SHAW. THE SPENCER DYKE STRING QUARTETTE. (SPENCER DYKE, EDWIN QUAIPE, ERNEST TOMLINSON, B. PATTERSON PARKER.) DORA STEVENS (Soprano). GEORGE PARKER (Baritone). Dora Stevens.
"Black Hylthe" (2)
"Love Me—I Love You" (2)
"Lullaby" (2)
"The Merry Wanderer" (2)
George Parker.
"Easter Carol" (2)
"Refrain" (2)
"O Falmouth is a Fine Town" (2)
"Called Up" (2)
String Quartette.
Suite in A Minor for String Quartette (2)
1. Prelude; 2. Andante; 3. Court Dance; 4. Finale.
Dora Stevens.
"I Know a Bank" (2)
"Cuckoo" (2)
"Song of the Palanquin Bearers" (2)
"Hello Cuckoo Fair" (2)
George Parker.
"At Columbine's Grave" (2)
"Old Clothes and Fine Clothes" (2)
"Full Fathom Five" (2)
"Cavalier's Escape" (2)
At the Piano, The Composer.
9.30.—TIME SIGNAL FROM GREENWICH, and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations except Aberdeen.
Local News and Weather Forecast.
9.45.—Dr. W. H. STEVENSON, F.R.A.S., on "Variable Stars."
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.
Classical Programme.
7.40. STATION PIANO QUINTETTET, under the Direction of FRANK CANTELL.
Piano Quintette, Three Pieces (Boisdeffre)
(a) Echo; (b) Elégie; (c) Serenade.
String Quartette, "Sally in Our Alley" (Bridge)
NORAH DELMARR (Soprano)
"Traume" (Wagner)
"Schmerzen" (Wagner)
"Elsa's Dream" ("Lohengrin")
FRANK CANTELL AND ELSIE STELL.
Concerto for Two Violins (Bach)
8.15-8.45.—Interval.
8.45. Station Piano Quintette.
Quintette, "Sursum Corda" (Elgar)
Piano Trio, "Miniatures" (Bridge)
Norah Delmarr.
Hindu Song, "Sadko" (Rimsky-Korsakov)
"The Sad Little Bird" (Arensky)
"The Tryst" (Sibelius)
"Dear Heart" (Mantel)
Station Piano Quintette.
Piano Trio in A Minor (Arensky)

- 9.30.—NEWS, S.B. from London.
Local News and Weather Forecast.
Major VERNON BROOK, M.I.A.E., "Engineering Points."
10.0.—THE SAVOY BANDS. S.B. from London.
12.0.—Close down.
Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Ethel Rowland, L.R.A.M. (Pianoforte Recital).
4.0.—THE ROYAL BATH HOTEL DANCE BAND, relayed from King's Hall (Director, DAVID LIFF).
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."
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.
"Popular Night."
8.0. THE WIRELESS ORCHESTRA.
Conductor, Capt. W. A. FEATHERSTONE.
Overture, "Mignon" (Thomas)
8.10. FRED SPENCER (Entertainer).
"Mrs. 'Arris at a Wedding" (C. B. Poultney)
8.20. Orchestra.
Morceau, "Longing" (Haydn Wood)
Bell Valse, "Bournemouth Calling" (Featherstone)
8.30. One Minute's Curtain Music.
KATHLEEN WELLS and J. WILSON CLARIDGE in a Sketch, "THE OPEN DOOR," by Sutro.
One Minute's Curtain Music.
8.50. Orchestra.
Selection, "Mer. in England" (Ed. German)
9.5. Fred Spencer.
"Mrs. 'Arris at the Sales" (C. B. Poultney)
9.15. Orchestra.
Three Dances, "Nell Gwyn" (Ed. German)
9.25. KATHLEEN WELLS (Elocutionist).
"The Crowning of Dreaming John" (John Drinkwater)
9.30.—NEWS, S.B. from London.
Local News and Weather Forecast.
9.45. Orchestra.
Three Spanish Dances (Mozzkowsky)
9.55. J. WILSON CLARIDGE (Elocutionist).
Musical Monologue, "Edward Gray" (Tennyson)
"Chant of Love for England" (Helen Gray Cone)
10.0.—THE SAVOY BANDS. S.B. from London.
12.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 5.0.—"5WA'S" "FIVE O'CLOCKS": Mr. Isaac Williams, Keeper of Arts, The National Museum of Wales. Vocal and Instrumental Artistes. Talks to Women. 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.
7.40. When England Was "Merrie."
Arranged and Directed by PHILIP WILSON.
Vocalist, PHILIP WILSON (Tenor);
THE GWALIA QUARTETTE.
Virginals, VERA McCOMB THOMAS.
THE STATION STRING ORCHESTRA.
I. Fantasia No. 1 (ed. E. H. Fellowes)
William Byrd (1542-1623)
II. Songs with String Accompaniment:
"Man First Created Was" (Thomas Greaves (1604)
" If Floods of Tears" (Thomas Balcan (1570-1630)
"Cuckoo" (Richard Nicholson (died 1630)
(Ed. Gerald Cooper.)
III. Virginals' Music:
"A Maske" (Giles Farnaby (1500-?)
" Tower Hill" (Giles Farnaby (1500-?)
" Giles Farnaby's Concert" (Giles Farnaby (1500-?)
" Pawles Wharf" (Ed. Granville Bantock.)
" Tower Hill" (Ed. Granville Bantock.)
IV. Part Songs:
" My Mistress Sings No Other Song " Robert Jones (1600)
" When From My Love " John Bartlett (1605)
" What Thing More Cruel? " Michael Cavendish (1598)
(Ed. Peter Warlock and Philip Wilson.)
V. Pieces for String Orchestra:
" The Leaves Be Green " William Byrd
" In Nomine " R. Parsons (1530-1570)
" In Nomine " O. Perslye (1514-1585)
(Ed. R. R. Terry.)
VI. Songs:
" I Saw My Lady Weep " John Dowland (1600)
" If She Forsake Me " Philip Kosseler (1601)
" Love's God is a Boy " Robert Jones (1601)
" Shall a Frowe? " William Corhine (1610)
" Flora " Thomas Greaves (1604)
" What If I Sped? " Robert Jones (1606)
(" English Ayres (1598-1612)." Ed. Peter Warlock and Philip Wilson.)
VII. Virginals' Music:
" Pavan. The Earle of Salisbury "
" A Gigg "
" Rowland "
" The Carman's Whistle "
(Ed. Granville Bantock.)

- "The King's Hunt" (ed. Harold Craxton)
John Bull (1563-1625)
VIII. Fantasia No. 2 (ed. H. Fellowes) ... William Byrd
IX. Part Songs:
" Say, Shepherds, Say " Michael Cavendish (1598)
" Sweet, Come Away " Robert Jones (1590)
" Wanton, Come Hither " Michael Cavendish (1598)
(Ed. Peter Warlock and Philip Wilson.)
9.30.—NEWS, S.B. from London.
Local News and Weather Forecast.
9.45.—Dr. JAS. J. SIMPSON, M.A., D.Sc., on "Romances of National History."
10.0.—THE SAVOY BANDS, S.B. from London.
12.0.—Close down.
Announcer: W. N. Settle.

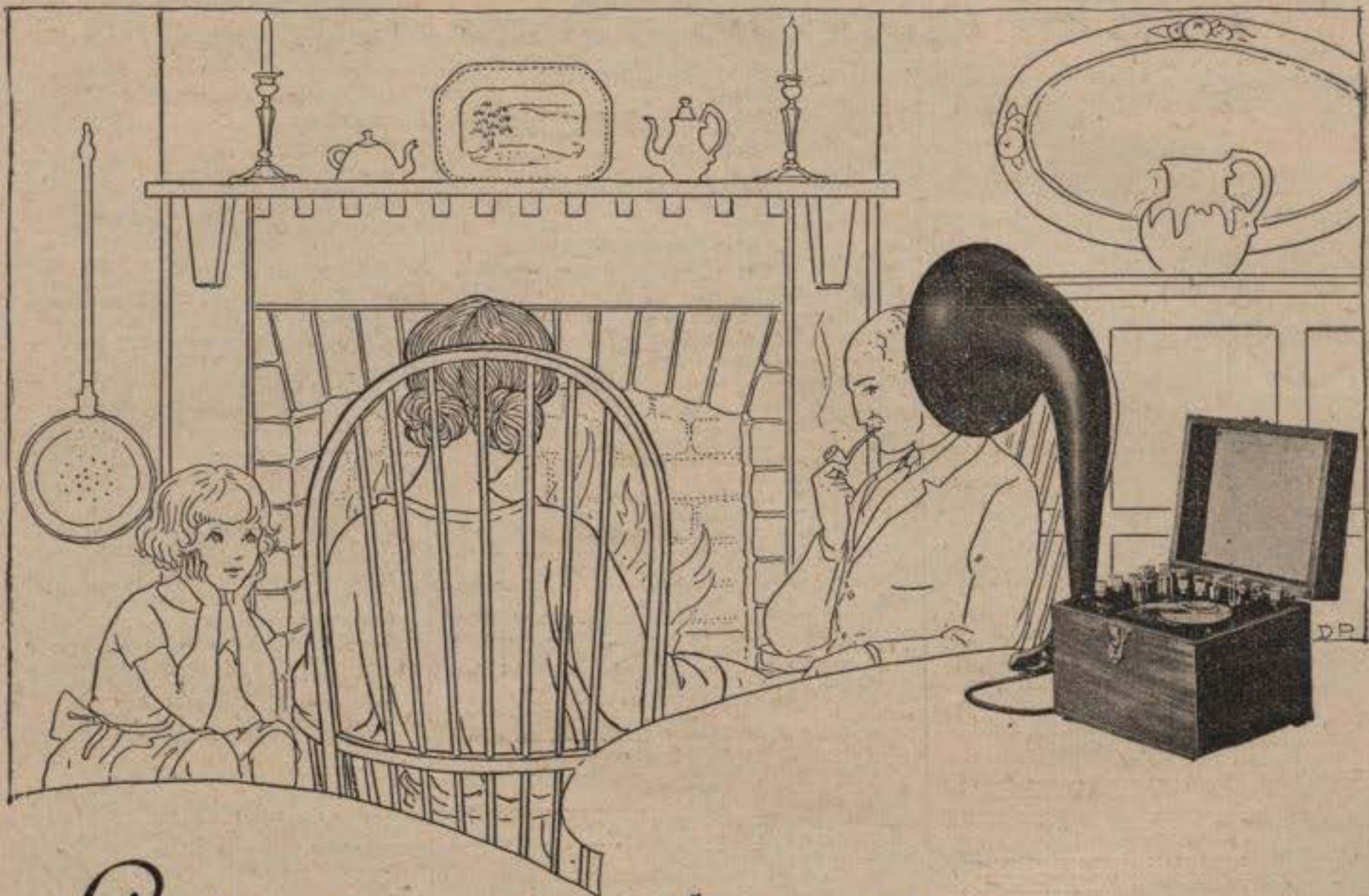
MANCHESTER.

- 11.30-12.30.—Concert by the "2ZY" Quartette.
5.0.—WOMEN'S HOUR.
5.25.—Farmers' Weather Forecast.
5.30.—CHILDREN'S HOUR.
6.30.—Boy Scouts' and Girl Guides' News.
6.40.—FRANCIS J. STAFFORD, M.A., M.E.J., 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. Symphony Concert of British Music.
"2ZY" AUGMENTED ORCHESTRA.
Conducted by DAN GODFREY, Jr.
Notes by MOSES BARTIZ.
Overture, "A Comedy of Errors" (Eric Fogg (Conducted by the Composer.) (First Performance.)
Tone Poem, "With the Wild Geese" (Hawilton Hart)
Concerto for Piano and Orchestra (Solo Piano, MAURICE COLE.)
Rhapsody (E. J. Moeran (Conducted by the Composer.)
"Solway Symphony" (J. B. MacEwen (First Performance in Manchester.)
9.30.—NEWS, S.B. from London.
Local News and Weather Forecast.
9.45. Orchestra.
"Rout" (Arthur Bliss (Voice, NELL DAVIS).
Hungarian Fantasia for Piano and Orchestra (Liszt (Solo Piano, Maurice Cole.)
Overture, "Cockaigne" (Elgar)
10.30.—THE SAVOY BANDS, S.B. from London.
12.0.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

- 3.45-4.45.—Concert: The Clay Page Trio.
4.45.—WOMEN'S HOUR.
5.15.—CHILDREN'S HOUR.
6.0.—Scholars' Half-Hour: Mrs. W. M. Rixham on "A Visit to Canada—Mount Raimier and Niagara."
6.20.—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.
Open Night.
7.40. THE WIRELESS ORCHESTRA.
Conductor, WILLIAM A. CROSSE.
Overture, "Norma" (Bellini)
7.45. MAY OSBORNE (Mezzo-Soprano).
"Love, the Vagrant" (" Carmen ") (Bizet)
" Mimi's Song " (" La Bohème ") (Puccini)
7.55. BELLE DAVIDSON (Solo Violin).
"Chanson Naut" (Elgar (11)
"Rondo" (Mozart-Kreisler)
8.5. Orchestra.
Excerpts from "Romeo and Juliet" (Gounod)
8.15. JOHN OLIVERE (Baritone).
" Oh, Minstrel Bold " (" Tannhäuser ") (Wagner)
" Colleen Bawn " (" The Lily of Killarney ") (Benedict)
8.25. May Osborne.
" O Love From Thy Power " (Saint-Saens)
8.35. Orchestra.
Selection, " La Fille du Régiment " (Donizetti)
8.45. John Olivero.
" Toreador Song " (" Carmen ") (Bizet)
" Even Bravest Heart " (" Faust ") (Gounod)
8.55. Orchestra.
Extracts from " Lucia " (Donizetti)
9.0-9.30.—Interval.
9.30.—NEWS, S.B. from London.
Local News and Weather Forecast.
9.45. Belle Davidson.
"Contes d'Hofmann" (Offenbach)
9.55. Orchestra.
" Ballet Coppelia " (Delibes)
10.0.—THE SAVOY BANDS, S.B. from London.
12.0.—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 484.



## Listening to the city-

Away in your Cottage home, outside the City, far from the hub and bustle of business, you may sit in comfort during these cold evenings and yet share the enjoyment of music, the interest of late news, and other matters for your edification.

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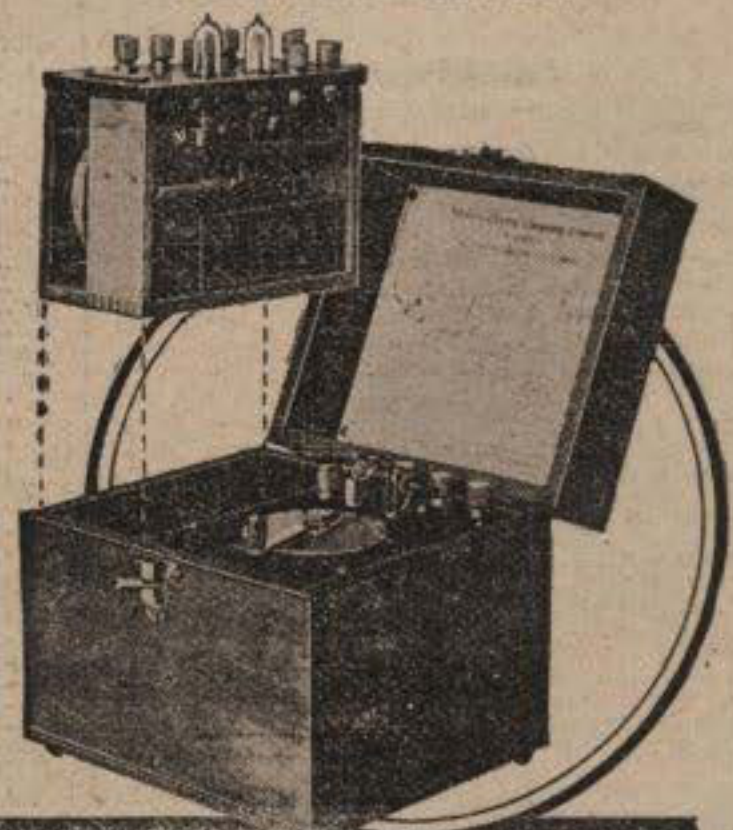
*Weconomy Set No. 44080, a Crystal Set with Double Amplification. £12 0 0*

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WECOVALVES AND WECONOMY SETS ENSURE ECONOMY. THEY OPERATE OFF DRY BATTERIES, AND NO ACCUMULATORS ARE NECESSARY.



WIRELESS PROGRAMME—FRIDAY, March 28th.

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. Concert: The Wireless Trio and Blanche Gaston-Murray—Songs at the Piano.
8.0-4.30.—"How to Make an Eiderdown," by Doris B. Sheridan. Songs by Christian Keny (Contralto). "The Housewife's Risk," by a Barrister-at-Law.

5.30.—CHILDREN'S STORIES: Miss Rose Fyfe. "Uzz, Fuzz, and Buzz Adopt a Baby," by Tinker Taylor, and "The Dormouse and the Doctor," by A. A. Milne (from "The Merry-Go-Round"). Songs by Uncle Rex. "Treasure Island," Chap. 6, Part II., by Robert Louis Stevenson.
6.15-6.45.—Interval.
6.45.—G. A. ATKINSON (the B.B.C. Film Critic): "Seen on the Screen." S.B. to all Stations.

7.0.—TIME SIGNAL FROM BIG BEN, AND 1ST GENERAL NEWS BULLETIN. S.B. to all Stations. Local News and Weather Forecast.

7.15.—Speeches S.B. from Plymouth on the occasion of the Opening of the B.B.C.'s Plymouth Relay Station.

Saint-Saens Evening.

7.30. THE WIRELESS ORCHESTRA. "Marche Militaire Française." Overture, "La Princesse Jaune." Two Arias from "Samson and Delilah" with Orchestra. JOHN COLLINSON (Tenor). "Stay, O My Brothers," (Act I). SYBIL MADEN (Contralto). "O Love, From Thy Power" (Act II). Orchestra. Ballet Music from "Samson and Delilah." Dr. L. du GARDE PEACH in a talk on "Humour." Orchestra. Symphonic Poem, "Phaeton." Sybil Maden and John Collinson, with Orchestra. Scenes from Act II., commencing with Scene 3, "Spite of All to This Place," and concluding with "Softly Awakes My Heart."

Orchestra. Tarantelle for Flute and Clarinet. Prelude to the Deluge. An Interlude by FRED SPENCER, presenting Mrs. Arris on "Kippers and Cats."

1.15.—P. R. LOWE, O.B.E., Assistant Keeper in Charge of Birds, The Natural History Museum, "How the Wild Fowl go North in Spring."

1.30.—TIME SIGNAL FROM GREENWICH, AND 2ND GENERAL NEWS BULLETIN. S.B. to all Stations. Local News and Weather Forecast.

SAINT-SAENS PROGRAMME (Continued).

2.45.—Two Songs: Sybil Maden, "The Bell"; John Collinson, "Let Us Love." Dr. L. du Garde Peach will tell a few Stories. Orchestra. "Reverie du Soir" from "Suite Algérienne." Fred Spencer: "Mrs. Arris at a Wedding." Orchestra. Melody, "Le Cygne." "Danse Macabre."

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

BIRMINGHAM.

3.20-4.30.—Luzels Picture House Orchestra, under the Direction of Paul Rimmer.

5.0.—WOMEN'S CORNER: Nora M. Barnett, B.A., Travel Talk, "A Week of Gaiety in the West Indies."

5.30.—Agricultural Weather Forecast. KIDDIES' CORNER.

6.30.—Teens' Corner. 6.45.—G. A. ATKINSON. S.B. from London.

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

7.15.—Speeches S.B. from Plymouth on the occasion of the Opening of the B.B.C.'s Plymouth Relay Station.

"Special Request" Programme.

7.30. THE STATION ORCHESTRA. Overture, "Fingal's Cave" Mendelssohn Intermezzo, "Pas des Fleurs" Delibes (6) Gavotte from "Mignon" Thomas FRANK CANTRELL (Solo Violin). "Sérénade" Schubert "Träumerei" Schumann Orchestra. Suite, "Spanish Dances" Moszkowski Morceaux, "Cradle Song" Schubert "Minuet" Paderewski

8.15-8.45.—Interval.

8.45. Orchestra. Selection, "Sybil" Jacobs JOE LONGMORE (Humorist) with NEVILLE BOWORTH at the Piano. Selected Items from his Repertoire.

Orchestra. Melodie, "The Call of the Angelus" Walton Suite, "A Kiss for Cinderella" Rosse

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

9.40.—W. R. STOKES, F.R.A.S., on "The Wonders of the Heavens."

10.0. Orchestra. Fox-trot, "Down on the Farm" Dale Valse, "Just a Girl That Men Forget" Dublin (9) Characteristic Piece, "The Grasshoppers' Dance" Bucalossi Fox-trot, "I Was a Fool" Roman (9) Intermezzo, "In a Persian Market" Ketebey Fox-trot, "The Oom-Pah Trot" Gershwin

10.30.—Close down. Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45.—The "8BM" Trio and Gerald Kaye (Tenor).

4.45.—WOMEN'S HOUR.

5.15.—KIDDIES' HOUR.

6.15.—Scholars' Half-Hour: Hubert Hill, "Nature Talk."

6.45.—G. A. ATKINSON. S.B. from London.

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

7.15.—Speeches S.B. from Plymouth on the occasion of the Opening of the B.B.C.'s Plymouth Relay Station.

7.30-8.0.—Interval.

"Dance Night."

8.0.—THE ROYAL BATH HOTEL DANCE BAND, relayed from King's Hall, Bournemouth. (Director, DAVID S. LIFF.)

8.30. THE WIRELESS ORCHESTRA. Conductor, Capt. W. A. FEATHERSTONE. Selection, "The Quaker Girl" Monckton

8.45.—The Royal Bath Hotel Dance Band, relayed from King's Hall. Orchestra. "The Earl and the Girl" Carey

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

9.45.—The Royal Bath Hotel Dance Band, relayed from King's Hall.

10.0. Orchestra. Selection, "Miss Hook of Holland" Rubens

10.15.—The Royal Bath Hotel Dance Band, relayed from King's Hall.

10.45.—Close down. Announcer: John H. Raymond.

CARDIFF.

5.0.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artists. The Station Orchestra. Talks to Women. Weather Forecast.

5.45.—THE HOUR OF THE "KIDDIEWINKS."

6.45.—G. A. ATKINSON. S.B. from London.

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

7.15.—Speeches S.B. from Plymouth on the occasion of the Opening of the B.B.C.'s Plymouth Relay Station. THE ROYAL PENTRE GLEE SOCIETY. Vocalist, REGINALD BUSSELL. THE STATION ORCHESTRA.

7.20.—March, "Great Little Army" Alford Entr'acte, "La Belle Pierrette" Foulds

7.40.—Part Songs, "The Healthful Chase" Asholtz (2) "Annabelle Lee" Dr. Parry "Killarney" Balfe (2)

7.55.—Songs, "Down by the Sally Gardens" Hughes (1) "The Wind's an Old Woman" York Bowen

8.5.—Orchestral Selection, "A Musical Switch" Alford

8.20.—Part Songs, "Codwen Hwyl" J. Parry "Cwsg Fflwr Cwsg" Price "The Pilgrims" Dr. Parry

8.35.—Mr. W. H. DALTON, F.Z.S., F.R.H.S., A.R.Sau.I., on "Rats and Mice in Relation to Public Health."

8.45.—Songs, "To-morrow" Strauss "Devotion" Strauss

8.55.—Part Songs, "Who Sails With Drake?" Condit (2) "Nautical Airs" arr. Stevory "Peaceful Night" German (11)

9.10.—Overture, "Fingal's Cave" Mendelssohn

9.20.—Songs: "Far and High the Cranes" Korbay "Shepherd, See Thy Horses" Korbay

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

9.45.—Dance Music.

10.15.—Close down. Announcer: A. H. Goddard.

MANCHESTER.

3.30-4.30.—Concert.

5.0.—WOMEN'S HOUR.

5.20.—Farmers' Weather Forecast.

5.25.—CHILDREN'S HOUR.

6.45.—G. A. ATKINSON. S.B. from London.

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

7.15.—Speeches S.B. from Plymouth on the occasion of the Opening of the B.B.C.'s Plymouth Relay Station.

7.30-8.0.—Interval.

Dance Night.

8.0. THE GARNER-SCHOFIELD DANCE BAND. Waltz, "Ah! Kusoom" (1); Fox-trot, "Oh! Sing-a-Lo" (8); Fox-trot, "You Remind Me of My Mother" (6); One-step, "Barney Google" (7); Fox-trot, "Nifty Lou" (1); Lancers, "A Nicht wi' Burns"; Fox-trot, "Maggie, Yes Ma" (7); Waltz, "A Garden in Brittany."

8.45.—GEORGE W. THOMPSON on "Marvels of Water—(3) Fog and Cloud."

9.0. Dance Band. Waltz, "Hebe"; Fox-trot, "Lola" (1); One-step, "The Moskvitch Band"; Fox-trot, "Passionetta" (6); Waltz, "Sweet Aluceta" (16).

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

9.45.—W. F. BLETCHER, Spanish Talk. Dance Band. Waltz, "Dream Kiss" (3); Fox-trot, "Do I?" (3); Fox-trot, "Down on the Farm They All Sigh for You"; Waltz, "Nellie Kelly, I Love You" (9).

10.20.—Close down. Announcer: Victor Smythe.

NEWCASTLE.

3.45.—Concert: May Ingham (Solo Pianoforte), Mabel Herbert and Stuart McIntosh (Duets).

4.45.—WOMEN'S HOUR.

5.15.—CHILDREN'S HOUR.

6.0.—Scholars' Half-Hour: Mr. L. Orange, B.Sc., on "Explosives."

6.35.—Farmers' Corner: Mr. R. Wheldon on "Leather jackets and Wireworms."

6.45.—G. A. ATKINSON. S.B. from London.

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

7.15.—Speeches S.B. from Plymouth on the occasion of the Opening of the B.B.C.'s Plymouth Relay Station.

Northumbrian Night.

7.45. THE WIRELESS ORCHESTRA. Conductor, WILLIAM A. CROSSE. March, "Tyneside Songs" arr. Crosse

7.55. TOM CLOUGH (Northumbrian Pipes). "Maggie Lauder," with Variations. Traditional "Selection" Traditional

8.5. Orchestra. Selection of "Northumbrian Songs" Warrington

8.15. CATCHESIDE WARRINGTON (Entertainer). "Keep Your Feet Still, Geordy Hinney" Warrington "Haaka's Men" Stephenson

8.25. GEORGE BAINBRIDGE (Baritone). "The Wolf" "My Heart with Love is Beating" Shield (11) "The Arethusa" (11)

8.35. Orchestra. "Three English Dances" Leon

8.45. Tom Clough. "Lord Lovat's Lament" "Bonny Lass O Bon Accord" "Cradle Song" "Nell Gow's Fasowell" "Colonel McBain" Traditional

8.55. Orchestra. Entr'acte, "Treasure Island" rorman (8)

9.0-9.30.—Interval.

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

9.45. Orchestra. Selection Bishop's Songs.

10.0. Catcheside Warrington. "Ann Hope Ye'll be Kind to Me Dowter" arr. Warrington "Cushie Butterfield" arr. Warrington

10.10. George Bainbridge. "D'Ye Ken John Peel?" Melville (11) "Because I Were Shy" Johnson

10.20. Orchestra. Selection, "Stop Firting" Daly

10.30.—Close down. Announcer: W. M. Shewen.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 484.

# The Mystery of the Microphone.

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

**M**YSTERY? Why mystery? The microphone is simply our instrument for converting the wave motions of sound into equivalent alternations of electro-motive force—so where's the mystery? (Swank!)

Well, let me try and delve a little deeper into things, and explain as best I may the very heart of broadcast—the microphone.

Do you know what sound is? It is (assuming you don't) a wave motion in the air. If you blew middle C on the organ, and you had a quick-moving, sensitive barometer in the field of the sound, you would notice that the pressure of the air was changing some 500 times a second, and first the pressure would be above the steady pressure of the air when the sound was not present, and next the pressure would be below this normal pressure, and the alternations would follow one another 500 times a second. These pulsations of pressure falling upon the ear, produce the sensation we call sound. If the pulsations follow one another as slowly as thirty or forty times a second, we say that this is a very deep or low note; if, on the other hand, the frequency of the pulsations is 10,000 a second, people start looking round for a bat—a very high note is produced.

## Where Animals Excel Us.

The human ear's limit is about 10,000 to 15,000, varying with different people; but dogs and other animals can hear higher notes. One day, during the Children's Hour, a note was blown on a very high-pitched whistle, but no one listening on his wireless, or even in the studio, heard the whistle. On the other hand, lots of dogs got very excited whenever they were in range of 'phones or loud-speaker. This proves that dogs have remarkable hearing for high notes, but that human beings are limited. (Query: Do dogs converse in supersonic whispers? At any rate, if they do, why don't they stick to it and stop barking? Dogs in our street, please note.)

## When Sound is Dead.

Thus sound is present in the air, and if we place an alarm-clock alarming away fit to wake the dead in a bell jar from which all the air has been removed, you can't hear it. (The lady who gets my breakfast ready, please don't note.) Thus, even if we shout our utmost, our prayers can never reach heaven as sound, nor can we communicate the loudest warnings to another planet were she untactful enough to head this way.

But, Wireless, yes! Now suppose we leave a diaphragm made of steel somewhere in the way of these impulses. A diaphragm is simply a circular piece of thin metal, clamped round the edges and free to move at its centre (see your own telephones). The impulses hit the middle of the diaphragm, and make it wobble in and out; faster wobbles for higher frequency of impulses, bigger wobbles for more intense impulses.

## Changing the Magnetism.

Now near the diaphragm put a magnet wound over with little spools of copper wire. When the diaphragm is nearer or further from the magnets, so the intensity of the magnetism in and around the coils varies. Changing the magnetism creates corresponding changes of electric currents in the coils, and the quicker the diaphragm wobbles, the faster change the currents; the bigger the wobble on the diaphragm, the bigger the changes in the electric currents. Thus the currents copy in intensity and frequency the sound waves impinging on the diaphragm, and this is the principle of the microphone.

Test this for yourselves by getting two pairs

of ear-phones and joining the leads together by a long piece of twin flex wire. Let a friend go into one room and listen. Talk into your own telephones, and your friend will hear all you have to say.

This was the principle of Graham Bell's first telephone. It is the principle, more or less, of the microphone we use in London to-day. The reason the telephone acts both ways is obvious, for if you vary the current in the circuit formed as above, obviously the diaphragm at the other end wobbles, too, and makes little pressures and rarefactions in the air corresponding to the currents, and, therefore, corresponding to the sound going in at the other end. It is so simple.

## Bat's Squeak and Bassoon.

Of course, we don't use exactly this principle for broadcasting, but it is something like it. We have to ensure that every frequency in sound gets an equal chance, and that the bat's squeak thrills the diaphragm just as much as the bassoon when the player is really frowning deeply.

A resonant diaphragm such as you have on your telephones is very efficient, but it is far fonder of middle C than A in alt. It also loves middle C to the detriment of organ pedal notes. Our diaphragm is so soggy, so wrapped up in cotton wool, that it favours no frequency particularly.

We use another sort of diaphragm, too, in our work, which is so tightly stretched that it yearns only to resonate to those same supersonic dog notes, and to all the human frequencies it gives an equally courteous, but unfailingly unbiassed attention—the true ideal of a broadcast microphone.

## A Simple Problem.

We take great care that nothing shall allow our microphones to favour one frequency, and that is why in one type it rests sedately on a hammock of sponge rubber, in another the business part is hung on little springs so that the case may not resonate and affect the sounds.

So that is the mystery of the Microphone! Simply something that moves in sympathy with the intensity and frequency of the sound waves, and in moving creates corresponding sympathetic electrical pressures. But in a broadcast microphone that sympathy must be extended to all frequencies alike from 30 to 10,000 a second. In an ordinary telephone microphone, you can, and do, use microphones that only favour those frequencies that make for intelligibility, the middle frequencies, in fact. This enables you to make these microphones sensitive without having to use valve amplifiers.

## Importance of the Amplifier.

Our microphones are so insensitive by themselves that you could not hear anything hardly if you were connected up to them with telephones direct. That is where the ubiquitous valve comes in, and with the amplifier our microphones are sensitive enough to hear a wasp at five yards, or an announcer changing his mind about the pronunciation of an Oxford college at the length of the studio.

Usually, when a singer sings a solo, the microphone is about ten feet from the singer—the piano is, perhaps, 15 feet to its centre away.

Resonance, or favouring any one particular note of sound either in transmitter or receiver, tends to spoil reproduction. We have done our bit; it is now up to you to eliminate your 'phone and loud-speaker resonance. But that is all another story, and you will want to turn back to my article on "Your Receiver—Our Transmitter."

# Revival of the Harpsichord.

Mrs. Gordon Woodhouse and Her Art.

**I**T is rare that the notes of the harpsichord are heard in homes to-day. Yet in the seventeenth and eighteenth centuries it was the most important of all keyed instruments. It is now regarded as essentially a musician's instrument, possessing an irresistible appeal for masters in orchestration, and has been described as a stringed orchestra in miniature. Both Delius and Vaughan Williams have composed for it.

## Quite Unlike the Piano.

Mrs. Violet Gordon Woodhouse, whose unerring mastery of the capabilities of this instrument makes her one of the finest British harpsichordists of to-day, and who stands unrivalled as an interpreter of Bach and Mozart, is to play at London Station on the 25th of March.

Listeners, therefore, will have a unique opportunity of judging for themselves the charm of this rarely played instrument, for her sympathetic musical temperament, and her great technique, are qualities which listeners on this occasion will appreciate.

The ancestry of the harpsichord goes back to the early days of the fifteenth century, for the principle of its mechanism is identical with that of the virginals. It is entirely different from that of the piano, in which the strings are struck by a hammer, for the virginal, like the spinet and the harpsichord, has a wood upright called a jack, which is raised when the key is struck, and this in turn causes a plectrum to pluck the strings.

## A Specially-Made Instrument.

Various materials were used for the plectra, the principal being quills and leather. The former give more brilliancy, the leather produces a sweeter tone, and has the added advantage of being more durable.

In the early harpsichord the stops were controlled by the hand, but Maces's "Monument of Music," 1676, gives a description of an instrument with "various stops at pleasure, and quick and nimble to the ready turn of the foot." They are so controlled by the six pedals of the instrument played by Violet Gordon Woodhouse. This instrument was made for her by Arnold Dolmetsch, whose introduction to the instrument caused her to abandon her studies as a pianist under Oscar Beringer, in order to devote herself to the mastery of the harpsichord.

## Favoured by the Masters.

Apart from the Elizabethan writers, all the great masters down to Mozart and Beethoven have written for the harpsichord, Purcell, the Couperins, Rameau, Scarlatti, and Bach. The latter's harpsichord works reveal beauties unsuspected and hidden when presented upon the piano.

The programme Mrs. Gordon Woodhouse will broadcast includes works by Bach, Mozart, Scarlatti, and Handel.

It is hard to say why the harpsichord should have fallen into disuse, for particularly to the student it has a great value, and no lover of the old masters can form any idea of what their music was like, until it has been heard on the instrument for which it was written.

Listeners to 2LO will have this opportunity when Mrs. Gordon Woodhouse broadcasts on Tuesday next.

TRAINING in wireless is to be included in the syllabus of short courses of instruction for teachers arranged by the Board of Education to be given this summer.

# Stories and Story-Telling.

A Talk from London by STACY AUMONIER.

The short story is acknowledged to be one of the most difficult forms of literary expression, and the masters of this style of fiction can almost be counted on the fingers of one hand. Among them must undoubtedly be classed Mr Stacy Aumonier, and in the following Talk he deals with the history of his art, and has some entertaining things to say about broadcasting.

**STORY-TELLING** began when man first became articulate. When it emerged into what we can only call the art form, it is impossible to say. Possibly, in some remote age, a tribesman in recounting some episode of the battle or the chase did it in such a manner as to tickle the ear of the chief, who bade him repeat the account. The tribesman, pleased that the chief was pleased, went home and thought about it. After mature reflection, he realized that what he had said had form and colour. He looked out for other episodes that he could embellish in a similar manner. Not finding these episodes happen with satisfactory regularity, he began to invent them or to twist normal happenings into a more romantic or dramatic form. The story emerged.

### The Test of a Good Tale.

And these early stories were handed down and became legends. And legends became myths, and myths became sagas. And in time man began to inscribe them upon stone and upon bone, and, later, upon papyrus. Epigraphy was invented, and then calligraphy, and after a great lapse of time, printing.

But all these sciences were merely codes, an amplification of the spoken word. For the story remains in the end a story to be told. And I think you will find that the test of a good story is that it always lends itself to reading aloud. The spoken word must inevitably have the advantage over the written word.

### Seven Plots in the World.

The Bible is an oral story, or, rather, a collection of oral stories, recounted by numerous reporters. The Arabs, who have always been amongst the best of story-tellers, do not write their stories down. They are handed down by word of mouth, and built upon tradition, in the same way that the Gothic churches were built by the masons, the difference only being that the masons recognized the limitations of architecture, whilst the story-tellers recognized the limitations of human nature.

The Arabs have asserted that there are only seven stories in the world. And this you will find substantially true, in that the crises arrivable at by the interaction of human passions and human emotions are limited to about this number. Thus, you will find the same story being told in the north of Iceland, and in the south of India, with the only difference of change of character and setting.

Æsop and O. Henry, Grimm and Leonard Merrick work in identically the same material, and the inventions of steam engines, motor-cars, telephones, gramophones and wireless only affect the story to the



Photo: H. Walter Barrett.

Mr. STACY AUMONIER.

same extent that stage properties affect a drama.

I must say, then, as a person whose job it is to tell stories, that Broadcasting appeals to me strongly, in that it is a reversion to the old order of things—the spoken word. It opens up an endless vista of possibilities. I foresee the day coming when instead of buying a magazine at a railway station, you will go up to a man in charge of a box and say: "Please, I want a pennyworth of Ethel M. Dell."

It also holds out a further attraction. You will probably remember in Kipling's preface to

"Life's Handicap," he describes a very old one-eyed hole man, named Gobind, who lived on an island and fed the fishes twice a day with little pellets of bread. And Kipling had long talks with him about life and philosophy and such things.

And one day Kipling told the old man about his own profession, and, after reflection, old Gobind said: "Even so. That is the work of the bazaar story-teller; but he speaks straight to the men and women and does not write anything at all. Only when the tale has aroused expectations and calamities are about to attack the virtuous, he stops suddenly, and demands payment ere he continues the narration. Is that so in your craft, my son?"

### Arousing Expectations.

Now this, I am sure, must appeal strikingly to professional tellers of tales. For you cannot do it with the written word. The story is typed and the editor collars it, and you do not see it again until it appears in print. But suppose you were engaged to broadcast your story. You could work it up until it "aroused expectations," and then "when calamities were about to attack the virtuous" you could leave off.

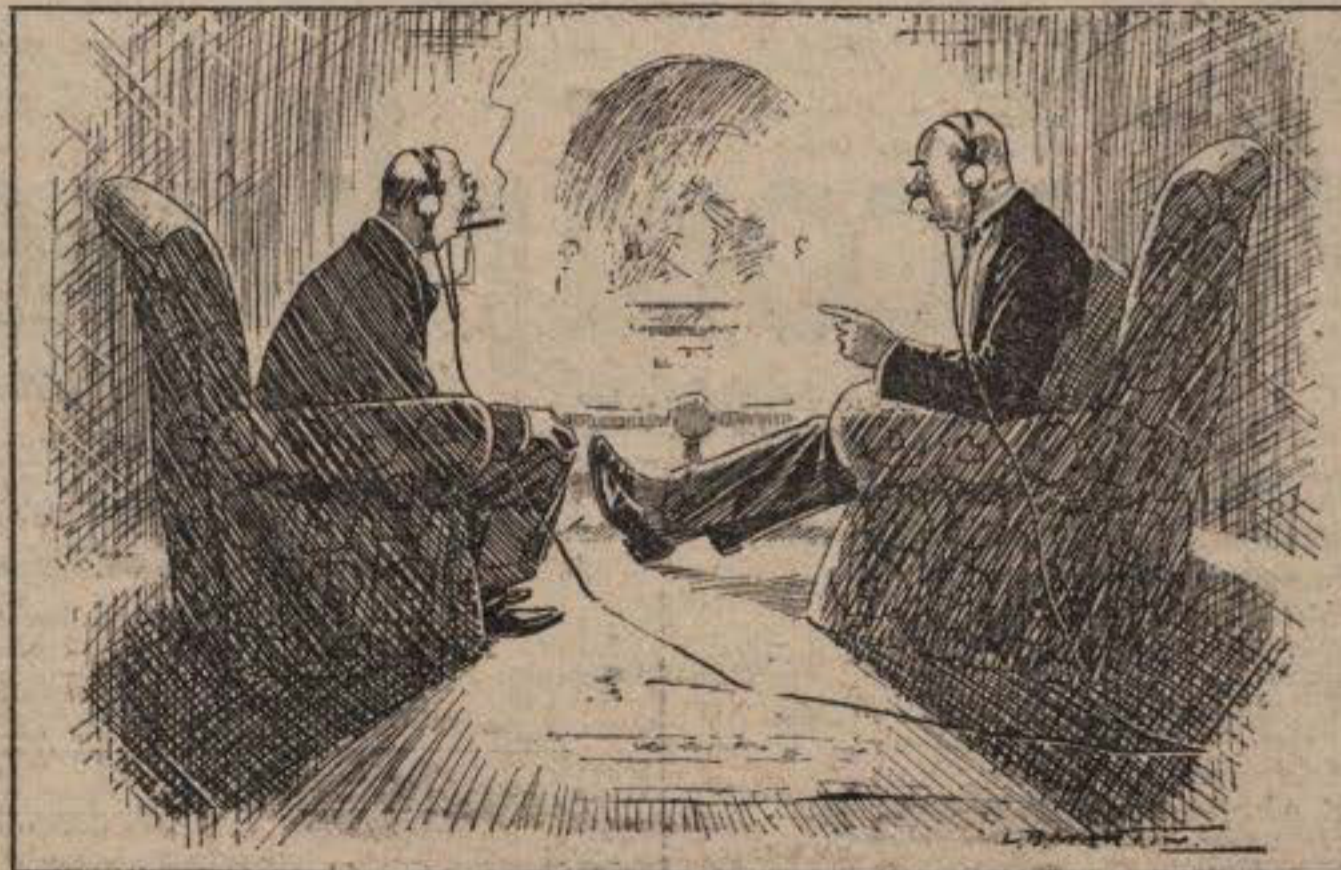
Of course, the manager would come rushing in, and he would shout: "Go on, for goodness' sake, the listeners want to know what happens next!"

And then, of course, you've got him. You simply say: "Oh, do they? Well, that's all right. I'll tell them, but that will be seven-and-sixpence!"

### The Desire for Expression.

These are, perhaps, rather frivolous and sordid reasons for wishing to revert to the spoken word. But there are more commendable ones. The story of story-telling is the record of man's endeavour to convey that which is in his heart and brain to his fellow-beings. One lives and suffers and struggles; falls in love and does silly things. One finds oneself surrounded by beings apparently enduring similar experiences.

There they all go with their loves, hopes, disappointments, their legacies of hatred and jealousy, their courage and optimism, their weaknesses and frailties, and one day the whole thing gets you. You want to do something with it. You want to express it in some form or another. The painter will do it in terms of paint, the sculptor hew it out of stone, the musician through a melodic idiom, but the story-teller wants to tell people about it. The exigencies of social life have driven him to set it down in black and white, but in his heart it is always the spoken word which is the more vibrant, because through that he becomes in closer contact with his fellow-man.



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WIRELESS PROGRAMME—SATURDAY, March 29th.

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 Harry Barratt (Baritone).  
 WOMEN'S TALKS: "Women as Inventors," by Helen Grieg Soufer. Pianoforte Solos by Cecil Dixon. "New York, the Cut-Glass City," by Kathleen Courlander.  
 5.30.—CHILDREN'S STORIES: Auntie Sophie at the Piano. Kirkham Hamilton on "A Great Traveller." Children's News. "Model Ships," by W. J. Bassett-Lowke.  
 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.  
 Major L. R. TOSSWILL, O.B.E., "The Rugby Season, 1923-24."

Popular Evening.

7.30. THE WIRELESS ORCHESTRA.  
 Spanish March, "Matador"..... *Marchisio*  
 Overture, "Fingal's Cave"..... *Mendelssohn*  
 Valse, "Amoretteaux"..... *Gungl* (6)  
 KEIGHLEY DUNN (Tenor).  
 "Colinette"..... *Cummings Clarke*  
 "The Pretty Creature"..... *arr. Lane Wilson* (1)  
 The Orchestra.  
 Selection, "Maritana"..... *Wallace*  
 JACK RICKARDS AND VIOLET STEVENS, "The Scandalmongers."  
 Orchestra.  
 Melody in F..... *Rubinstein*  
 "Bogatello"..... *John Ireland*  
 "The Voice of the Bells"..... *Luigini*  
 Keighley Dunn.  
 "Thinking of You"..... *Eric Coate*  
 "On With the Motley"..... *Leoncavallo*  
 Orchestra.  
 Suite, No. 1 "L'Arlesienne"..... *Bizet*  
 1. Prelude; 2. Minuetto; 3. Adagietto; 4. Le Carillon.  
 9.30.—TIME SIGNAL FROM GREENWICH, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 Local News and Weather Forecast.  
 9.45.—Capt. RICHARD TWELVETREES on "Motoring."  
 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to other Stations.*  
 11.0.—Close down.  
 Announcer: J. S. Dodgson.

BIRMINGHAM.

3.30-4.30.—Kiddies' Concert by the Kiddies.  
 5.0.—WOMEN'S CORNER.  
 5.30.—Agricultural Weather Forecast.  
 KIDDIES' CORNER.  
 8.30.—Teens Corner: D. Wilson on "Interesting Points Regarding Bees."  
 7.0.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 Light Orchestral and Plantation Melody Programme.  
 7.20. THE STATION REPERTORY COMPANY.  
 Old Plantation Melodies and Negro Spirituals.  
 8.15-8.45.—Interval.  
 8.45. THE STATION ORCHESTRA.  
 Overture, "Son and Stranger"..... *Mendelssohn*  
 Selection from "Les Cloches de Corneville"..... *Planquette* (15)  
 March, "Imperial"..... *Elgar* (11)  
 D. WILSON, Honorary Lecturer of the B.B.K.A., "Further Hints on Bees."  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 Football Review.  
 Orchestra.  
 Selection from "The Circus Girl"..... *Caryl and Mouchlon*  
 FRED CHEATLE (Entertainer).  
 "Oh, for the Days of Drinking"..... *Bennett* (13)  
 "Kissing Cup's Race"..... *Rae Brown*  
 Orchestra.  
 Waltz, "Eugen Onégin"..... *Tchaikovsky*  
 Moreau, "Hymne à St. Cécile"..... *Gounod*  
 March, "The London Scottish"..... *Haines*  
 10.30.—Close down.  
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45.—Ethel Rowland, L.R.A.M. (Solo Pianoforte), Robert Stürivant (Baritone), Gladys Seymour (at the Piano).  
 4.45.—WOMEN'S HOUR.  
 5.1.—KIDDIES' HOUR.

6.15.—Scholars' Half-Hour: J. Scattergood, F.R.G.S., "Sketch of the British Empire."  
 7.0.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.15.—CHARLES COOPER-HUNT, "Hints on Lawn Tennis for Beginners."  
 7.30-8.0.—Interval.

"Request Night."

8.0. THE WIRELESS ORCHESTRA.  
 Conductor, Capt. W. A. FEATHERSTONE.  
 Overture, "Semiramide"..... *Rossini*  
 8.15. MARY LOHDEN (Mezzo-Soprano).  
 "The Lass With the Delicate Air"..... *Arne*  
 "Cease Your Funning" ("The Beggar's Opera") Gay (1)  
 Orchestra.  
 8.25. First African Suite..... *Barcroft* (1)  
 (a) On Safari; (b) Kraal Song; (c) Shamba Song; (d) Kenyan Idyll; (e) A Massed Ngoma.  
 8.40. Mary Lohden.  
 "Bergère Légère"..... *Book of Bergerettes*  
 "Chantons les Amours de Jean" *arr. Wreckerlin.*  
 8.45. Orchestra.  
 Fantasia, "Tannhäuser and Lohengrin"  
*Wagner, arr. Myddleton*  
 9.0. Orchestra.  
 "Les Deux Pigeons"..... *Message*  
 9.10. Mary Lohden.  
 "La Tima Canzone"..... *Tosti*  
 9.15. Orchestra.  
 Selection, "Romeo and Juliet"..... *Gounod-Tavan*  
 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: John H. Raymond.

CARDIFF.

5.0.—"SWAS" "FIVE O'CLOCKS": Vocal and Instrumental Artists, Talks to Women, the Station Orchestra. Weather Forecast.  
 5.45.—THE HOUR OF THE "KIDDIEWINKS."  
 7.0.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 Popular "All Request" Programme.  
 (N.B. The most popular "requests" received were for items impossible to include this evening—Orchestral, Dramatic and Literary works. These will be repeated so soon as occasion offers. Masfield's "Reynard the Fox" secured the largest number of votes.)  
 Vocalists: ARCHIE GAY (Tenor).  
 Madame GUNTER WILLIAMS (Soprano).  
 Solo Pianoforte, VERA McCOMB THOMAS.  
 THE STATION ORCHESTRA.  
 Chairman, JOHN HENRY.  
 7.30. Orchestra.  
 March, "Pomp and Circumstance No. 1"..... *Elgar* (1)  
 "Praeludium"..... *Jarnesfelt*  
 7.40. Archie Gay.  
 "Tom Bowling"..... *Dibdin*  
 "Sally in Our Alley"..... *Traditional*  
 7.50. Pianoforte Solo.  
 "Spring Song"..... *Mendelssohn*  
 "Polonaise in A Flat"..... *Chopin*  
 8.0.—Interlude by the Chairman and Mrs. John Henry.  
 8.15. Orchestra.  
 Selection, "Lilac Time"..... *Schubert*  
 8.21. Archie Gay.  
 "Angels Guard Thee" (with Violin Obligato)..... *Godard*  
 8.26. Orchestra.  
 Selection from "The Children's Overture"..... *Quilter*  
 8.32. Madame Gunter Williams.  
 "The Jewel Song" ("Faust")..... *Gounod*  
 8.37. Cornet Solo.  
 "Good-bye"..... *Tosti*  
 8.42.—Interlude by the Chairman and Mrs. John Henry.  
 9.0. Duet.  
 "Miserere" from "Il Trovatore"..... *Verdi*  
 9.6. Orchestra.  
 Selection, "Merrie England"..... *German*  
 9.15. Pianoforte Solo.  
 "Sonata in C Sharp Minor," Op. 27—First Movement only  
*Beethoven*  
 9.20. Orchestra.  
 Selection, "Melodious Memories"..... *Finch*  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 9.45. Orchestra.  
 March, "The Tin Soldiers"..... *Jessell*  
 Waltz, "The Merry Widow"..... *Lehar*  
 Descriptive Piece, "In a Monastery Garden"  
*Ketelbey* (8)  
 10.0.—THE SAVOY BANDS. *S.B. from London.*  
 11.0.—Close down.  
 Announcer: W. N. Settle.

MANCHESTER.

3.30-4.30.—Concert.  
 5.0.—WOMEN'S HOUR.  
 5.20.—Farmers' Weather Forecast.  
 5.25.—CHILDREN'S HOUR.  
 7.0.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.45.—KEYBOARD KITTY will Open Proceedings.  
 TOM H. MORRISON (Solo Violin).  
 "Saltarella"..... *Edward German*  
 L. T. WHIPP (Dialect Entertainer) in Items from his Repertoire.  
 KATHLEEN BAILEY (Solo Pianoforte).  
 "Antonine"..... *Chaminade* (5)  
 "Le Rossignol"..... *Liszt*  
 VICTOR SMYTHE and Algy.  
 Tom H. Morrison.  
 Meditation, "Thais"..... *Massenet*  
 Ballet Music, "Rosamunde"..... *Schubert-Kreisler*  
 8.45.—GEORGE JENNISON, M.A., "More About Leopards and other Large Cats."  
 9.0.—L. T. Whipp in further Items from his Repertoire.  
 Kathleen Bailey.  
 "Minstrels"..... *Debussy*  
 "Tarantelle"..... *Morshinsky*  
 Victor Smythe again.  
 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: Victor Smythe.

NEWCASTLE.

3.45.—Concert: H. K. Cutchie (Solo Pianoforte), Madge Raine (Contralto). Walkers' Band relayed from Tilley's Assembly Rooms.  
 4.45.—WOMEN'S HOUR.  
 5.15.—CHILDREN'S HOUR.  
 6.0.—Scholars' Half-Hour: Mr. T. R. Williams on "Wales and its People," Part 4.  
 6.35.—Farmers' Corner: Mr. H. C. Rawson on "Types of Soil."  
 7.0.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.20.—A B.B.C. Engineer on "Morse."  
 7.35. BAND OF THE NORTHUMBERLAND HUSSARS.  
 By Permission of Lt.-Col. H. Sidney, D.S.O., T.D., and Officers.  
 Conductor, J. B. ANDERSON.  
 March, "Cinderella's Bridal Procession"..... *Dicker*  
 "I Call You Sunshine"..... *Silvers*  
 7.45. Madame CHARLES FORSTER (Soprano).  
 "Il Bacio"..... *L'Arduini*  
 "The Piper Spring"..... *Newton*  
 7.55. HARRY CORRY (Baritone).  
 "My Captain"..... *Scott* (4)  
 "On Wings of Song"..... *Mendelssohn* (1)  
 8.5. Band.  
 Overture, "Raymond"..... *Thomas*  
 8.15.—Cornet Solo, "Berceuse de Jocelyn"..... *Godard*  
 (Soloist, Sergt. CHIPCHASE.)  
 8.25. Madame Charles Forster.  
 "Dance Away"..... *Olicer* (8)  
 "Break 'o' Day"..... *Sanderson* (1)  
 8.35. ADAM T. NOCKELS (Tenor).  
 "A Man's Song"..... *Lee* (8)  
 "The Jocund Dance"..... *Quilter* (4)  
 8.45. Harry Corry.  
 "The Two Grenadiers"..... *Schumann* (11)  
 "The Great Adventure"..... *Fletcher*  
 8.55. Band.  
 Gavotte, "Weymouth Chimes"..... *Hewgill*  
 (With Tubular Bell Obligato.)  
 9.0-9.30.—Interval.  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 9.45. Band.  
 Euphonium and Cornet Duet, "Oberlo Coate di S. Bonifacio"..... *Vardi* (1)  
 (Sergts. CHIPCHASE AND DIXON.)  
 9.55. Adam Nockels.  
 "Devon Mine"..... *Goehl*  
 "House of Heart's Delight"..... *Nightingale* (9)  
 10.5. Band.  
 Piccolo Solo, "Le Rossignol de l'Opera"..... *Dumort*  
 (Soloist, W. D. SLADEN.)  
 10.15.—"Les Cloches de Corneville"..... *arr. Planquette*  
 10.30.—Close down.  
 Announcer: W. M. Shewen.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 484.

# WATES

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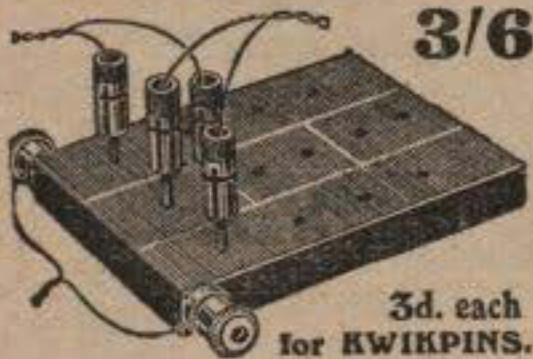
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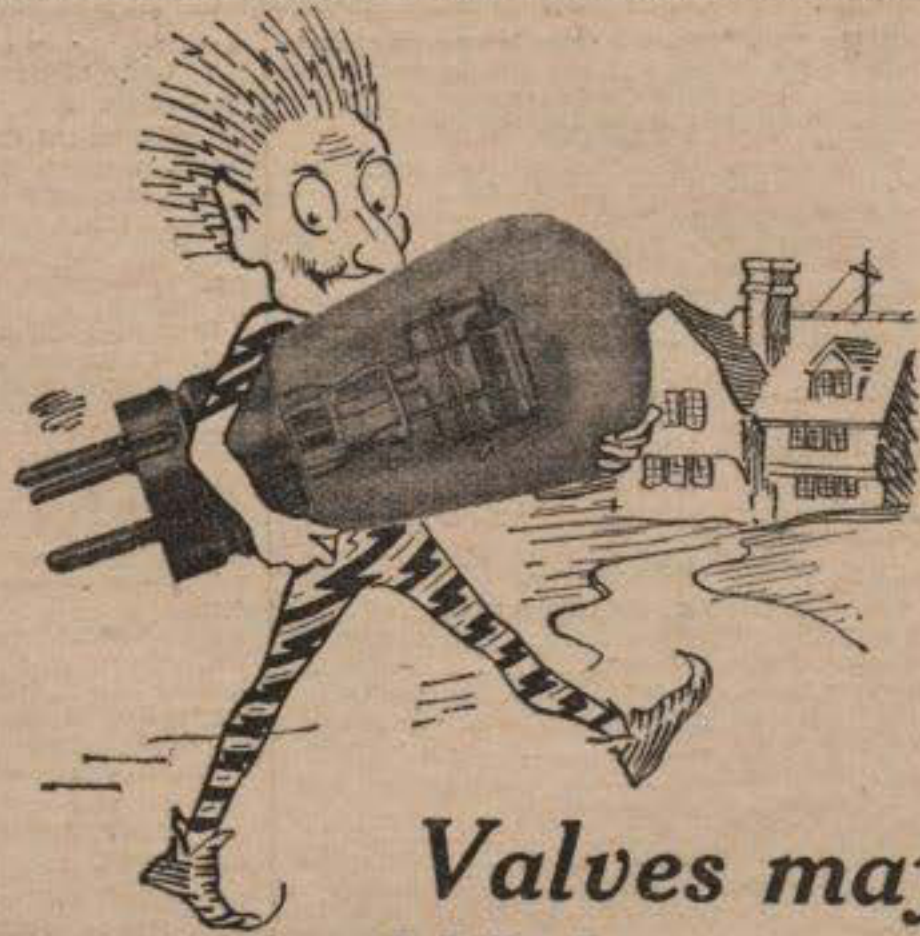
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WIRELESS PROGRAMME—ABERDEEN, March 23rd to March 29th

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

SUNDAY.

- 3.0. THE WIRELESS ORCHESTRA. Overture, "Guy Mannering" Bishop Two Serbian Dances Sistiak 3.20. CARMA DAAH (Soprano). "May Laurels Crown Thy Brow" Verdi "Requiem" Homer 3.30. GREYFRIARS PARISH CHURCH CHOIR. Conducted by GEO. A. INNES. Anthems, "Break Forth, O Beauteous Heaven", Bach (11) "God is a Spirit" Bennett "A Gladsome Light" Sullivan (11) "O Saviour of the World" Goss (11) 3.45. Orchestra. March, "Ruins of Athens" Beethoven 3.55. Choir. Hymn, "City of God" (Tune, Richmond) arr. Webb Paraphrase, 67, v. 4-8 (Tune, Warwick) Stanley Psalm 51, v. 7-11 (Tune, St. Kilda) Broomfield Carma Daah. 4.5. "Hark the Echoing Air a Triumph Sing" Purcell "Rejoice Greatly" ("The Messiah") Handel (11) 4.15. BURNETT FARQUHAR (Flute) AND WILLIAMS HARKINS (Clarinet). "Lo! Here the Gentle Lark" Bishop 4.20. Choir. "All in the April Evening" Robertson (2) "Far Away" Jose (11) "Thou'rt Passing Hence" Sullivan Soloist, GEO. A. INNES (Bass). "Night, Lovely Night" Berger (11) "The Bells of Shandon" Cullen 4.25. ROBERT McCONNACHIE. "Adelaide" Beethoven 4.40. Carma Daah. "I Know That My Redeemer Liveth" ("The Messiah") Handel (10) 4.45. Choir. Anthem, "Open Thy Gates" Harrison (2) 2nd Paraphrase (Old Tune, Stracathro) Hutchison Hymn 265, "Abide With Me" Mund 4.55. Orchestra. "Divertissement Espagnol" Lalo 5.0-5.30.—CHILDREN'S CORNER. S.B. from Manchester. 8.30. THE "2BD" AUGMENTED SYMPHONY ORCHESTRA. Overture, "Robespierre" Litoff Selection, "Eugen Onegin" Tchaikovsky 9.0.—The Rev. J. M. GLADSTONE, St. Mark's Episcopal Church. Religious Address. 9.15. Synanbony Orchestra. "Surprise Symphony" Haydn "Hungarian Rhapsody, No. 14" Liszt (6) "Spanish Dances" Moszkowsky 10.0.—NEWS. S.B. from London. Local News and Weather Forecast. 10.15.—Close down. Announcer: W. D. Simpson.

MONDAY.

- 3.30-4.30.—The Wireless Quartette and Betty Gall (Contralto). Dance Afternoon. 5.0.—WOMEN'S HALF-HOUR. 5.30.—CHILDREN'S CORNER. 6.0.—Weather Forecast for Farmers. 6.30.—Girl Guides' News. 6.40.—Boy Scouts' News: J. K. C. Wilson, "Signaling." 7.0.—NEWS. S.B. from London. JOHN STRACHEY. S.B. from London. Local News and Weather Forecast. Everybody's Programme. 7.30. THE WIRELESS ORCHESTRA. "Toreador and Andalous" Rubinstein 7.40. NAN STENHOUSE (Soprano). "What's in the Air To-day?" Eden (4) "The Letter" Gambogi (4) 7.50. Orchestra. "Solveig's Song" Grieg "Anitra's Dance" Grieg 8.0.—GUS STRATTON will entertain. 8.10. Orchestra. "Selection Scotch Songs" arr. Kerr 8.20. ROBERT ANDERSON (Baritone). "The Midshipmite" Stephen Adams (1) "Drake Goes West" Sanderson (1) 8.30. Orchestra. "Vivienne Valse" Kimmell (10) Fox-trot, "Shake Your Feet" Bach Foursome Reel arr. Kerr 8.45. Nan Stenhouse. "Serenade" Gounod (1) "In Thy Dear Eyes" Ray (1) 8.55. Orchestra. Selection, "The Merry Widow" Lehár 9.5-9.15.—Interval. 9.15.—THE DEAN OF WINDSOR. S.B. from London. 9.30.—NEWS. S.B. from London. Local News and Weather Forecast. 9.45. Orchestra. Overture, "The Cricket on the Hearth" Mackenzie 9.55. "2BD" REPERTORY PLAYERS. Five Minutes with Dickens. Five Minutes with Thackeray. Five Minutes with Shakespeare. 10.10. Orchestra. "Egmont Overture" Beethoven "Seraglio" Mozart "The Barber of Seville" Rossini 10.30.—Close down. Announcer: W. D. Simpson.

TUESDAY.

- 3.30.—The Wireless Quartette, Operatic Afternoon. 4.30.—Bessie Jenkins, Popular Song Recital. 5.0.—WOMEN'S HALF-HOUR.

- 5.30.—SUNSHINE CORNER FOR YOUNG AND OLD KIDDIES: Weekly Surprise Hamper. Pipers from Oakbank Industrial School. Colin Wilson (Solo Euphonium). 6.0.—Weather Forecast for Farmers. Alfred Hill, B.Sc., B.Sc. (Agric.), A.I.C., "Plant Foods and Chemical Fertilisers" (Series No. 6). Weekly Agricultural Notes. 7.0.—NEWS. S.B. from London. Local News and Weather Forecast. Classical Night. EARLY ITALIAN MUSIC. THE WIRELESS ORCHESTRA. 7.15. Ballet Music from "William Tell" Rossini 7.30. ELSIE COCHRANE (Soprano). "Ogni Sabato avrete il lume acceso" Godiviani "Nina" Pergolesi 7.40. Orchestra. Selection, "La Favorita" Donizetti 7.55.—Selected Poetical Pieces from the Works of Dante. Elsie Cochrane. "Caro Mio Ben" Giordani 8.10.—ALBERT ADAMS, F.R.C.O., Weekly Musical Talk: "Early Italian Music." 8.25. Orchestra. "Concerto Grosso" Corelli 8.35.—Selected Poetical Pieces from the Works of Dante. Elsie Cochrane. "Caro Nome" ("Rigoletto") Verdi 8.50. Orchestra. "Aria" Martini "Ave Maria" Cherubini "Menuet" Boccherini 9.0-9.30.—Interval. 9.30.—NEWS. S.B. from London. Local News and Weather Forecast. Elsie Cochrane. "Una voce poco fa" Rossini 10.0.—THE SAVOY BANDS. S.B. from London. 11.0.—Close down. Announcer: R. E. Jeffrey.

WEDNESDAY.

- 3.30-4.30.—The Wireless Quartette and Toxie Reynard (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. 13. 7.0.—NEWS. S.B. from London. ARCHIBALD HADDON. S.B. from London. Local News and Weather Forecast. Dance Night. 7.30. "2BD" JAZZ ORCHESTRA: Waltz, "Katie Callaghan"; Fox-trot, "Johnson's Jazz-Tune Band" (10) 7.40. WINIFRED McLEOD (Contralto). "Coming to You" Neale (5) "Little Mother" Buchanan 7.50. Jazz Orchestra. Fox-trot, "Why Did You Teach Me to Love You?"; One-step, "Let's Go to Wembley." 8.0. JOHN MAXWELL (Tenor). "Mate o' Mine" Elliott "Mary Morrison" Traditional 8.10.—DR. ADAM HUTTON, M.B., Ch.B., "Further Anecdotes." Jazz Orchestra. Waltz, "Shadow Waltz"; Fox-trot, "You 'Op It." Winifred McLeod. "Viking's Daughter" Thomas "Hope's Golden Pathway" Tate 8.45. Jazz Orchestra. Fox-trot, "Touareg"; Fox-trot, "I've Got That Happy Feeling" (10). 9.0-9.15.—Interval. 9.15.—LOED BUXTON and H.R.H. PRINCE ARTHUR OF CONNAUGHT. S.B. from London. 10.0.—NEWS. S.B. from London. Local News and Weather Forecast. Jazz Orchestra. Waltz, "Sweet Alnetta" (16); Fox-trot, "Nights in the Woods"; Fox-trot, "Last Night on the Back Porch." 10.25. John Maxwell. "I Seek for Thee in Every Flower." Ganz "My Pretty Jane" Bishop 10.35. Jazz Orchestra. Waltz, "Isle of Sweethearts"; Eightsome Reel. 10.40.—Close down. Announcer: W. D. Simpson.

THURSDAY.

- 3.30.—Organ Recital, relayed from the Music Hall, Aberdeen. Organist, Marshall M. Gilchrist, L.R.A.M., A.R.C.M. 4.30.—This week's interesting Anniversary: "The Union of the Crowns—Scotland and England, 24th March, 1603." 5.0.—WOMEN'S HALF-HOUR. 5.30.—CHILDREN'S CORNER. 6.0.—Weather Forecast for Farmers. 6.40.—Boys' Brigade Talk: Edward W. Watt, Vice President of the Battalion: "The Methods of the Boys' Brigade—Camp." 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. ORGAN RECITAL. relayed from Music Hall, Aberdeen. Organist, MARSHALL M. GILCHRIST, L.R.A.M., A.R.C.M. Tone Poem, "Finlandia" Sibelius Scottish Community Singing Concert. (Relayed from Music Hall, Aberdeen.) Community Singing will be undertaken by some 2,500 Members of the "2BD" LISTENERS' CLUB. Supported by WINIFRED FISHER (Mezzo-Soprano). ROBERT WATSON (Baritone). GRAND ORCHESTRA of 45 Performers and Pipers. (Conductor, NANCY LEE, L.R.A.M.).

- Community Singing conducted by Mr. ARTHUR COLLINGWOOD, F.R.C.O. Sir JAMES TAGGART, K.B.E., LL.D., will Preside. Inaugural Message by THE LORD PROVOST OF ABERDEEN, and Mr. J. C. W. REITH, Managing Director of the B.E.C., will speak from London. Pipers. 45.—Sir JAMES TAGGART. 8.0.—Mr. ARTHUR COLLINGWOOD, F.R.C.O. 8.10. Community Singing. "Land of Hope and Glory" Elgar (1) 8.20. Winifred Fisher. "Les Larmes" Massenet "Vissi d'Arte" ("La Tosca") Puccini 8.30.—THE LORD PROVOST OF ABERDEEN. Community Singing. 8.35. "Scots Wha Hae" Traditional 8.40. Grand Orchestra. "London Scottish" Haines "Wee Macgregor Patrol" Amers 8.50. Community Singing. "Hearts of Oak" Boyce (1) 8.55. Robert Watson. "The Skye Boat Song" Lawson 9.0.—Mr. J. C. W. REITH, Managing Director of the B.E.C., Relayed from London. Community Singing. "Banks of Loch Lomond" Anon 9.10. Winifred Fisher. "Air de Lia" ("L'Enfant Prodigue") Debussy 9.20. Community Singing. "Killarney" Balfe 9.25. Grand Orchestra. Selection, "Carmen" Bizet 9.40. Community Singing. "Annie Laurie" Lady Scott 9.45. Robert Watson. "Silent Noon" Vaughan Williams "The Two Grenadiers" Schumann (1) 9.55. Community Singing. "The Road to the Isles" Kennedy-Fraser (1) "The British Grenadiers" Anon (1) 10.5. Grand Orchestra. Overture, "Plymouth Hoe" Ansell 10.10. Winifred Fisher. "Adonais" London Ronald (5) 10.20. Community Singing. "My Love is Like a Red, Red Rose" Traditional "Rule, Britannia!" Dr. Arne (1) "Auld Lang Syne" Traditional Pipers. 10.30.—SECOND GENERAL NEWS BULLETIN AND WEATHER FORECAST. 10.45.—THE SAVOY BANDS. S.B. from London. 12.0.—Close down. Announcer: H. J. McKee.

FRIDAY.

- 3.30-4.30.—Barrie Watt (Mezzo-Soprano) and the Wireless Quartette, Classical Afternoon. 5.0.—WOMEN'S HALF-HOUR. 5.30.—SUNSHINE CORNER FOR YOUNG AND OLD KIDDIES: Stamp Competition arranged by Aberdeen Grammar School Philatelic Society. 6.0.—Weather Forecast for Farmers. 6.5.—Scholars' Half-Hour: C. R. Leslie Miller, "Drawing In and Out of School." 6.25.—Answers to Scholars' Queries. 8.45.—G. A. ATKINSON. S.B. from London. 7.0.—NEWS. S.B. from London. Local News and Weather Forecast. 7.15.—Speeches S.B. from Plymouth on the occasion of the Opening of the B.E.C.'s Plymouth Relay Station. Literary Night. 7.30. Sustained by Members of the "2BD" Repertory Players. "MARY STUART." A Play in Two Acts by John Drinkwater. Dramatis Personae: Andrew Boyd G. R. HARVEY John Hunter R. E. JEFFREY Mary Stuart JOYCE TREMAYNE Mary Beaton DAISY MONCOUR David Riddie E. R. R. LINKLATER Darnley G. R. HARVEY Thomas Randolph R. G. McCALLUM Bothwell R. E. JEFFREY Produced for Broadcast from "2BD" by JOYCE TREMAYNE in collaboration with R. E. JEFFREY. Entr'acte Music by THE WIRELESS ORCHESTRA. 9.0-9.30.—Interval. 9.30.—NEWS. S.B. from London. Local News and Weather Forecast. 9.45. Orchestra. Selection, "The Peep Show" Wylie Tate (9) 9.55.—WINIFRED MANNERS, B.A., "Qualities of Good English Prose," with reference to passages from "Mary Stuart." Orchestra. Three Dances from "Hullo, America!" Finch Selection, "The Toreador" Curly 10.30.—Close down. Announcer: H. J. McKee.

SATURDAY.

- 3.30-4.30.—Julien Rosetti, Pianoforte Recital. 5.0.—WOMEN'S HALF-HOUR. 5.30.—CHILDREN'S CORNER. 6.0.—Weather Forecast for Farmers. 7.0.—NEWS. S.B. from London. Local News and Weather Forecast. 7.15.—Dr. T. BOYD ORR, M.C., D.S.O., M.A., D.Sc., M.D., Director Nutrition Research Institution, Bucksburn. 7.30-9.0 and 9.45-10.30. Floral Fancies. "See as thou wast wont to see; Diana's bud or Cupid's flower Hath such force and blessed Power." Let us touch your eyelids with the magic herb of Memory; let your youth past or present have renewed joy in (Continued in column 3, page 513.)

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**WIRELESS PROGRAMME—GLASGOW, March 23rd to March 29th.**

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

**SUNDAY.**

- 3.0. BAND OF THE CITY OF GLASGOW POLICE.  
By Permission of A. D. Smith, Esq., Chief Constable.  
Conductor, J. MATTHEWS.  
Overture, "Giovanni D'Arco" ..... Verdi (1)  
Suite, "Swan Lake" ..... Tchaikovsky  
Serenade, "Les Millions D'Arlequin" ..... Drigo
- 3.25. ANTHONY COLLINS (Solo Viola).  
Principal of the Scottish Orchestra.  
Suite for Viola and Pianoforte ..... R. J. Dale (11)  
(Pianist, Andrew Bryson.)
- 3.38. Band.  
"Reminiscences of Verdi" ..... arr. F. Godfrey  
"The Belfry Serenade" ..... Horvill  
Selection, "La Gioconda" ..... Ponchielli (1)
- 4.8. Anthony Collins.  
Sonata for Viola ..... Antonio Vivaldi
- 4.20. Band.  
"Grallaritter March" ..... Wagner (1)  
"Norwegian Carnival" ..... Svendsen  
Selection, "Merrie England" ..... German  
Fantasia, "Scotland's Pride" ..... arr. C. Godfrey
- 5.0-5.30.—CHILDREN'S CORNER. S.B. from Manchester.  
8.30.—Psalm No. 150 (Tune, Crediton No. 49).  
8.35.—The Rev. D. FORFAR, M.A., Sydney Place  
United Free Church. Religious Address.  
8.45.—Psalm No. 136 (Tune, Darwall No. 174).  
8.55. BAND OF THE CITY OF GLASGOW POLICE.  
"Scène Espagnole Sevillana" ..... Elgar  
Suite, "Mascarade" ..... Lacome  
Selection, "Les Cloches de Cornouille" ..... Planquette
- 9.20. JOHN VAN ZYL (Bass).  
Two Songs.
- 9.30. Band.  
Piccolo Solo, "Fluttering Birds" ..... Gemin  
Overture, "Robespierre" ..... Liszt  
Three Pieces ..... Chaminade (1)  
1. "Air de Ballet." 2. "Callirhoe."  
3. "Meditation."  
Idyll, "The Glow Worm" ..... Lincke
- 10.0.—NEWS. S.B. from London.  
Local News and Weather Forecast.
- 10.15. Band.  
Ballet Music from "Coppelia" ..... Delibes  
"A Highland Scene" ..... Moore
- 10.30.—Special Announcements. Close down.  
Announcer: Herbert A. Carruthers.

**MONDAY.**

- 8.30-4.30.—An Hour of Melody by the Wireless Quartette  
and Riddell Brechin.
- 4.45.—TOPICS FOR WOMEN.
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 7.0.—NEWS. S.B. from London.  
JOHN STRACHEY. S.B. from London.  
Local News and Weather Forecast.
- Children's Programmes.**
- 7.35. THE STATION ORCHESTRA.  
Conducted by HERBERT A. CARRUTHERS.  
"Children's Overture" ..... Quilter
- 7.45. KATHLEEN GARSADDEN (Soprano).  
"My Mother Kids Me But My Hair" ..... Haydn (1)  
"Good Morning, Brother Sunshine" ..... L. Lehmann
- 7.55. Orchestra.  
"Gavotte Mignon" ..... Thomy  
"Hungarian Dance" ..... Brahms
- 8.5.—The Story of the Opera, "Hänsel and Gretel," told  
by UNCLE BERT.
- 8.20. Orchestra.  
Concert Waltz, "Blue Danube" ..... Strauss
- 8.30. RACHEL MALVENAN (Florentinist).  
"Seven Little Fairies" ..... Christine D. Hamilton  
"Little Orphan Annie" .....
- 8.40. GUS WOODS (Solo Bassoon).  
"Charlie is My Darling" ..... Winterbottom  
"Lucy Long" ..... Godfrey
- 8.50. Kathleen Garscadden.  
"O No, John" ..... Woolley  
"Mighty Like a Rose" ..... Nesin
- 9.0-9.15.—Interval.
- 9.15.—THE DEAN OF WINDSOR. S.B. from London.
- 9.30.—NEWS. S.B. from London.  
Local News and Weather Forecast.
- 9.45. Orchestra.  
"Barcarolle" ..... Offenbach  
"Funeral March of a Marionette" ..... Gounod
- 9.55. Kathleen Garscadden.  
"The Cuckoo-Coo Clock" ..... Grand Schaefer  
"The Sandman" ..... Brahms
- 10.5. ISAAC LOSOWSKY (Solo Violin)  
"Dance of the Goblins" ..... Puccini
- 10.15. Orchestra.  
Suite, "Peer Gynt" ..... Grieg
- 10.30.—Special Announcements. Close down.  
Announcer: Herbert A. Carruthers.

**TUESDAY.**

- 3.0-3.30.—Norman Austin's "Musical Moments," relayed  
from La Scala Picture House.
- 3.30-4.30.—An Hour of Melody by the Wireless Quartette  
and D. Millar Craig (Solo Cello).
- 4.45.—TOPICS FOR WOMEN.
- 5.15.—THE CHILDREN'S CORNER.

- 6.0.—Weather Forecast for Farmers.
- 7.0.—NEWS. S.B. from London.  
FRENCH TALK. S.B. from London.
- 7.25.—ROBERT Y. HOWIE, M.A., on "Bees for Pleasure  
and Profit," and Suggestions for Beginners.  
Local News and Weather Forecast.
- Music and Humour.**  
MAURICE COLE.  
A Short Pianoforte Recital.  
Two Etudes ..... Chopin  
F. Major, Op. 10 No. 8; C Sharp Minor, Op. 25, No. 7.  
Fantaisie in F Minor ..... Chopin  
"La Cathédral Engloutie" ..... Debussy  
"London Bridge" ..... Balfour Gardiner  
"Humoresque" ..... Balfour Gardiner
- 8.20.—J. A. LOVE TINDALL on "The Humorous Side of  
Things."
- 8.32. "ME AND MY DIARY."  
A One-Act Play  
by  
Gertrude Jennings.  
Produced by  
GEORGE ROSS.  
and  
"55C'S" REPERTORY COMPANY.  
9.10-9.20.—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: Herbert A. Carruthers.

**WEDNESDAY.**

- 3.30-4.30.—An Hour of Melody by the Wireless Quartette  
and Catherine Paterson (Contralto).
- 4.45.—TOPICS FOR WOMEN.
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.45.—F. H. Bisset on "Scottish Folk Songs."
- 7.0.—NEWS. S.B. from London.  
ARCHIBALD HADDON. S.B. from London.  
Local News and Weather Forecast.
- THE STATION ORCHESTRA.**  
**Bach Night.**  
Conducted by HERBERT A. CARRUTHERS.  
7.35.—A. M. HENDERSON (Organist to the University of  
Glasgow) on "Bach."  
7.47. Orchestra.  
Overture in D.
- 7.50. WESTBOURNE CHURCH CHOIR.  
Conducted by A. M. HENDERSON.  
"How Brightly Beams the Morning Star."  
(Violin Obligato by ISAAC LOSOWSKY, Violinist,  
Leader of Wireless Orchestra.)
- 8.4. Orchestra.  
Aria on G String.
- 8.14. Westbourne Church Choir.  
"Lord, Hear the Voice of My Complaint" (with Violin  
Obligato).
- 8.19. ISAAC LOSOWSKY (Solo Violin).  
"Chaconne."
- 8.30. WINIFRED FISHER (Mezzo-Soprano).  
"Be Thou Contented and Rest Quiet."  
"My Heart Ever Faithful."
- 8.35. Orchestra.  
Brandenburg Concerto No. 1 for Orchestra.
- 8.55. Westbourne Church Choir.  
"Whate'er My God Ordains is Right" (with Violin  
Obligato).
- 9.0-9.15.—Interval.
- 9.15.—Lord BUXTON and H.R.H. PRINCE ARTHUR  
OF CONNAUGHT. S.B. from London.
- 10.0.—NEWS.—S.B. from London.  
Local News and Weather Forecast.
- 10.15.—Special Announcements. Close down.  
Announcer: Herbert A. Carruthers.

**THURSDAY.**

- 3.30-4.30.—An Hour of Melody by the Wireless Quartette  
and Edith Johnston (Soprano).
- 4.45.—TOPICS FOR WOMEN.
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.45.—Boy Scouts' and Girl Guides' News.
- 7.0.—NEWS. S.B. from London.  
PERCY SCHOLES. S.B. from London.  
Radio Society Talk. S.B. from London.  
Local News and Weather Forecast.  
Boys' Brigade News for Scotland.
- Request Night.**
- 7.45. THE STATION ORCHESTRA.  
Conducted by HERBERT A. CARRUTHERS.  
Overture, "Maritana" ..... Wallace
- 7.50. EDINBURGH GAELIC QUARTETTE.  
"Hail to the Chief" ..... Bishop  
"Och, Nan, Och" (Historical Lament) ..... Gaelic  
Orchestra.
- 8.0. Suite, Ballet Music from "Faust" ..... Gounod (1)
- 8.10. AMY MURDOCH (Contralto).  
"Elegie" ..... Massenet  
(Violin Obligato by ISAAC LOSOWSKY, Leader of  
Wireless Orchestra.)

- "Ye Banks and Braes" ..... Traditional  
Orchestra.
- 8.20. "Prelude" ..... Jarnesell
- 8.25. Edinburgh Gaelic Quartette.  
"Cuddle Doon" ..... arr. H. S. Robertson  
"Eriskay Love Lift" ..... arr. H. S. Robertson
- 8.36. Orchestra.  
March, "Tannhäuser" ..... Wagner
- 8.45. Amy Murdoch.  
"I'm Ower Young to Marry" ..... Kenyon Lees  
"Kate O'Shane" ..... Linley
- 8.55. Edinburgh Gaelic Quartette.  
"Mo Shull A'd Dheigh" ("I Yearn for Thee") .. Gaelic
- 9.0.—F. J. SANDEMAN on "Efficiency of Retail Sales-  
manship."
- 9.10-9.30.—Interval.
- 9.30.—NEWS. S.B. from London.  
Local News and Weather Forecast.
- 9.45. Orchestra.  
Selection, "Madame Butterfly" ..... Puccini
- 10.0.—THE SAVOY BANDS. S.B. from London.  
12.0.—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 Herbert A. Carruthers (Solo Pianoforte).
- 4.45.—TOPICS FOR WOMEN.
- 5.15.—THE CHILDREN'S CORNER: Pierette A. Geisel,  
"55C's" French Aunt.
- 6.0.—Weather Forecast for Farmers.
- 6.15.—G. A. ATKINSON. S.B. from London.
- 7.0.—NEWS. S.B. from London.  
Local News and Weather Forecast.
- 7.15.—Speeches S.B. from Plymouth on the occasion of  
the Opening of the B.B.C.'s Plymouth Relay Station.
- 7.30.—J. H. KIRKWOOD on "Asbestos Roofing."
- Chamber Music.**
- 7.40.—JOAN SINGLETON (Piano).  
D. MILLER CRAIG (Violoncello).  
Sonata in G Minor ..... Beethoven
- 7.55. KENNETH ELLIS (Bass).  
"Self Banished" ..... Dr. Blow (1)  
"The Last Leaf" ..... S. Hamer  
"Break, Break, Break" ..... E. Martin
- 8.7. Joan Singleton and D. Millar Craig.  
Sonata in G Minor (Continued) ..... Beethoven
- 8.22. LIGHT ORCHESTRA.  
Overture, "William Tell" ..... Rossini  
"Slavonic Rhapsody" ..... Friedmann  
Entr'acte, "Melody in F" ..... Rubinstein  
Selection, "La Gran Via" ..... Valverde
- 9.0.—Sir THOMAS PAXTON, Bart., LL.D., on "The Work  
of the League of Nations."
- 9.10-9.30.—Interval.
- 9.30.—NEWS. S.B. from London.  
Local News and Weather Forecast.
- 9.45. Kenneth Ellis.  
Three Salt Water Ballads (Words by J. Massfield)  
F. Keel (1)  
(1) "Port of Many Ships"; (2) "Trade Winds";  
(3) "Mother Carey" (as told me by the Bo'sun).
- 9.57. Orchestra.  
Entr'acte, "Parade of the Tin Soldiers" ..... Jessel  
Suite, "Woodland Pictures" ..... Fleischer  
(1) "In the Hayfields"; (2) "An Old World Garden";  
(3) "The Bean Feast."  
Concert Valse, "Les Patineurs" ..... Waldteufel
- 10.30.—Special Announcements. Close down.  
Announcer: Herbert A. Carruthers.

**SATURDAY.**

- 3.30-4.30.—An Hour of Melody by the Wireless Quartette  
and Josephine MacPherson (Mezzo-Soprano).
- 4.45.—TOPICS FOR WOMEN.
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 7.0.—NEWS.—S.B. from London.  
Local News and Weather Forecast.
- 7.15.—ALEXANDER S. MALCOLM on "How to Buy a  
New Motor Car."
- Dance Night.**
- 7.40. THE STATION ORCHESTRA.  
Conducted by HERBERT A. CARRUTHERS.  
Vocal Numbers by DANIEL SEYMOUR (Tenor).  
Fox-trot, "Haman"; Valse, "Dream Voyage" (8);  
One-step, "The Dervish" (8); Fox-trot, "Touareg";  
Lancers, "Midnight"; Valse, "Southern Love";  
One-step, "I Love Her, and She Loves Me"; Fox-trot;  
"I Found a Four-Leaf Clover"; Valse, "Molly  
Kennedy"; Blues, "Horse Shoe"; Fox-trot, "My  
Time is Your Time"; Eightsome Reel, "55C's Special."
- 9.0-9.30.—Interval.
- 9.30.—NEWS.—S.B. from London.  
Local News and Weather Forecast.
- 9.45. Orchestra.  
Quadrilles, "Reel Time"; Valse, "Wine, Women and  
Song"; Tango, "Les Novkos"; Blues, "Blue  
Danube Blues"; Valse, "Three o'Clock in the Morn-  
ing"; Fox-trot, "You 'Op It."
- 10.30.—Special Announcements. Close down.  
Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 484.

# THE CHILDREN'S CORNER. CONDUCTED BY UNCLE CARACTACUS

## New Ways of Blowing Bubbles.

**HULLO, children!**

A little while ago the Bournemouth Station held a competition on "My Favourite Book, and Why." Lots and lots of people went in for it, and the winner in the class for those under seventeen was Miss S. Brewer, Lindum House, Churchill Road, Gloucester. Her entry was so good that I am printing it here:—

My favourite book! What geni these wireless wizards are! Did they know that I've just read the most glorious book and am simply bubbling over with enthusiasm, and dying to tell someone all about it? And it is so difficult to find sympathetic listeners when your favourite is "Heirs Apparent." No! Not because they're not interested. Oh, no! Simply because they're too absorbed in it themselves to listen to your juvenile jubilation!

### A Thrilling Story.

I adore that book for all the reasons that a book-lover musters to justify his mania. It is a thrilling story of modern youth, told in the vivid style essential to its theme, and free from those iniquitous interpolations of the author known as "personal comment."

I am sure it will be of more immediate benefit to England than any classic. It is so easy to read that it will be read by hundreds to whom "Dickens" is but a name, and a forbidding one at that!

So closely are we in sympathy with the characters that we are drawn imperceptibly into the vital problems of modern life forming the heart of this absorbing book. The greater freedom gained by the youth of to-day, with its attendant difficulties and temptations, is cleverly depicted and set against the old regime, until we almost agree that "the young idea is only the old in a different kind of slang."

To those who have seen, "Heirs Apparent" brings new questions; in those who have not, it must awaken thought—and thought guided by such a freshly written book is surely invaluable.

To turn to the more personal side, the characters are magnificently true to life, especially, I consider, in the case of Audrey Nye, "the modern type, frank, healthy, commonsensed," and also, unfortunately, Major Ifield, gallant but utterly selfish old soldier.

Finally, the story ends happily—and I think unhappy endings should be prohibited by law, for their gloom destroys that mental glow which is Gibbs' triumph.

After all,

A merry heart goes all the day,

Your sad tires in a mile-a."

You agree, Heirs Apparent?

Here's a talk which you may have heard broadcast a little while ago.

### A TALK ABOUT BUBBLES.

By ERNEST WALTHAM.

Children, have you ever longed to blow bubbles which will last enough time for you really to enjoy them before they burst? When you blow them into the air from a pipe they soon break, do they not?

Why not try blowing them on to wires for a change?

I will tell you of a pretty experiment which

I have just made for myself. I call it a bubble chute, or aerial railway. Most of you have seen a water-chute at an exhibition, where little boats run down an incline on two rails, and bounce about in a pond at the foot. Well, you can do this with bubbles if you make a little railway of two thin wires, and stretch them tightly, a little distance from the floor at the highest point, and only a few inches from the floor at the lowest point. They should be fastened to a piece of furniture at a distance apart of one inch and a quarter; they must be kept parallel and tight all the way down to the floor, where you bind them over the edge of a box, or something of the kind, so that the bubble can slide easily off the rails on to the floor. On the floor you make a "pond" to

such railways might be made, both meeting at the "pond," and then the fun would start when the "pond" tries to fill up with bubbles from the accumulated efforts of several blowers.

By the way, I thought that 2LO were spoiling my bubbles when I first started my bubble chute, as they happened to be broadcasting a concert at the time. Every bubble I tried to make on the wires broke at once.

My wire frame looks just like a miniature aerial, and I thought that it was being affected by the wireless waves, so I connected it with the earth terminal of my set, but, still the bubbles broke! I then discovered what the trouble really was, I had forgotten to wet the wires with the soap solution first. Do not forget to do that, it is most important. Keep the wires well wetted.



UNCLE JEFF AND HIS DOG "GEORGE."

The other night quite a lot of dogs broadcast their barks from London Station. In this photograph Uncle Jeff is seen rehearsing his pet terrier before the microphone.

receive them, not of water, but just a piece of woollen cloth, bunched up all round to form a "hollow pond."

To give you an idea of the best angle to make your railway, I have made one for a table. My two upright supports for the wires are five feet apart.

The highest end is two feet high, and the lowest end is only ten inches high. Draw a straight line from the highest to the lowest to see the angle of fall. When you have made it, stand well above the highest end, on a chair if necessary, and blow a bubble on top of the two wires, and it will run slowly down the chute and fall into the "pond." Blow another quickly to follow it, and this will fall so near to the first one, if your "pond" is not too big, that it will press on to it, and, if you are lucky at the first shot, the two will jump into one bubble, with a jelly-like spring, making one large bubble.

### A First-Class Game.

Now, instead of letting them fall into the "pond," you can place a piece of woollen cloth on the wires, to form a buffer stop, and, when the two bubbles spring into one, the big bubble will jump up a little way into the air, and land on the wires again, without falling off.

There is such a variety of amusement to be had from this simple experiment, that it is quite worth while trying it. For instance, two

### The Professor's Experiment.

Talking about electricity, I had good reason to suppose that the wireless was affecting the bubbles, because I well remember seeing a professor place two bubbles side by side, each one hanging from a wire ring, and when he brought them close together, so that they just touched each other, he made them join into one, by pulling a stick of sealing-wax from under a piece of warm, dry flannel, although he was at the other end of the room. I believe the wires were carefully insulated from each other. You are all electricians nowadays, so you know what "insulating" means.

The wire ring dodge for holding a bubble is quite a good idea. Make a hole in the air, and twist a piece of wire round it! Better still, wind a thin wire round the base of a tumbler, and twist the end round the wire, and you have a serviceable ring, leaving a length for a handle, so that it will rest in the mouth of an empty bottle for support.

Next, dip your ring into a saucer of soap solution, and pull it out sideways, and you will find that there is a film of soap in it. Examine the film under a good light, and watch the colours forming on it.

### One Inside the Other.

There is an apparatus to be bought for that purpose, but it is rather expensive. Now replace the ring, with its handle in the mouth of the bottle, and blow a bubble through the top of the ring on to its lower side, with a glass tube.

The tube must be well wetted with the solution, all over.

We will now suppose that you have a bubble hanging on the ring, remove the tube, dip it again in the solution, and you will be able to pierce the film as before and blow another bubble inside the first one.

In order to blow bubbles successfully, especially the sort which I have just described, it is necessary to have a good strong soap solution.

Try with a good brown or yellow soap, scrape fine shavings off it, enough to fill an egg-cup.

Turn this into a breakfast cup of cold water, and add about an egg-cup full of the best glycerine you can buy. If you allow it to stand long enough you ought to have a good solution.

On my office desk I've got a whole collection of "Sabo's"—who will send me another to add to my family?

CABACTACUS.

(Continued on the facing page.)

# The Children's Corner.

(Continued from the facing page.)

## SABO IN A BALLOON.

By E. W. Lewis.

ON November the Fifth Isobel had a party, and in the evening, as soon as ever it was dark, there were fireworks.

Isobel thought that Sabo would like to see the fun, and she took him out into the garden. But he was so terrified by the loud banging of the maroons and the sputtering of the Catherine wheels and the roar of the rockets, that he hid himself inside a large paper balloon which was waiting against the wall.

Everybody was so interested in the fireworks that no one noticed that Sabo had gone, or where he had gone to, and he made himself warm and cosy inside the tissue paper.

When the last rocket had been let off, two boys came running for the balloon. Sabo felt himself being lifted off the ground, and was in two minds whether he should call out or drop through the bottom on to the lawn. Then he thought that Isobel might scold him for hiding there, and so he clung as tightly as he could on to the framework inside.

The next moment there was a smell of burning. The air round about him became all at once very warm, and before he could make out what was happening, the balloon was off!

As it took the air, swaying gently like a bell, Sabo could hear the children clapping their hands and shouting with delight.

They watched it as it rose higher and higher, looking now like a huge yellow pear, and drifted further and further away. Now it was so far off that it looked quite tiny, and the light in it was so faint that, right away in the distance, it hung in the sky for a moment like a dull star, and then passed out of sight.

"I wonder where it will drop," said one of the boys, whose name was Billy.

"Over the hills and far away!" cried Isobel, laughing; "let's go inside and warm ourselves by the fire."

Billy stood looking at the place where the balloon had disappeared, and then at the rising moon. "I wouldn't mind going off in a balloon," he said to himself.

Sabo did not mind much either. He was not



The next moment a monkey began tearing the balloon to pieces.

the least bit afraid. His first thought was that he was leaving Velvet, and he wished he had had a chance of saying good-bye to her; she would be worried when she did not find him in his usual place. But there was no help for it now; he was off on a journey, and it was really most exciting.

The cotton wool had burned itself out, and had fallen like a crumpled black leaf somewhere to the earth, and no doubt the balloon would have begun also to fall, as the air inside it grew cooler, had not some young Breezes, who were playing games together about the tree-tops under the moon, caught sight of it. They began to blow it, as you blow a feather or some thistle-down, and chased it through the sky.

"Let us blow it back home with us," said one of them; and, just as a long walk seems shorter if you have something to play with as you go along, the Breezes blew the balloon before them on their way back home.

By this time Sabo had made himself as comfortable as he could; and, except that he felt a little cold, he was enjoying himself.

Sabo must have slept, rocked in that funny cradle, for when he opened his eyes the dawn had come. The sky all about him was full of soft, rosy light; and then, over the rim of the earth, the blazing forehead of the sun appeared. It was day.

The Breezes scurried off, like children who fear to be caught playing truant; and down through the still air the balloon began to fall.

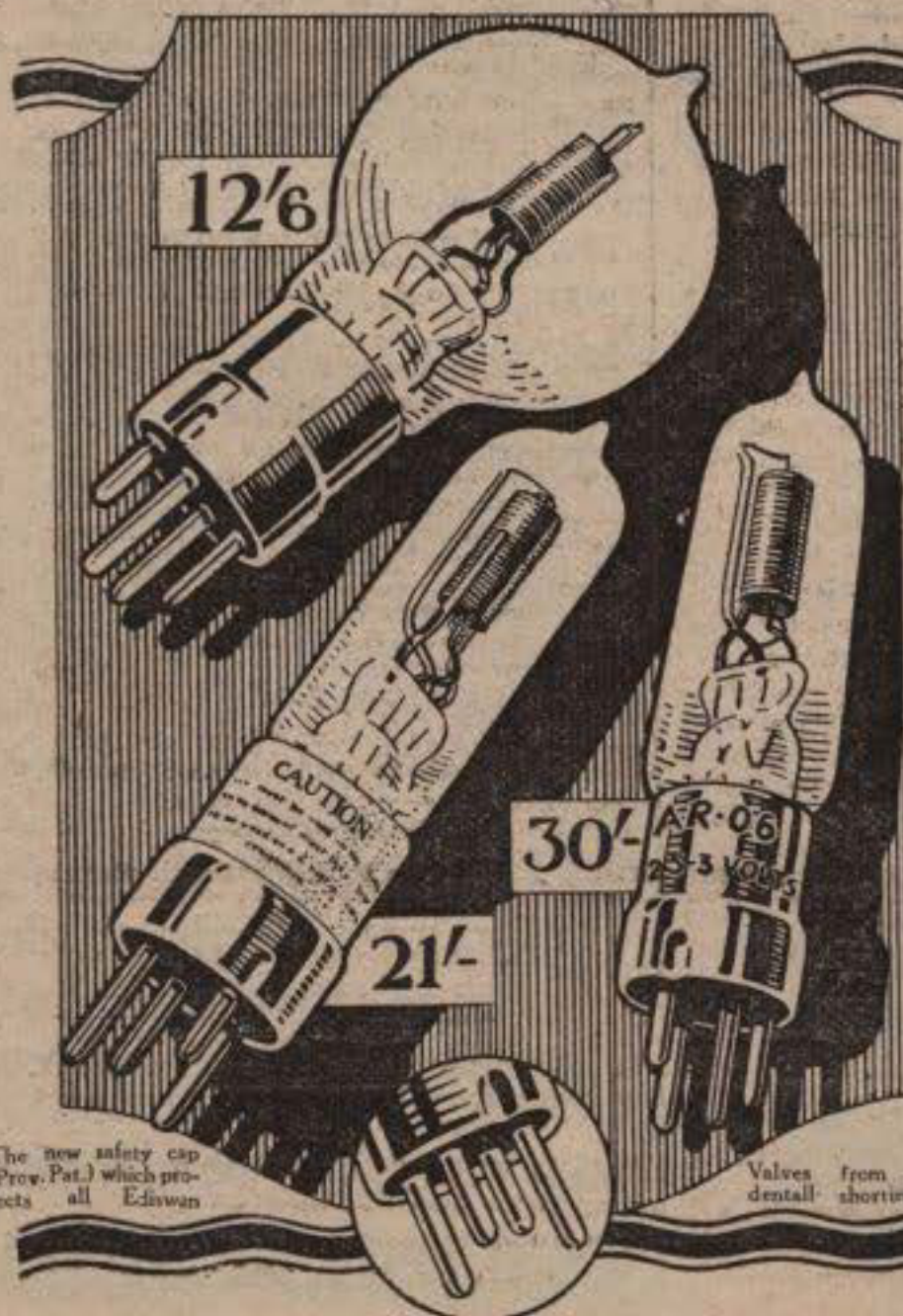
Sabo could see blue water, yellow sands, and leafy trees beneath him. They came nearer to him. They seemed to rise to meet him. And soon the balloon dropped gently upon the shore, bounced once or twice, and then lay over on its side.

Sabo crept out, looked round about him, and stretched himself.

The next moment, to his surprise, a young monkey came hopping out from the trees above the beach, and, tearing the balloon to pieces, began to stuff his cheeks with tissue paper.

Sabo watched him. "Well," he said to himself. "I've got here; but however I will get back again, goodness knows!"

Another "Sabo" Story Next Week.



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Boosey & Co.)
- 3352 (In a Tent, Fox Trot.  
Dreamy Melody, Waltz (SAVOY HAVANA BAND).)
- 3374 (When It's Night Time in Italy, It's Wednesday Over Here.  
Fox Trot.  
I Love You, Fox Trot.)
- 3376 (I Love You (Little Jessie James), Fox Trot.  
Linger a While, Fox Trot (SAVOY HAVANA BAND).)

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## Wireless Programme. Sheffield.

Week beginning March 23rd, 1924.

### SUNDAY, March 23rd.

3.0-5.30 and 8.30-10.15.—Programmes S.B. from Birmingham.

### MONDAY, March 24th, to THURSDAY, March 27th.

3.30-4.30.—Programme relayed by Wireless. S.B. from Manchester. (Thursday, S.B. from Birmingham).  
6.0-6.45.—SHEFFIELD'S OWN KIDDIES' CORNER.  
7.0 and onwards.—Programme S.B. from Birmingham.

### FRIDAY, March 28th.

3.30-4.30.—Programme relayed by Wireless. S.B. from Manchester.  
6.0-6.45.—Sheffield's Own Kiddies' Corner.  
6.45-7.30.—Programme S.B. from Birmingham.  
7.30.

#### Grand Opera Night.

SHEFFIELD GRAND OPERA SOCIETY.  
Under the Direction of J. FREDERIC STATON,  
Mus.Doc., F.R.C.O., L.R.A.M.

#### "TANNHAUSER" (Wagner).

Chorus, "Hail, Bright Abode"  
Solo, "Elizabeth's Prayer."  
Ethel Cawley, L.R.A.M.  
Solo, "O Star of Eve."  
George Biggin, L.R.A.M., A.R.C.M.  
"CAVALLERIA RUSTICANA" (Mascagni).  
Scena and Prayer, Easter Hymn.  
Theresa Elshaw.  
The Drinking Song.  
Scena Chorus, "Brides."  
R. Goodacre, L.R.A.M.; Eva Farrar; H. Jolley,  
L.R.A.M.

#### "FAGLIACCI" (Leoncavallo).

Chorus, "Ding Dong."  
Song, "On With the Motley."  
(Canio, C. Wostenholme.)  
"LOHENGRIN" (Wagner).  
Scene 2, Act I.  
(Ethel Cawley and George Biggin.)  
Solo, Quintette and Chorus.  
(E. Cawley, E. Prescott, H. Jolley, F. Brindley, George  
Biggin.)  
Chorus, "The Bridal Chorus."  
"CARMEN" (Bizet).  
Song and Chorus, "Habanera" (Rispah Goodacre,  
L.R.A.M.).  
Song, "The Toreador" (Frederick Brindley).  
Song, "Flower Song" (H. Jolley).  
Trio, "The Card Trio" (Rispah Goodacre, Carrie Bralley,  
F. Brindley).

#### "AIDA" (Verdi).

Duet, Act II, (Aida, Mabel Norton).  
(Amneris, E. Prescott, L.R.A.M.)  
Chorus, "Glory to Isis."  
Scena, Chorus and Duet—Act III. ("Aida," Mabel Norton).  
(Amanasso, Frederick Brindley.)  
Finale to Act IV. (Aida, Amneris and Radames—H. Jolley,  
L.R.A.M.).  
"FAUST" (Gounod).  
Act II.: Chorus and Scene, La Kermesse.  
Recitative, Cavatina, and Song "Call of Gold."  
Act III.: Song, "Flower Song."  
Song, "Jewel Song."  
Quartet, "Lean on My Arm."  
Chorus, "Soldiers' Chorus."  
Marguerita, Theresa Elshaw; Faust, H. Jolley; Valen-  
tine, George Biggin; Mephistopheles, J. P. Davison,  
A.R.C.M.; Siebel, Ethel Prescott, L.R.A.M.; Matha,  
F. Brindley.

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

### SATURDAY, March 29th.

3.30-4.30.—Programme relayed by Wireless. S.B. from Manchester.  
6.0-6.45.—SHEFFIELD'S OWN KIDDIES' CORNER.  
7.0 and onwards. Programme S.B. from Birmingham.  
Announcer: H. C. Head-Jenner.

## Wireless Programme. Plymouth.

### FRIDAY, March 28th.

Official Opening of the Plymouth Relay Station.

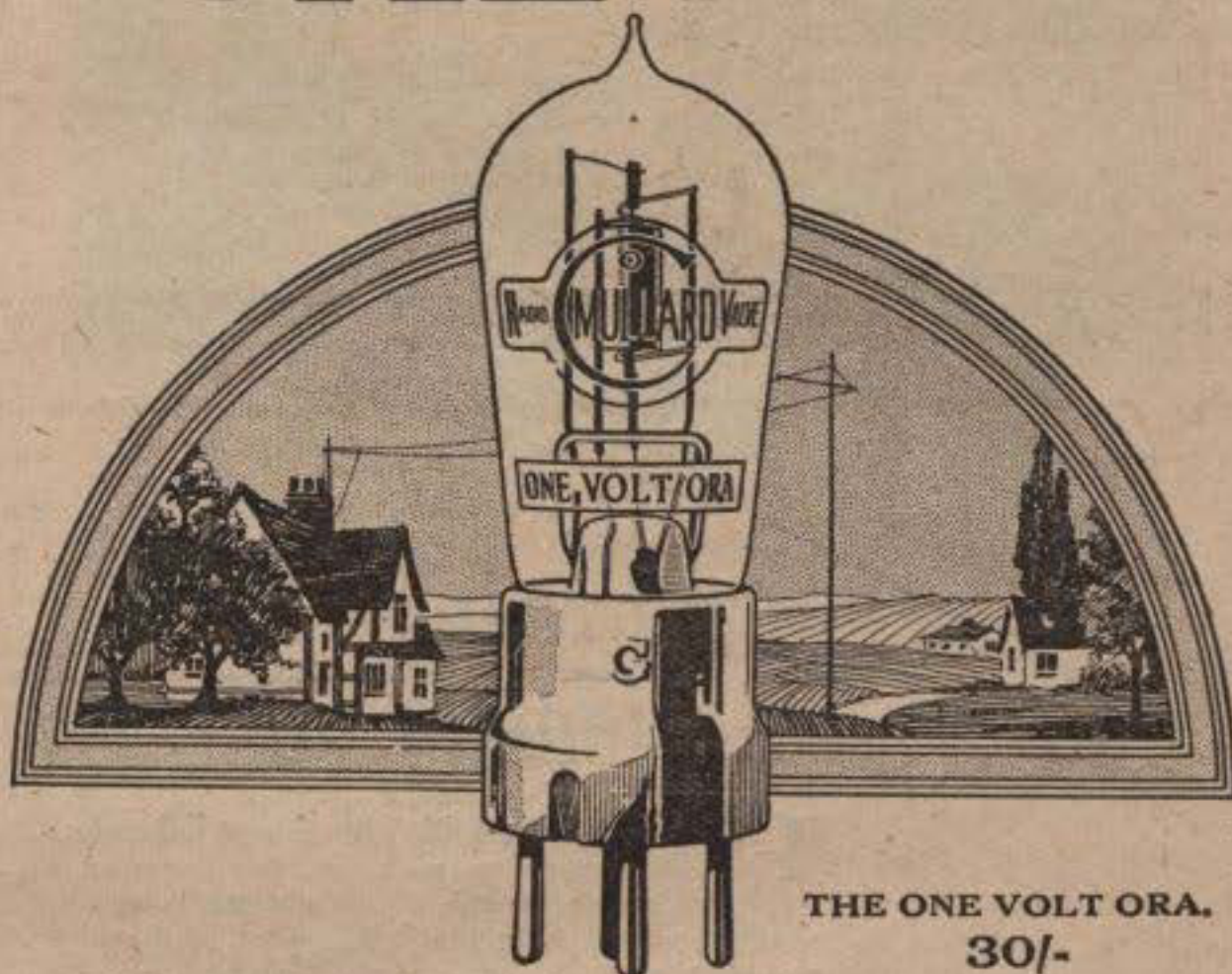
7.0.—NEWS.—S.B. from London.  
CONCERT AND SPEECHES RELAYED FROM  
THE PLYMOUTH GUILDHALL.  
7.15.—Mr. J. C. W. REITH, Managing Director of the  
B.B.C. Introducing the Mayor. S.B. to all Stations.  
The MAYOR OF PLYMOUTH. S.B. to all Stations.  
9.20.—NEWS. S.B. from London.

### SATURDAY, March 29th.

8.30-11.0.—Programmes S.B. from London.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 484.

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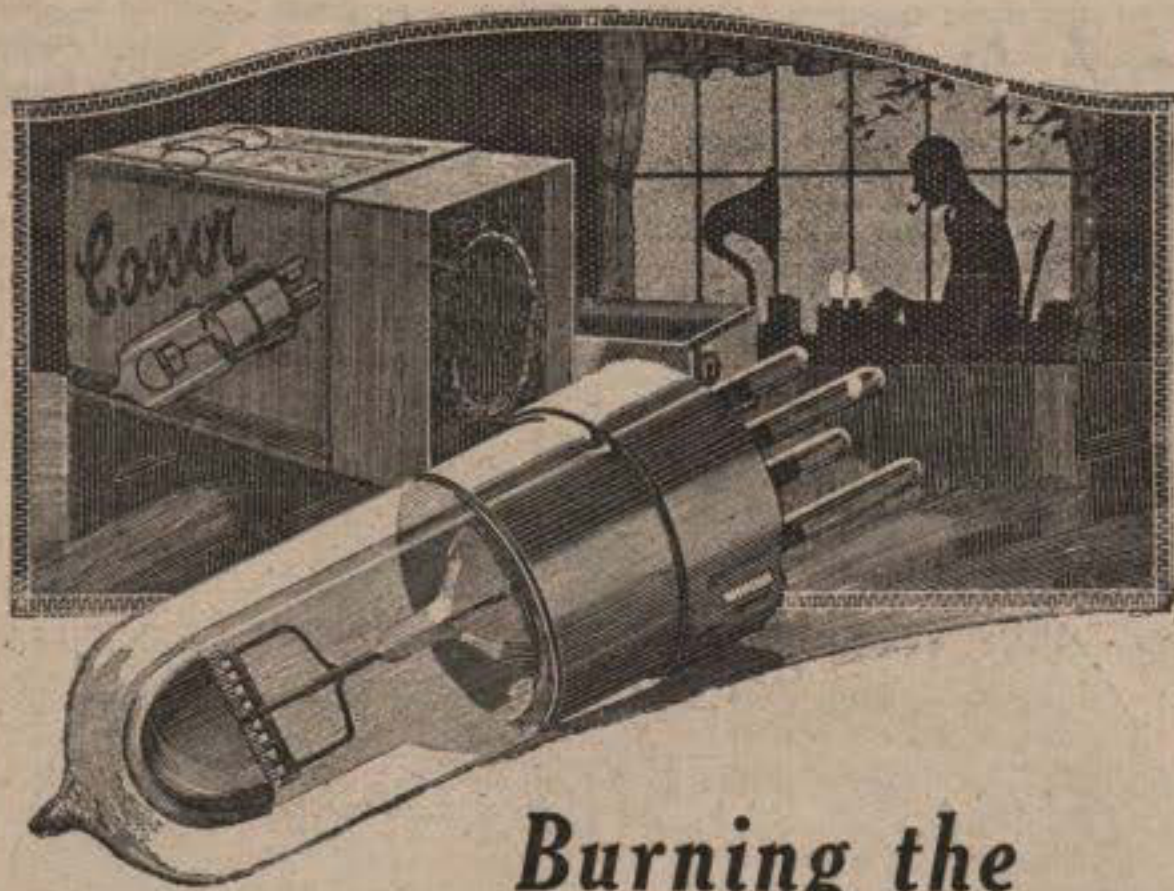
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# Cossor

Gilbert Ad.—624.

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# Letters from Listeners.

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

### Ships Not Always to Blame.

DEAR SIR,—It is the custom for broadcast listeners to assume that all Morse interference is spark interference from ships, which, of course, is by no means the case. Here, when listening to the Birmingham Station, one hears, quite loudly, a harmonic of Leafield, whose wave-length is 8,750 metres.

Recently, in the interval just prior to the reading of the Birmingham local news, I heard HZE (Shanghai) called by LY (Bordeaux). This, of course, is on 475 metres, whereas Bordeaux's wave-length is approximately 19,000, so that this was the fortieth harmonic of a station (Bordeaux) nearly 550 miles away.

Coventry,

### To Fight Oscillation.

DEAR SIR,—In the interest of all listeners it is most desirable that every effort should be made to put an end to the oscillatory interference which is bringing Acton and Chiswick into unenviable notoriety. The object of our Association is to bring together all persons interested in Radio research and, by so doing, to establish a feeling of mutual regard for the interests of others, so that membership shall carry with it the obligation not to interfere with the full enjoyment of broadcasting by the listening fraternity.

I should like to explain that this Association, which meets every Tuesday evening at 8 o'clock at the Acton and Chiswick Polytechnic, Bedford Park, will gladly welcome as a visitor anyone interested in wireless work, and will be happy to receive applications from anyone desirous of joining us. There are many ad-

vantages to be derived from such membership in return for a very small annual subscription, not the least of which will be to ensure the renewal of experimenters' licences, if, as I hear it rumoured, the Postmaster-General is being pressed to scrutinize very closely the claims of present licensees when their renewal dates arrive.

The fact that every member is pledged to conform strictly to the official regulations is in itself a guarantee which appeals forcibly to the Post Office authorities.

This Association is, and, it is hoped, will remain, the only society for this district affiliated to the Radio Society of Great Britain.

Yours, etc.,

HORACE W. COTTON,

Hon. Secretary West London Wireless and Experimental Association, Acton and Chiswick Polytechnic, Bath Road, Chiswick.

### Wireless in the Scilly Isles.

DEAR SIR,—Mr. Reith's article in *The Radio Times* on wireless in remote places—particularly the Hebrides—is of particular interest to me after having spent some years in a similar spot.

During the war, I happened to be stationed in the Scilly Isles, which for isolation and (in the winter) desolation is about the worst place imaginable.

One of my friends from Tresco Island came to Town last November, and heard wireless for the first time at my place. He at once became enthusiastic and when he realized that, with a suitable set, he could receive the programmes in his desert island home, he decided to take one back. I think you will agree that the fact that on

the first night he got London, Bournemouth and Cardiff and, later, Newcastle, was pretty good for one with no experience in tuning.

Think what this means to him and the island! The weather forecast, which many of us ashore scarcely listen to, is of the utmost importance there. He asked me to send him a loud speaker last week, so by this time the islanders are probably footing it to the tune of the Savoy Havana Band!

This is certainly the most southerly set in the British Isles. Yours faithfully, A. H. Croydon.

## ABERDEEN PROGRAMME.

(Continued from page 505.)

"Buds gathered from the green spring's middle days." Word Pictures by R. E. JEFFREY. During the evening DOROTHY PUGH (Soprano) will Sing:—  
 "Now Sleeps the Crimson Petal".....Quilter (1)  
 "To Daisies".....Quilter (1)  
 "To a Violet".....Mullinson  
 "Rose Softly Blooming".....Spohr  
 "The Rose Enslaves the Nightingale" Rimsky-Korsakov  
 JOHN COOPER (Baritone) will sing:—  
 "Lilies".....Sanderson (1)  
 "Poppies for Forgetting".....Clarke  
 "Daffodils".....Barry  
 "Pansy Faces".....Pratt (8)  
 "The Lilac Tree".....Moit  
 R. E. JEFFREY will Recite:—  
 "To a Mountain Daisy".....Burns  
 "To Blossoms".....Herrick  
 "Thoughts in the Garden".....Marvell  
 "To Daffodils".....Wordsworth  
 "To the Daisy".....Wordsworth  
 MARIE SUTHERLAND (Solo Pianoforte) will Play:—  
 "Woodland Sketches".....McDonnell (4)  
 "To a Wild Rose"; "To a Water Lily"; "By a Meadow Brook."  
 THE WIRELESS ORCHESTRA will Play:—  
 Suite, "Language of Flowers".....Frederick Cowen  
 Romance, "An Old-World Garden".....Fletcher  
 9.0-9.30.—Interval.  
 9.30.—NEWS.—S.B. from London.  
 Local News and Weather Forecast.  
 10.30.—Close down.  
 Announcer: R. E. Jeffrey.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 484.

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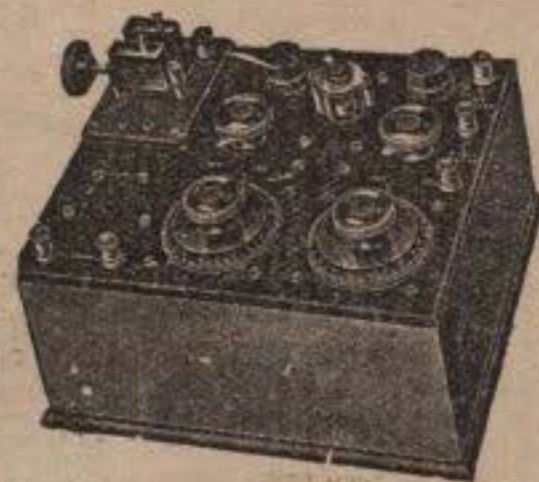
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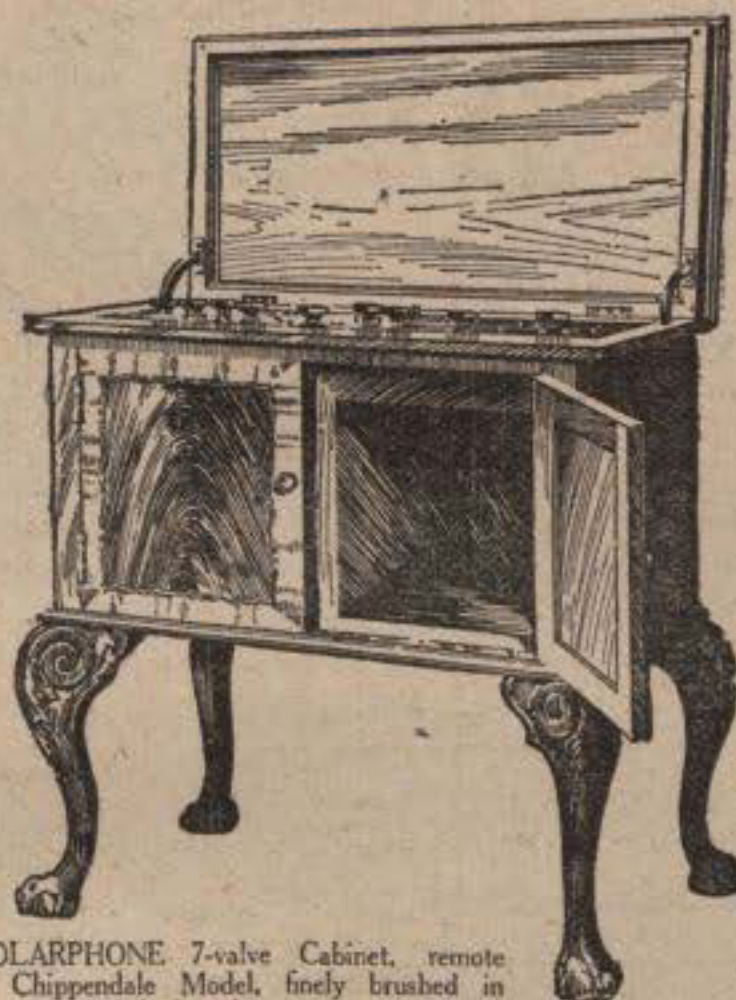
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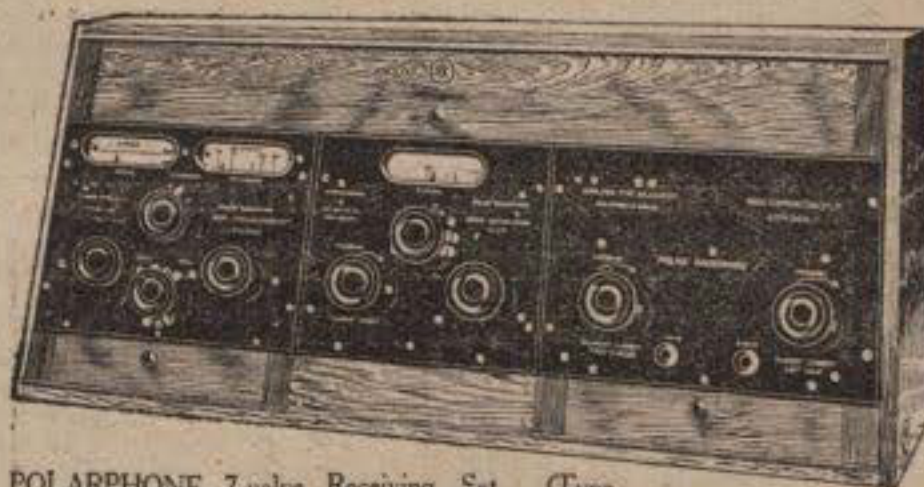
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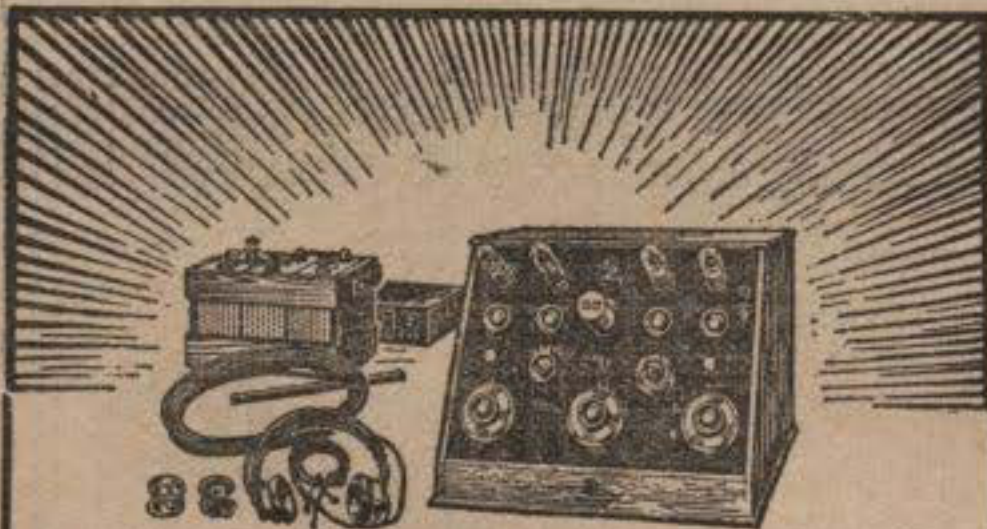
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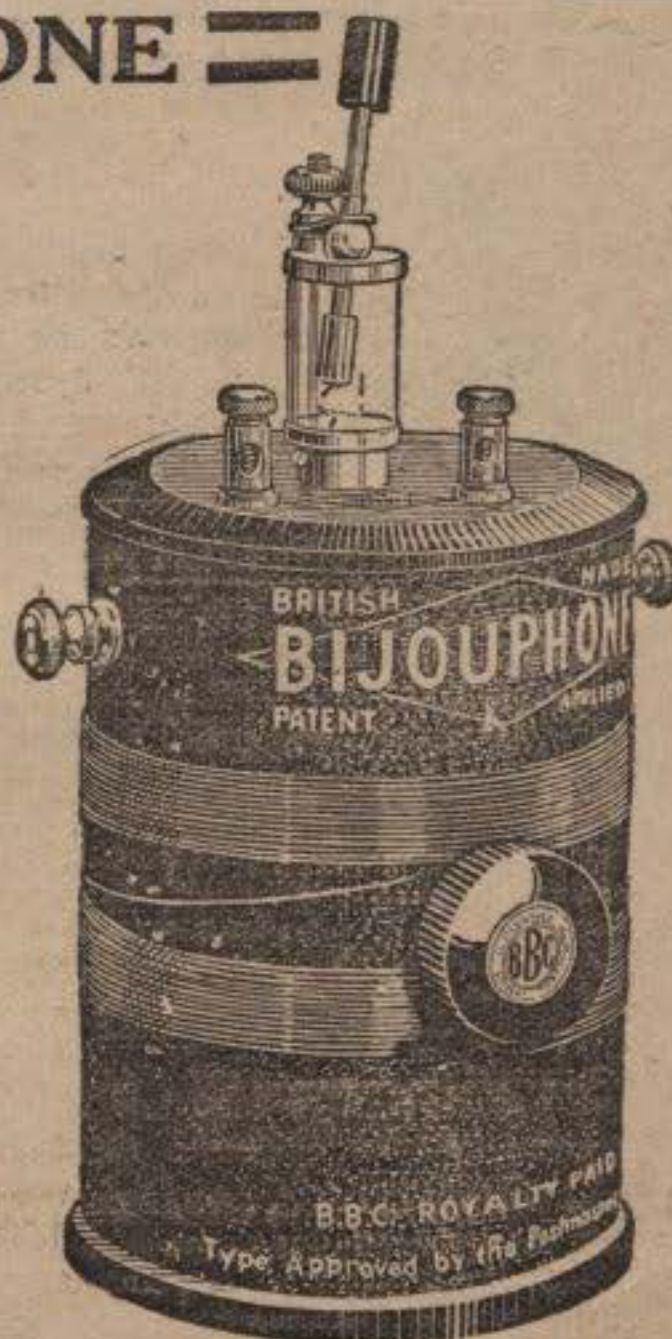
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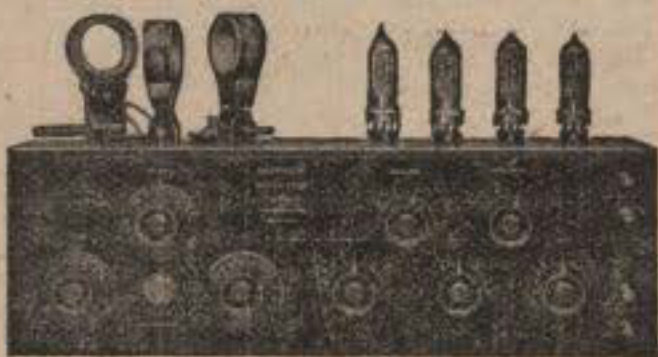
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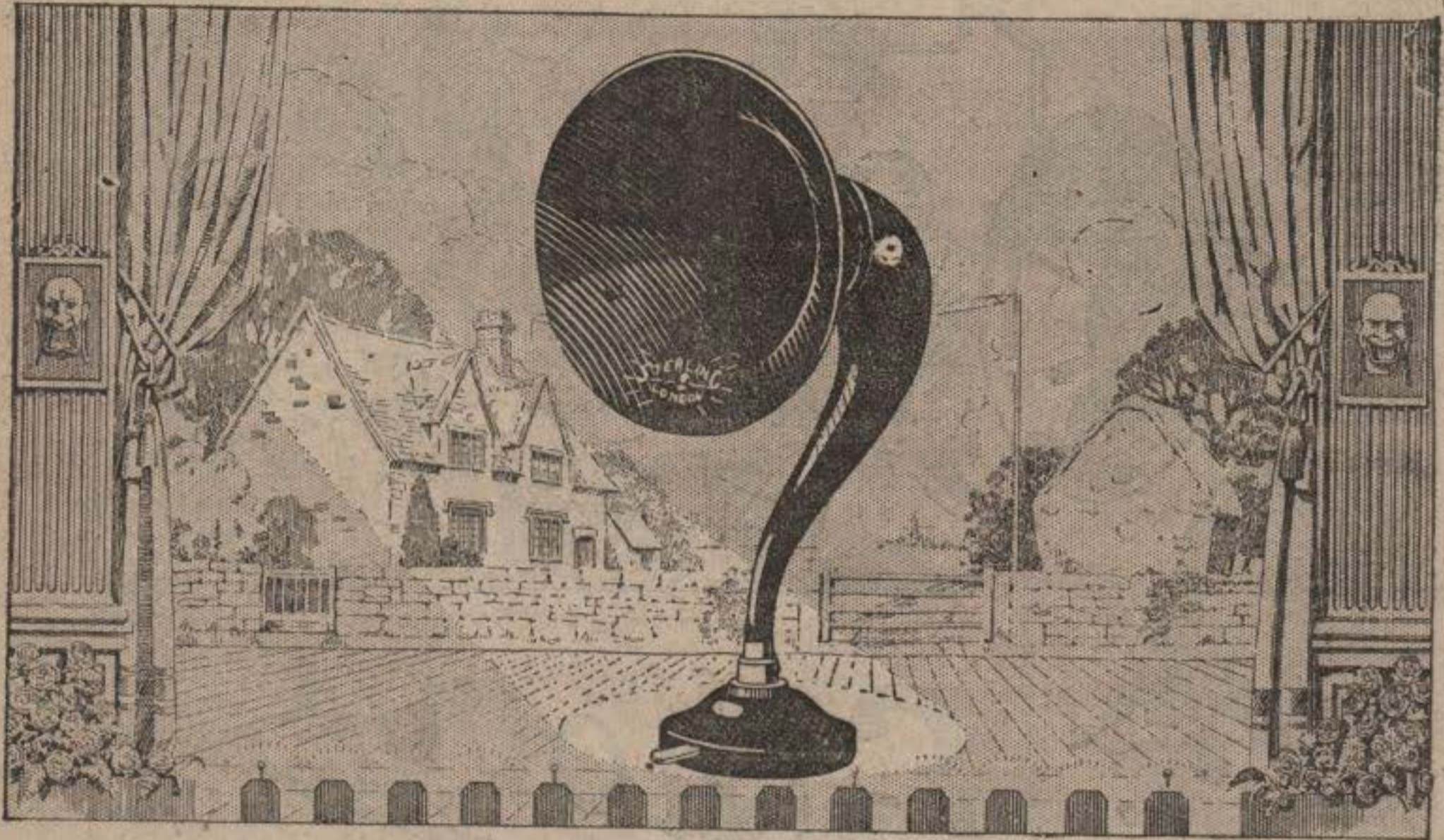
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