



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 30th.

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

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A DREAM OF THE FUTURE.
By P. P. Eckersley.

FROM SEAMAN TO NOVELIST.
Joseph Conrad and His Work.

ABERDEEN CALLING!
By Arthur R. Burrows.

OFFICIAL NEWS AND VIEWS.

THE STORY OF TOSTI'S "PARTED."

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

The Miraculous Toy.

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

SOME time ago in these columns I alluded to the possibility of an odd individual here and there persisting in the belief that the earth was flat. I was only speaking hypothetically to illustrate some point; but since then an acquaintance informs me that he actually knows a man of some education who still perseveres in asserting that it is so, and goes about seeking to convince others.

I suppose it would be useless to point out to such a one the earth's shadow in eclipses of the moon, and the disappearance of a ship's hull on the horizon before its funnel or masts. A fixed idea blinds a man to the obvious and scientific explanations of things he will not understand. Meanwhile, ships sail upside down in the Antipodes every hour, and astronomers calculate the motions of earth, sun and stars, unabashed by "flat earth" theories.

New discoveries have been, as a rule, received coldly, and often by the very people who might have been expected to be the first to welcome them. It was thus when Copernicus discovered that the earth went round the sun, and not vice versa. He paid for his discovery by being tortured on the rack by the Education Authorities of his day.

Nowadays, if we wish to discourage inventors, it is recognized that brute force is no argument, and so we have other and presumably better ways of doing it, namely, the ways of ridicule and neglect. When some people can no longer deny the existence of a newly-discovered force, they save their faces by waving it aside with a superior gesture. They call it a toy.

Some people called wireless telegraphy a toy. Some few still persist in calling broadcasting a toy. Now what is a toy? The dictionary says it is "a plaything for children," "a trifle." Well, if wireless served no other purpose than

to be a first-class plaything for children, I for one would hold that it had still a very great part to perform in moulding the life of the nation.

If some of us are to be honest, we must confess that a great interest in toys, mechanical toys, at any rate, is by no means confined to children. One recalls *Punch's* picture of the father engrossed with the working of a toy train on the carpet, what time the young and temporarily dispossessed owners stand round in helpless envy. One also hears of boys being deprived of their latest Meccano models by those old enough to build the real thing. Also, we have heard that children are not the only ones who monopolize head-phones round about 6.30 p.m.

The first pneumatic tyre was a toy. I have been told that it was invented by Mr. J. B. Dunlop, because his heart was distressed at seeing his young son being jolted about on his latest plaything, a solid-tyre cycle—for at that time, remember, the cycle was not a commercial proposition. The pneumatic tyre has remained to revolutionize road traffic, in conjunction with the internal explosion engine.

Wireless telegraphy is not regarded as a toy to-day. It has saved too many lives at sea, and too many and valuable ships and cargoes for that. The medium through which important news is borne day and night across continents and oceans, tracking the transgressor, warning of dangers, bringing relief to anxious hearts or assistance in affairs, is no toy.

And what of broadcasting, the adaptation and development of wireless telegraphy? Is this a toy? Yes, in the sense that it caters for the interests of hundreds of thousands of children at their most impressionable age. It is thus

(Continued overleaf in column 2.)

A Song the War Made Famous.

The Story of Tosti's "Parted." By A. B. Cooper.

I WAS spending an evening at the house of a famous tenor vocalist just before he went to serve with our Army in France—I suppose it would be in 1915—when he suddenly said: "Have you heard Tosti's 'Parted'?" "No," I replied. "I know Tosti's 'Good-bye,' as everybody does, but I did not know he had written a song called 'Parted.'" "Neither did I till quite recently," said my friend. "I'll sing it for you and you shall judge of its quality, and marvel how so fine a song, although written many years ago, has been until recently so little heard of."

And, there and then, he sang to me those impassioned stanzas, so marvellously matched by their musical setting:—

Dearest, our day is over,
Boded the dream divine;
You must go back to your life,
I must go back to mine.
Back to the joyless duties,
Back to the fruitless tears,
Loving and yet divided,
All through the empty years.
How can I live without you?
How can I let you go?
I that you love so well, dear,
You that I worship so!

Dearest, the night is passing,
Wane the trembling moon,
Hark! how the wind ariseth,
Morn will be here so soon.
Tell me again you love me,
Kiss me on lips and brow,
Love of my soul, I love you,
How can I leave you now?
How can I live without you?
How can I let you go?
I that you love so well, dear,
You that I worship so!

Recently, I wrote to Mr. Fred Weatherly, who is the author of the words of some fifteen hundred songs, asking him to tell me the story of this one, because so many people believed that behind it lay a real tragedy of passion and parting; and here is Mr. Weatherly's reply:—

An Old Romance.

"Tell you the story of 'Parted'? If you want to know when I wrote it, the answer is twenty-five years ago. If you want to know of whom I wrote it—ah! that would indeed be telling! But, alas! plain matter of fact, I do not know, and therefore I cannot tell. The song, it seems to me, tells its own story. Is it not obvious that the lovers are separated by fate, or circumstances, or a sense of duty? That they are passionately in love seems clear enough, and, as their story is now a quarter of a century old, it is quite certain that by this time they have realized their dream, or their folly."

"Is it not enough that this song tells the story of a situation in which thousands of men and women find themselves? Indeed, may not that last be one reason of the song's appeal? Tosti never asked me whether the song was based on fact, or inquired the names of the protagonists, and I certainly never told him. Why should I? How could I? His eyes, and the music that came spontaneously when I read him the words, told me that the song had gone to his heart, as it had come from mine, and that was joy for me, for he was a very dear friend."

Messrs. Ricordi and Co., who publish the song, tell me that the immense popularity into which it sprang quite suddenly shows no sign of abatement, and that it almost equals in sales the same composer's "Good-bye Summer!" They tell me, too, that it is equally used by men and women for all voices. "Parted" was

published first in 1903; but, except for the fact that it was a "Tosti" song, and therefore sure to be noticed, it failed to achieve any wide popularity.

The eclipse lasted nearly a dozen years, and then came the War. Anyone can see that the words of this song, although open to special interpretation, are suited to express the agony of any tragical parting, and the War was one long record of partings—how often tragical! Quite suddenly the publishers began to receive tremendous orders for copies, chiefly from Australia, where it had been much sung, and since then its fame has gone all over the world.

A Favourite of Royalty.

Signor Tosti was a great favourite of Queen Victoria and was frequently commanded to sing and play to Her Majesty, and her son, King Edward VII., bestowed upon him the K.C.V.O., although he was but a naturalized Englishman.

Tosti was born at Ortona di Mare, in the Abruzzi, in 1846, commencing his musical studies at the Conservatoire at Naples. He gained the first prize for violin playing and became entitled to a free scholarship. He next studied singing and harmony and began to compose songs, the earliest of which were "Non m'ama più" and "Lamento d'amore." These were refused by three Italian publishers, but eventually became Tosti's most popular works in Italy.

It was in 1875 that Tosti came to London, and almost immediately caught the public taste with his song, "For Ever and For Ever."

Lyrics For Listeners.

Why Poetry Should be Broadcast.

AT first sight, it may appear paradoxical to place man's latest invention side by side with his oldest literary form and claim for them a close relationship. Nevertheless, on consideration, it will be evident that broadcasting and epic poetry have a closer affinity than the dates of their origin would suggest.

Let us look for a moment at the manner in which the broadcasting of literary work is conducted at present. At the "transmitter" end of the process are voices, while at the other end the "receiver" speaks only to the ears. In fact, everything depends upon sound, as in music. Scenery is entirely absent and can have no effect on the mind of the audience, except in so far as it is "described" by the voice of the speaker.

Where Drama Fails.

What does this mean in terms of literature? It means that lyric and epic poetry have a decided advantage over dramatic works when they are conveyed by wireless. Dramatic work, especially modern work, which is close approximation to "reality," demands precise location and "scenery." Every gesture of the actor is important in a good modern play, for rhetoric is strictly excluded, and the epic and lyrical strains of the Elizabethan playwrights, so largely employed to compensate for the scant array of scenic effects, are disallowed.

Hence, a "play" in this sense is shorn of half its effectiveness when transmitted by wireless.

What, then, is to be done? For the present, the best course would appear to be the turning of our attention to the great epics. Here we find dramatic events carried out on a tremendous scale and, what is more important from the

The Miraculous Toy.

(Continued from the previous page.)

fraught with untold possibilities for good or evil. But does it rest even at that? Autolycus is copied by the crowd; is not this "trifle" sagely snapped up by many millions daily?

It brings music and literature and the touch of human life into the drab existence of countless men and women, isolated by distances, or handicapped by age or infirmity. Its scope is continually being enlarged, its interests increased. And even into the homes most favoured by circumstances it brings its supplementary quota of additional interests and delights. A journey through the country and a study of the class of houses with aerials shows that broadcasting carries its benefits everywhere, and not only to those who lack opportunity or means of securing entertainment or enlightenment through other channels.

It is so simple that a child can understand it and handle it, yet its influences are so complicated that it is giving the experts on these matters furiously to think, on problems both national and international.

Education Authorities to-day are unlike those of the days of Copernicus. In many different parts of the country they are showing the greatest interest in the use of broadcasting in schools. The eminent authorities, musical and otherwise, with whom we are now arranging short talks for reception in schools in particular, and for the usual periods in the evening programmes, do not by any means look on wireless as a toy.

broadcasting point of view, skilfully interwoven with poetic descriptions and the whole presented in well-chosen language fitted to suggest to the mind the scenes and actions portrayed.

Thus, while the legitimate stage has gradually eliminated poetic diction from its atmosphere, the "wireless theatre" must turn in the opposite direction and use every verbal device ever invented to convey imaginative conceptions to its audience. Words, and words alone, must do the work; though, of course, suggestive music may be employed to corroborate the effect. The important thing is that everything must be done by means of sounds and the more precise and suggestive those sounds are, the better.

Basis of Future Success.

Thus, we are brought to the conclusion that the technique of poetry, and especially of epic poetry, will form the basis of future success in oral "broadcasting" so far as literary work of an imaginative nature is concerned. Work originally intended for the stage—for the eyes as well as for the ears—must always be imperfectly rendered by the new instrument so long as it transmits sound without light.

There remain by way of compensation, however, the freer movements in time and space such as are not enjoyed to anything like the same extent by the "legitimate" drama. A thousand years may be treated by a competent author without disturbing the illusion, while he may traverse vast sweeps of earth, as does Milton, without straining the listener's sense of unity.

What, therefore, are wanted are short "epics" in which scene, character, and action are skilfully introduced and described in the most suitable words possible.

R. H. BATES.

Radio at Sea.

How Wireless Aids the Navigator.

PRIOR to the advent of wireless, the mariner relied principally upon the compass, sextant, chronometer, patent log, and the lead, or upon bearings from a visible point of land to determine his position.

With the exception of time signals (used to check the time-rate of the chronometers), weather reports and storm warnings, wireless was of little use to the navigator until wireless direction finding came into use. However, these exceptions were, it must be admitted, of considerable importance, especially the former, for the chronometers are used to determine the ship's longitude. If they are not correct, or their error not determinable, the ship is likely to come to serious harm. A brief explanation will easily make this apparent.

Finding the Longitude.

The longitude is found by comparing the apparent time of the ship, determined by the sun, with the time of the meridian of Greenwich, given by the chronometers. There is a definite relation between longitude and time; for instance, if a ship proceeds due east from the meridian of Greenwich till she is fifteen degrees east, the apparent time of the ship will be found to have advanced one hour. It is obvious, therefore, that if a ship can determine her apparent time, the navigator can, by comparing it with his chronometers (providing they be correct), determine the exact longitude.

Unfortunately, a chronometer is very sensitive to vibration or sudden changes in temperature—these undesirable conditions are met with perhaps more often in a ship than elsewhere; vibration is inevitable, and a change in the temperature of twenty-four degrees in forty-eight hours is not uncommon when coming from the tropics to colder regions.

Old Methods Superseded.

If the error is but one second, it is sufficient to put the ship a quarter of a mile east or west of her proper course. If a wireless time signal is frequently available, any error in the chronometer rate will be noticed before it has attained serious proportions. The value of the time signal is enhanced, too, by the fact that it is obtained at a time when the vessel is at sea and the chronometers most liable to error. Other methods have been in use for years—such as a time ball, or the chronometers were taken ashore and kept under observation by an expert—but they were generally only operative when the ship was in port. These methods are not to be compared with wireless time signals, which have now become universal.

Reliable Tests.

Direction finding is of much more value to the navigator, and is becoming more general in the Navy, Air Service, and Mercantile Marine. Unfortunately, the latter often looks upon innovations with distrust, and wireless has met with perhaps more than its fair share of criticism.

However, direction finding in the Merchant Service has made some progress: bearings can now be obtained from most coast stations, and quite a large number of ships are fitted with it. To appreciate how valuable this is it must be realized that if no bearing can be obtained from a point of land, or a sight from the sun or stars, it is extremely difficult to determine the vessel's position.

After exhaustive tests, wireless bearings have been found to be very reliable.

Official News and Views.

Gossip About the B.B.C.

A VERY pleasant surprise awaited the Rev. William Evans, B.A., when he opened his letters the other day. He had been giving a religious address at the Cardiff Station, and was accompanied by a small party from his church choir (Richmond Road Congregational Church). The letter was from an appreciative listener at Aberdare, who mentioned that as a token of his gratitude he enclosed a postal order to be placed in the collection plate on the following Sunday! The Rev. William Evans is the well-known Welsh Bard "Wil Ifan."

A Distinguished Pianist.



MR. HERBERT FRYER.

HERE is a photograph of Mr. Herbert Fryer, who played during the Light Symphony Concert conducted by Mr. Percy Pitt at 2LO on the 23rd inst. Listeners will be glad to learn that he will be heard in the near future in two further concerts at the London Station.

Mr. Fryer studied at the Royal Academy of Music under Oscar Beringer, and, later, at the Royal College of Music, where he became the pupil of Frank William Taylor. Finally, he studied with Busoni at Weimar, in Germany. His first public recital was at the Steinway Hall at the age of twenty-one, and since then he has had great success at all the London concert halls, both in his own recitals and with almost every well-known artist, including the great violinist, Kubelik, with whom he toured Great Britain and Switzerland.

Mr. Fryer has toured the whole world, giving recitals in Europe, Canada, United States and Ceylon. He is now at the Royal Academy of Music as a professor, and is well-known as an examiner. He has written and published many charming pieces and songs.

The Fourth Symphony Concert.

At the fourth Symphony Concert to be broadcast from Central Hall, Westminster, on Wednesday, April 9th, at 8 p.m., the Royal Albert Hall Orchestra will be conducted by Mr. Hamilton Harty. The programme will attract wide interest, and contains works by Berlioz, Purcell, Beethoven, Debussy, and Wagner. Mr. Norman Allin (Bass), of the British National Opera Company, will sing in the first half of the programme "Rise, Ye Subterranean Winds," by Purcell, and in the second half of the programme, among other items, he will sing "Full Pathos Five," by Eric Fogg, and the "Ballad of Semmerwater," by Graham Peel. The proceeds of these popular concerts are devoted to the funds of St. Dunstan's.

"Olivet to Calvary."

A sacred Cantata entitled "Olivet to Calvary," by J. H. Maumder, is being rendered by the North United Free Church Choir and Orchestra at Newcastle, on April 8th. Two movements by Stanford's "Irish Symphony" in F Minor, the same composer's "Shamus O'Brien" Overture, "Attala" Overture, "Serenade in G," and "Irish Rhapsody" (No. 1 in D Minor) are being played at the same station on Tuesday, April 8th.

Bournemouth's Fine Programme.

The Bournemouth Orchestra will play the first movement from Mendelssohn's "Trio in

D Minor" on Wednesday, April 9th. On Thursday, the 10th, the same Orchestra are playing Mendelssohn's "Octette for Strings," Op. 20, Elgar's "Serenade for String Orchestra," "Brahms' Sextette," Op. 36, and Mozart's "Serenade for Strings No. 6." On Saturday, the 12th, the same Orchestra will play Liszt's "Hungarian Rhapsody," No. 2.

"The Sea in Music."

On Sunday, April 8th, the Cardiff Station Symphony Orchestra are giving a performance entitled "The Sea in Music." They are playing the "Hebrides" Overture by Mendelssohn, Symphony No. 2, "The Ocean" (one movement only), by Rubinstein, Rimsky-Korsakov's "Tone Picture," "Sadko," and Tchaikovsky's Symphonic Poem, "The Tempest."

Brahms at Manchester.

On Sunday afternoon, April 8th, the Manchester Station are giving a Brahms Concert. They are playing the "Tragic" Overture, and No. 1 Symphony in C. In the evening Cesar Franck's Sonata for Violin and Piano will be performed.

A Trio of Masterpieces.

The Station Orchestra at Birmingham will play on Sunday, April 8th, Weber's "Peter Schmitt" Overture, Haydn's "Symphony No. 1 in C," and Coleridge-Taylor's Suite "St. Agnes' Eve."

A Famous British Composer.

The "Honour With Living British Composers," which 2LO has been giving weekly for some time, has been proving to be very popular. On Thursday, April 10th, at 8.30, the music of Dr. Vaughan Williams will be broadcast as part of this series. He is in the front rank of British composers, and his Orchestral and Chamber Music, Choral Works, and Part Songs are given at important concerts all over the world.

Dr. Vaughan Williams' celebrated Pastoral Symphony, played by the London Symphony Orchestra, was relayed recently from the Southwark Cathedral. The programme of April 10th will include his String Quartette in G Minor, Song Cycle "On Wenlock Edge," for Tenor and String Quartette and Piano, and five Mystical Songs for Baritone, String Quartette and Piano.

Glasgow Wireless Orchestra.

Those who can listen to Glasgow should not fail to hear the Glasgow Wireless Orchestra on Wednesday, the 2nd April. They are giving a Symphony Concert in St. Andrew's Hall, Glasgow, in aid of the Lord Provost's Employment Fund, and an excellent evening is promised: Brahms' Overture, "An Academic Festival," and Mendelssohn's Symphony No. 3 in A Minor, "The Scotch," which, by the way, Mendelssohn himself stated was actually inspired by his visit to Scotland in 1820. The inspiration came on his first view of Holyrood: "A ruined chapel, the evening twilight on the broken altar, where Mary was crowned Queen of Scotland."

In addition Liszt's symphonic poem, "Les Preludes," and music by Tchaikovsky, Sibelius, and Järnfeldt will be played by the Orchestra. The Conductor will be Mr. Herbert Carruthers, the Station Director, and Miss Carmen Hill will sing Purcell's "Dido's Lament" and Elgar's "In Haven," both with orchestral accompaniment.

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.

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.

THE "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:

After 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, on item, the B.B.C. or your neighbour.

Your neighbour may not agree with you.

Messrs. George Newman, Ltd., have now prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with card 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.

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A Shock For the Listener.

A LONDON newspaper offered a prize for the best listening story, and this was the winner: "An elderly lady who had always scorned broadcasting was at last prevailed upon to listen. Thrilled she took up a single 'phone.' 'I am thy father's ghost,' came a voice—Hamlet was being broadcast."

"She dropped the 'phone in horror."

Young England in the Programmes.

By Percy A. Scholes.

HOLST'S "THE PLANETS."

GUSTAV HOLST, despite his foreign-looking name, was born in England. One of his four great-grandfathers, with one of his four great-grandmothers, came to England long ago, from the Baltic provinces of Russia. His grandparents and parents lived in Cheltenham; there his father became well known as an organist and pianist, and there he himself was born.

After some boyish professional experience as a village organist, Holst came up to the Royal College of Music, where he studied composition, piano and organ. But he suffered from neuritis, and, on finishing his course as student, could not see any prospect of making a living by the playing and teaching of keyboard instruments.

As a boy, he had done a little trombone playing, so he took up the instrument again, and joined the orchestra of the Carl Rosa Opera Company, and, later, the Scottish Orchestra.

An important event in his life was the turning from orchestral performance to educational work. He became head of the music department of Morley College (a working men and women's institution on the south side of the Thames) and music master at the St. Paul's School for Girls, at Hammersmith.

At both these institutions his teaching has been wonderfully inspiring, and when, at the request of the present writer, he went, during the war, first to Salonica and then to Constantinople to organize musical activities amongst the troops, he at once awoke amongst the men a spirit of enthusiasm that made possible all manner of wonderful work, such as the performance of a Byrd Mass, Madrigals, etc.

During his whole career Holst has been composing actively. Recent compositions that have brought him fame have been the one-act opera, *Savitri* and *The Perfect Fool* (both have been broadcast, I think), the short choral orchestral work, *The Hymn of Jesus*, and the great suite, *The Planets*.

The Planets more than any work has brought Holst the affection and admiration of concert-goers. It always attracts large audiences, and the recently issued Gramophone Records of it (Columbia) will very widely. A miniature orchestral score is published (by Messrs. Curwen, of 24, Berners Street, W.1, at 10s.).

The Planets consists of seven movements:

I. MARS, THE BRINGER OF WAR. Stark brutality and the senselessness of strife.

II. VENUS, THE BRINGER OF PEACE. Sheer beauty rather than mere peace—which is, after all, a purely negative thing.

III. MERCURY, THE WINGED MESSENGER. Volatility—a rushing through space and never settling anywhere.

IV. JUPITER, THE BRINGER OF JOY. The joviality that likes good meat and drink. In the middle, the dignity of Jupiter, in a fine folk-songish strain.

V. SATURN, THE BRINGER OF OLD AGE. This begins in bleakness and ends in serenity.

VI. URANUS, THE MAGICIAN. The eternal unexpected.

VII. NEPTUNE, THE MYSTIC. "The whole universe dissolving, and dissolving in such beauty that we care not that we dissolve with it." (A brilliant piece to follow at a first hearing, but the extreme loveliness of the end should make an effect on the mind of every hearer.)

The Suite *The Planets* is to be given from the MANCHESTER FREE TRADE HALL on Wednesday, April 2nd.

BLISS'S "CONVERSATIONS."

ARTHUR BLISS was born in London in 1891, and was educated at Rugby and Cambridge.

He is a very active and original type of fellow, who goes his own way and composes in new styles to please himself. And this vitality and this spirit of adventure have led Bliss into several enterprises.

As one feature of the general present-day musical trend, there is a considerable body of experiment going on in all countries in the use of simpler methods of composition. The new aim shows itself in an attempt to cast off what is felt to be the excessive "romanticism" of some of the nineteenth-century composers, in a tendency to avoid very lengthy "development" of musical themes, and in a preference for combinations of instruments small enough to allow each individual instrument to make itself felt. Bliss is one of the experimenters in these directions.

These *Conversations*, which take place amongst a tiny group of instruments, illustrate the attempt at a greater musical economy.

I. THE COMMITTEE MEETING. (Violin, Viola, Cello, Flute, Oboe.) The Violin, (perhaps representing the Chairman, or perhaps some particularly energetic member) sticks to its point, and its point is expressed in a little three-bar Tune, over and over again.

II. IN THE WOOD. (Flute, Oboe, Violin, Viola, Cello.) An Idyll.

III. IN THE BALLROOM. (Bass Flute, Violin, Viola, Cello.) A dance feeling runs throughout, but the middle section is gentle.

IV. SOLOQUY. (Cor Anglais alone.) For the most part a peaceful little movement. The rhythm is very varied and free.

V. IN THE TUBE AT OXFORD CIRCUS. (Flute, Oboe, Violin, Viola, and Cello.) Very active and bustling, but with a tender episode in the middle.

Any keen listeners who wish to make closer acquaintance with these examples of the modern incisive rhythms and pungent harmonies may care to know that the score is published (Curwen, 6s.), and that Gramophone records are available (Columbia). Though never more than five instruments are employed together, there is a great deal more in these little pieces than can be heard at a first hearing.

Conversations is to be given from the LONDON STATION on Monday, March 31st.

GIBBS' "THE BLUE PETER."

ARMSTRONG GIBBS was born at Chelsea in 1889. He is one of a group of undergraduates (Bliss is another one) who found great musical inspiration in the musical life of Cambridge in the years just before the war. He composed the music to Maeterlinck's *Betrothal*, given at the Gaiety Theatre, London, and has written a large number of songs, a String Quartet, and other things.

Gibbs is on the staff of the Royal College of Music, and *The Blue Peter* had its first performance in the theatre there.

The libretto of *The Blue Peter* is by A. P. Herbert, of Penck. This opera is in the older-fashioned "English Opera" style, and interspersed with set songs, duets, etc. (in this way like *The Beggar's Opera* or a Gilbert and Sullivan opera—not like "grand opera"). The plot need not be given here, as the words are likely to be clearly heard. It is to be given from the LONDON STATION on Monday, March 31st.

PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

Why He Asked.



MISS DOROTHY RANDALL.

MISS DOROTHY RANDALL, contralto, who broadcasts from Bournemouth, relates an amusing story about a little boy who entered a grocer's shop.

"If I buy a pound of tea at 2s. 6d., a pound of butter at 1s. 10d., a pound of sugar at 6d., and a tin of condensed milk at 8d., how much change shall I get out of three half-crowns?"

he asked, tapping the counter with a coin.

"Two shillings, my boy," answered the grocer, with an anticipatory smile.

"Oh, thanks," said the boy, making for the door. "That's my homework for to-night."

A Novelist's Test.

A LARGE number of old-time amateurs were pleased the other evening to hear again unexpectedly the voice of one of the pioneers of radio-telephony—Mr. William Le Queux—broadcasting from Bournemouth a chat on "How I Write my Novels."

Mr. Reith, the managing director of the B.B.C., and Mr. W. W. Burnham, another of the directors, were also there. The chief reason of the transmission during an interval was a test to Mürren, in the Bernese Alps, where Mr. Le Queux has lately been making experiments in reception. The chat was heard very clearly at Mürren, and also in Spain and Morocco.

On Ek's to Broadcast.

MR. LE QUEUX is returning to Switzerland at the end of the month to make experiments in broadcast reception from Bournemouth on the Eiseener, the glacier on the Jungfrau, at an altitude of 13,000 feet. The transport of the set and aerials presents a difficulty, especially as the snow is soft and about ten feet deep. The whole party will go on skis.

From Bass to Tenor.



MR. JAMES NEWALL.

IT must surely be an almost unique experience to begin one's career as a bass singer and to change into a tenor; but such is the record of Mr. James Newall, who is a favourite at Glasgow. At one time he sang bass in a church choir; but the conductor advised him to turn tenor, which he did, and a tenor he has remained ever since. Besides a good deal of concert work, Mr. Newall has sung in oratorios and operas, his greatest success in the latter direction having been his rendering of the part of "Casio" in *Pagliacci*.

The Difference.

MR. NEWALL told me a good story the other day. A schoolmaster was explaining electricity and how lightning was a form of it.

"Now, who can tell me the difference between them?" he asked.

A bright boy at the bottom of the class immediately put up his hand.

"You don't have to pay for lightning," he said.

A Singer of Wagner.

IT is not many English singers who excel in Wagnerian roles but one of these is certainly Miss Gladys Palmer, who broadcasts from London. Apart from a few singing lessons in Paris, when she was a schoolgirl, Miss Palmer has been trained entirely in England.

She has had a good deal of stage experience at the "Old Vic," and elsewhere, and her excellent impersonation of Brangäne in the Wagner Festival performance of *Tristan and Isolde* at once placed her in the front rank of operatic vocalists.

A Bright Idea.

MISS PALMER is fond of telling a story about the late Albert Garcia. Some years ago, he was appearing in a north-country manufacturing town, and, being much troubled with asthma, he made frequent use of an inhaler during the interval.

A man in the concert hall watched him with great interest, and some mystification; but after Mr. Garcia had sung brilliantly some rather difficult music, his face lightened.

"I know what he was doing that for," he explained. "He was filling himself with air!"

Why Tenors Are Scarce.



MR. JOSEPH GREEN.

A REMARKABLE record is held by Mr. Joseph Green, the tenor, who has sung at the Sheffield Roly Station. From the age of seven to nineteen and a half he sang treble continuously in one choir. There are very few choristers who can sing treble when nearly twenty years old, and during his twelve and a half years in the choir

Mr. Green sang soprano solos in most of the standard oratorios—songs that are usually sung by women.

"We very seldom hear of boys doing this nowadays," said Mr. Green to me the other day. "I quote my own experience to show that, by careful training, boys' voices can be preserved for a very long time. Perhaps this may account for the shortage of tenors nowadays," he added, "as boys' voices are so neglected that they break at an early age and lose their high-pitched quality."

"Jan Stewer."

MR. A. J. COLES, of Torquay, who for many years has delighted thousands of West Country readers with his Devon dialect stories in the character of "Jan Stewer," recently broadcast one of his own sketches, *The Middlecombe Electric Light Scheme*, from Bournemouth.

He has also broadcast from London, and will be in the first programme to be given at the new Plymouth relay station to-night, March 28th.

A Slow Process.

IN connection with his visit to Bournemouth, Mr. Coles tells the following:—

"A day or two after, I was relating my adventures to the vicar of a small parish in Devon.

"And did you actually tell a story?" he asked.

"Oh, yes," I replied. "I told the story of our Electric Light Scheme."

"Dear me, how interesting!" he said. "And when will that come through?"

The good man evidently thought that wireless was a slow process.

Taking Him Down.



MR. HAROLD BROWN.

MR. HAROLD BROWN, who sings at Manchester Station, relates a funny story about a conceited professor who, in order to show off his newly-acquired riches, invited a poor vocalist friend of former days to dine with him at a swell West-end club.

"Order what you like, my boy," said the nouveau riche, pompously.

"You'll get a dinner here such as you'd never get at home."

"In that case," replied the vocalist, quietly, "I think I'll have sausages and mashed!"

Recognized Through Radio.

THE new Bishop of Winchester, Dr. Theodore Woods, had an interesting experience when he arrived in the Isle of Wight recently.

A woman approached him and said: "As soon as I heard your voice, I knew that you were the Bishop, although I have never seen you before."

"How was that?" asked Dr. Woods.

"Oh," she replied, "I was listening when you spoke at Bournemouth on the wireless."

She Meant Well.



MISS BESSIE JENKINS.

MISS BESSIE JENKINS, contralto, who broadcasts from Aberdeen, has been congratulated many times by listeners quite unknown to her, on her remarkably clear diction. Miss Jenkins relates a good story of an old woman at a concert who went up to one of the singers after it was all over and said: "Thank you so much for your song. It took me back to my childhood days and my father's farm, and while I listened to your voice, I seemed to hear the old gate creaking in the wind."

AN UNFAIR QUESTION.

ONE of the most unfair questions that can be put to a salesman in a shop which deals with wireless goods is: "Will you tell me what the range of this set is?"

The plain truth is that no one can predict with any kind of certainty what the range of a given receiving set will be when it is installed in the purchaser's home (says a writer in *Modern Wireless*). We can say that normally the range of an unaided crystal is about twenty-five miles. This means that it will receive broadcast transmissions up to this distance in ordinary circumstances, provided that aerial and earth are good, that the insulation of the set is all that it should be, that there are no serious losses in inductances or condensers and that the telephones are of good average sensitivity.

But notice in the last sentence the inclusion of the words "in ordinary circumstances." You may have aerial and earth, insulation, inductances, condensers and telephones that are beyond reproach, and yet fail to receive properly at less than the prescribed twenty-five miles.

The Wireless Press Ltd. Dept.
12-13, Henrietta Street, London, W.C.

Radio Pioneers of Long Ago.

Stories of the Early Experimenters. By Reginald Pound.

IN the early years of Queen Victoria's reign, and at about the time that Charles Dickens was writing "David Copperfield," a number of men were groping blindly in the mists of scientific research, trying to fathom the secrets of the ether.

One of these was James Bowman Lindsay, a weaver, who, without influence and by dint of sheer hard studying, won his way to a distinguished position among scientists of his day. What the world of our own time owes this self-educated, many gifted Scotsman will now never be known. His researches and discoveries in the field of electrical experiment paved the way for much of the success that crowned the efforts of those who followed.

From England to France.

Another of these new-century pioneers was Professor Morse, to whose ingenious mind the idea of telegraphing without wires came as a result of certain experiments carried out by him in America. Then there was J. W. Watkins, of London, one of the very first telegraph engineers, who propounded a scheme for telegraphing from England to France, and whose attention was directed to wireless telegraphy as the outcome of his work in connection with the London-Gosport telegraph line, then the first of its kind in this country.

A year or two later, Sir W. O'Shaughnessy Brooke, as he afterwards became, carried out experiments in India with the same romantic end in view.

A Momentous Discovery.

In this same tentatively fruitful decade Joseph Henry, an American scientist, made the momentous discovery that when he threw an electric spark, an inch long, on a wire circuit in a room at the top of his house, electrical action was immediately brought about in a similar circuit in the cellar. There was no visible method of communicating between the two circuits, and Henry, after exhaustively studying the matter, expressed the conviction that the spark set up action in the ether which passed through two floors and ceilings, each fourteen inches thick, and caused induction, as it is known, in the circuit below.

But we have to skip nearly another fifty years before happening on any really feasible application of this and kindred discoveries. The practical period in wireless development did not, in fact, dawn until the 'nineties.

Telegraphing from Trains.

Research may be said to have begun in earnest in the 'eighties, when Preece, Trowbridge, Heaviside, and Willoughby Smith, all of them well-known experimenters, brought their keen minds to the consideration and elucidation of electrical phenomena. Edison joined the band of investigators at about this same period, and applied his genius almost from the first to working out a system of telegraphic communication between trains in motion and the stations through which they passed. His efforts met with success, and the system was put into operation in 1887, ultimately to be abandoned because it supplied no real need.

Not must the name of Sir Oliver Lodge be omitted from the list of those who devoted

their energies seriously to the problems involved; while yet another pioneer was Admiral Sir Henry Jackson, the value of whose services to the Navy in this special connection is realized by very few people.

Up to the time in question, practically every one of the experiments in the so-called wireless telegraphy of that period were based either on electrical conduction through the earth or through water, magnetic induction through the air, or a combination of both. These methods were each rendered negligible by the development of the Hertzian wave theory, propounded by the young German philosopher, Hertz, in, or about, 1888.

It was he who discovered that an electric spark, projected under certain conditions into space, creates what is known as a wave. By means of a special device, known as a detector—the term, like wave, is prominent in modern wireless phraseology—he was able to "pick up" the waves as they were created, and from his investigations sprang the great theory of communication through the ether, without wires, which in recent years has materialized in such a wonderful fashion.

A Scotch Prophet.

But no mention of Hertz and his epoch-making researches would be complete or entirely just without reference to the work of James Clerk Maxwell, the Scots physicist, who first evolved the theories on which Hertz had founded his inquiries and experiments. Clerk Maxwell, whose life was almost as brief as, and no less distinguished than, that of Hertz, ranks as one of the greatest scientists since Newton. Without any incentive other than pure love of the work, he developed a range of theories on which has been built up most, if not all, of our present knowledge of electrical waves and their potentialities. He it was who first perceived that electricity, like light, might travel through space, and, with astonishing prescience, he foretold nearly everything that we know to-day about the waves that carry men's voices from one end of the world to the other.

Hertz translated Clerk Maxwell's ideas into practice, but it is to the almost marvellous genius of the Scotsman, who read papers before learned societies while in his 'teens and otherwise displayed at an early age his remarkable gifts, that we owe a debt too great to be measured.

With the coming of Senator Marconi, who first gave his mind and resources to the question of telegraphic communication by wireless in the early 'nineties, the dreams of these ragged and now mostly forgotten pioneers began to crystallize into plans of practical use.



Slightly Deaf Person: "Ah! Some blighter oscillating again!"

DON'T MISS

MEMORIES AND ADVENTURES

An interesting account of many notable people, including

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THEODORE ROOSEVELT
LORD BALFOUR
H. H. ASQUITH
GEORGE MEREDITH
KUDYARD KIPLING
Sir HENRY IRVING
H. G. WELLS
BERNARD SHAW

BY

A. CONAN DOYLE

OTHER CONTRIBUTORS INCLUDE

P. G. Wodehouse
H. A. Vachell
F. Britten Austin

"Sapper"

IN THE APRIL

Strand
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BURNDEPT
WIRELESS APPARATUS

WIRELESS PROGRAMME—MONDAY, March 31st.

The letters S.B. printed in Station in these programs signify a Simultaneous Broadcast from the station mentioned.

TABLE I
Properties of the Polyimides

WEDNESDAY APRIL 2nd.
BIRMINGHAM 735. Classical Programme.

BOURNEMOUTH, N.H. Request Night.

EVENTS OF THE WEEK.

WEDNESDAY APRIL 2nd.
BIRMINGHAM 735. Classical Programme.

33 M. Graduate. Cards. are being arranged for
the occasion of the University - at Bourn-
Bournemouth, S.O. Request Night.

WIRELESS PROGRAMME—TUESDAY, April 1st.

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

7.00 **THE SAVOY DANDS**, S.B. from London, close down.
Announcer: John H. Raymond.

7.15 **THE SAVOY DANDS**, S.B. from London, close down.
Announcer: John H. Raymond.

7.30 **AN EVENING OF PLAYS**, produced by IRENE L. ANSON, S.B. from London.

7.45 **NEWS and Weather Forecast**, S.B. from London, Local News.
7.55—Professor A. J. IRELAND, S.B. from London.
8.00—**THE SAVOY DANDS**, S.B. from London, close down.
Announcer: A. H. Goldard.

8.15 **THE SAVOY DANDS**, S.B. from London, close down.
Announcer: J. S. Dugmore.

8.30 **STATION PLAYS** (Continued under the Direction of Frank Carroll).

8.45 **THE SAVOY DANDS**, S.B. from London, close down.
Announcer: J. S. Dugmore.

8.55 **THE SAVOY DANDS**, S.B. from London, close down.
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9.00 **THE SAVOY DANDS**, S.B. from London, close down.
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FOREIGN STATIONS.

FRANCE.

Eiffel Tower, FL, Paris, 2800 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 Radiotele), SFR, Paris, 1780 metres.
12.20 to 2.0 p.m.; 4.30 to 4.0 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 9.30 p.m.; Monday 9.0 p.m.; Tuesday 6.0 p.m.; Wednesday 3.45 p.m.; 8.45 p.m.; Thursday 9.30 p.m.; Friday 8.30 p.m.; Saturday 9.0 p.m.

GERMANY.

Koenigswasserhausen, LP, Berlin, 2700 and 4000 metres.
Sunday 11 a.m. to 12 noon, 2700 metres.
Other days 6.0 to 7.0 a.m.; 11.30 a.m. to 12.30 p.m.; 4.0 to 4.30 p.m.; 4000 metres.

SWEDEN.

Telegrafverket, Forskaret, Stockholm, 450 metres.
Monday, Friday and Saturday 6.0 to 7.0 p.m.
Svenska Radiobolaget, Forskaret, Stockholm, 440 to 470 metres.
Tuesday, Thursday and Sunday 7.0 to 9.0 p.m.
Nya Varvet, Gothenburg, 700 metres.
Thursday 6.0 to 7.0 p.m.

SWITZERLAND.

Radio Station Marconi, TSP, 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 Haerlem, Brussels, SAV, 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); 9.40 to 10.40 (Monday and Thursday).
Labar, Roussou, 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.

VALTHUYSEN, PCKK, 1070 metres.

8.40 to 9.40 p.m. (Friday) Concert.
Amsterdam, PAS, 1100 metres.
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. Bamberger and Co. WOR, Newark, N.J., 405 metres.
Post Dispatch, KSD, St. Louis, Mo., 546 metres.
Reynolds Poly. Inst. WHAZ, Troy, N.Y., 380 metres.



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*THEIR NAME IS LEGION—
GOOD, BAD & INDIFFERENT*

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

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

There is only one

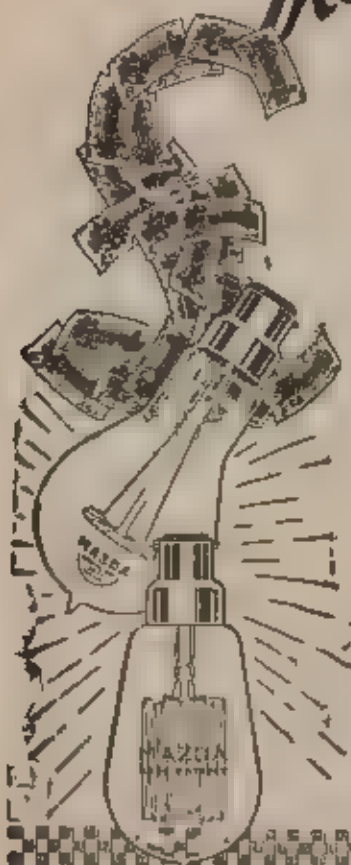
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The basis of Mazda lighting is the wonderful Mazda lamp, world famous for its brilliance, efficiency and strength. But the full economy and effect of Mazda lighting are obtained by the correct installation and equipment of Mazda lamps.



Our lighting engineers will gladly and freely advise you in regard to any installations in which you are interested in order that you may secure the full benefits of Mazda saving.

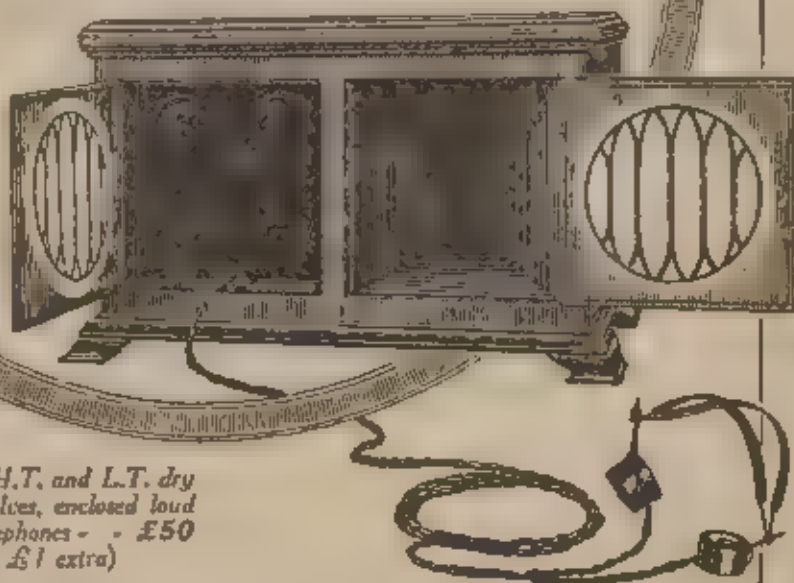
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**A self-contained, 3-valve, dry
battery set with loud speaker**

The Radiola III is operated by dry cells, both for H.T. and L.T. The dry batteries and loud speaker are enclosed in the cabinet, and the only outside connections required are to aerial and earth. This wonderfully compact and complete receiver is made possible by the use of the new B.T.H. B5 valves, which require only 0.06 amps. at 3 volts each for their operation. The whole apparatus is contained in a well designed and beautifully-finished cabinet, which in itself is a charming piece of furniture.



*Price complete with H.T. and L.T. dry
batteries, three B5 valves, enclosed loud
speaker and pair of telephones - - £50
(B.B.C. Tariff £1 extra)*

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A treaty against a colonial state indicates the merits of its publisher. A list of publishers will be found on page 1.

The AMPLION

affords

"Better Radio Reproduction"

AN Amplion in association with a really good but not necessarily expensive, Receiving Set ensures enjoyment of Radio Broadcast to the very full.

Whilst there may be some hesitation in the selection of a Wireless Receiver there is no reason to think twice about the Loud Speaker, for the superiority of the Amplion is so definite and the value for money so pronounced that the Amplion is recognised as the World's Standard.

Amplion Receivers are produced by the Originators of Loud Speakers and the world's largest Manufacturers of Loud-Speaking Telephones.

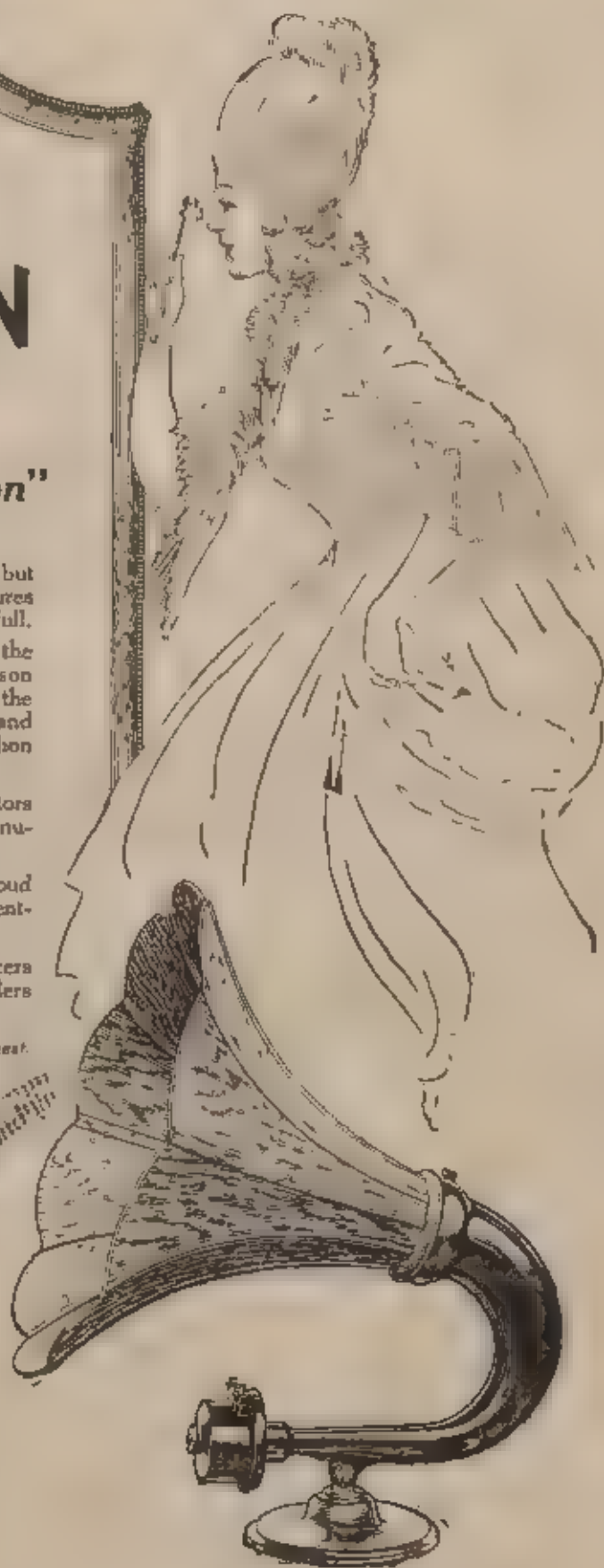
The result of over 30 years' experience in Loud Speaker construction is embodied in the present-day Amplion.

Amplions are obtainable from the leading producers of Radio Apparatus and from all Wireless Dealers of repute.

Descriptive Folders W.M. gladly mailed upon request.

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From Seaman to Novelist. JOSEPH CONRAD AND HIS WORK.

A Talk from Bournemouth, by J. C. B. Carter, B.A.

A FEW weeks ago there was a sale of modern books published only nine years ago fetched £1,000. The price was given, not for the copyright or anything of that sort, but simply for the MSS. of "Victory," by Joseph Conrad. Several other MSS. by him reached figures well over £1,000 at the present rate of exchange.

You might think this merely a mad craze of the moment, but similar prices are being obtained in London. Never, I should think, have the prices of MSS. of modern fiction been so high. They signify an author of extraordinary interest and writing of extraordinary power.

The Call of the Sea.

Conrad was born in Poland. His people were cultured landowners. When he was five, his father was banished for taking part in an attempt to throw off the tyranny of Russia. Conrad has dropped his Polish name, a name of fifteen letters, difficult for English pronunciation—Conrad himself, after his mother's death in exile, was brought up by an uncle, and then went to school at Cracow until he was sixteen. During these years, strange ambitions were stirring the boy, ambitions unexplained by his nature or circumstances. It was not until he was seventeen that he decided to go to sea.

Although he lived in an inland country there came to him, clear and insistent, the call of the sea. Perhaps it was the influence of Victor Hugo's "Toilers of the Sea," which he read when thirteen. More likely it was Destiny that had already singled him out as a great artist, and was starting him upon the path along which he seems always to have been urged by a stronger will than his own.

When first he expressed his longing he was looked on as little less than mad, but his true relations perceived the depths of the boy's feelings, and opened the way for him to go to Marseilles, and there start his career. To express, but equally strong in him, was another ambition.

His Love of English.

"Already the determined resolve that 'if a seaman, then an English seaman' was formulated in my head, though, of course, in the Polish language. I didn't know six words of English."

He embarked on his first ship when he was seventeen, and for twenty years the sea was his home. At first, he voyaged on French ships. His preference for the English Merchant Service was so great that he felt he must now live wild days of seamanship.

After four years, he joined an English ship, learnt English rapidly, travelled the world, and became a master mariner, and was naturalized.

"My relation with the sea, which began mysteriously, like any great passion the inscrutable gods send to mortals, went on unreasoning and invincible, surviving the test of disillusion, defying the disenchantment that lurks in every day of a strenuous life, went on full of love's delight and love's anguish, facing them in open-

tation without bitterness and without rapping from the first to the last.

For the first ten years of his sea life, Conrad wrote nothing but a few letters. Then came the impulse to set down the story of a man to whom he had once delivered a puny in the Malay States—the story of the tragedy of a weak man married to a Malay girl, who gradually lost all his manhood, and became as degraded as the worst of the natives.

With all the love of a mother for her first-born, Conrad has told us how for years the slowly growing MS. of "Almayer's Folly" travelled with him. Its chapters are milestones of his own journeying.

Twenty Pounds for a Novel.

In 1894, at the suggestion of John Galsworthy, whom he had met on one of his voyages, he offered it to a publisher. It was accepted, and he was paid twenty pounds for it. Two months after this manuscript was bought for nearly £1,250!

In all, Conrad has now written twenty books. What he says of the "Mirror of the Sea," which contains some of his finest prose, is true of all:

"It is the best tribute my pen can offer to the ultimate shapers of my characters, convictions, and of a sense, destiny, to the imperishable sea, to the ships that are no more, and to the simple men who have had their day."

This is the trinity to which he offers his devout and loving worship. Nowhere does this devotion find nobler expression than in the "Nigger of the Narcissus." It is the story of a ship's voyage from one port to the other, and how the hovering of death over one of the crew affected them all. It has a description of a storm that is simply terrifying.

Conrad says himself of the book that it "is the story by which, as a creative artist, I stand or fall."

Second only to the sea come the ships. To

Conrad, they are as lovable as women, tender, gentle, capricious, shy, or even wicked, with all the human powers of understanding.

I think I am known ships who really seemed to have eyes, or else I cannot understand on what grounds a thousand-ton barque of my acquaintance on one particular occasion refused to answer her helm, thereby saving a frightful smash to two ships, and to a very good man's reputation.



MR. JOSEPH CONRAD.

Life's Perpetual Struggle.

Life, to Conrad, is a perpetual struggle against odds. The more one thinks about it, the worse it seems. Nobility lies in struggling bravely and courageously. This means that his books are not cheerful books, but they are magnificent. In the clash of character and circumstance, you are carried away beyond time and space and feel the tenseness of the eternal drama of soul.

Take "Nostromo" as an example, a book which, to my mind, links Conrad's name with the great Victorian writers. Its scene is an imaginary city in South America whose prosperity is dependent on the sound administration of the San Thomé silver mines which lie inland. These mines are in the hands of an Englishman, Gould, who has helped to put an enlightened man in the presidency.

A rebellion breaks out, one of the chief objects of which is to seize the mine. This attempt is thwarted by the devotion of an Italian captain of the cargo men—Nostromo.

Characters That Live.

This story is told with the cool, considered judgment and cold criticism of a historian. But it is more than that. The scene and characters in this drama are as vivid and as real as our own town and acquaintances. Every stick and stone of Sulaco becomes familiar. Mr. and Mrs. Gould, Nostromo, that grand old Chinaman, Yee Ah-we should know them all if we met them.

But it is not only the creation of a country as vivid as the Wessex of Hardy, it is an epic poem of the tragic power of wealth. Just as the silvery white top of Mount Higuerota dominates Sulaco and its bay, so does the San Thomé silver mine dominate the lives of its inhabitants. It brings a tangle of jealousy, treachery, suffering, fighting, death. Set against this we have the simple, unflinching devotion of Nostromo. Nostromo is no novelette hero. He is possessed by vanity and love of praise, but he embodies Conrad's words that—

"Those who read me know my conviction that the world, the temporal world, rests on a few very simple ideas; so simple that they must be as old as the hills. It rests, notably among others, on the idea of Fidelity."



From "London Opinion."

"I believe I've got America. I hear a persistent chowing sound."

You don't need an accumulator—



BY USING WECOVALVES OR
WECONOMY SETS YOU CAN
DISPENSE WITH ACCUMULATORS
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The combination illustrated above consists of
Weconomy Detector Set No. 44 081,
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metallic diaphragm and curved
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SUITABLE FOR RECEPTION OF
ALL B.B.C. STATIONS WITHIN A
WIDE RADIUS AND SUFFICIENTLY
POWERFUL TO FILL A LARGE
RECEPTION ROOM—

HERE we have the Weconomy Power Amplifier No. 44013, shown above on the left of the Detector Set, with three valves giving two stages of amplification. The design ensures considerably greater power output than is obtained from an ordinary two stage amplifier, and a rotary switch is fitted which enables the degree of amplification to be regulated.

The amplifier operates off dry batteries and thus accumulators, with their attendant trouble and expense, can be dispensed with.

It will operate the Western Electric Loud Speaker No. 44,005, powerful enough to fill any large reception room, with either Crystal or Valve Detector, and the results are perfect and exceptionally free from distortion.

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MAKERS OF OVER HALF THE WORLD'S TELEPHONES

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Wireless Productions

—It's a pleasure to use them.

The "Bijouphone" crystal set

Nothing like it at anywhere near the price. Exclusive features.

Accumulator using
Duro's electrolyte, condenser and
terminal for long and short
waves.
Enclosed detector with best
quality whisker.
Metal detector in a nice base.
New plated settings.



RANGE 30 miles - 250 700 metres.
Complete 7/6. D.B.C. Tax 1 extra.

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The results of their researches
show that the best accumulators
are those made of celluloid.
They are not only
light and strong but also
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2 " "	60 " "	17/-	5/6
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Fully guaranteed, built
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working. Tested every
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90 " "	15/6

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welder plugs.)

The "Domino Connector" and Kwipsins.



Any combination of a connector
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Many other uses will be ap-
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KWIPSINS - 3d each.

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No Earth. Entirely Self Contained
in a single valve battery and is a
receiving set and Loud Speaker. Really good
reception on the Loud Speaker at 25 miles
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THE SUPERFIVE.

A Five Valve Coarse Receiver for use
with a Duro B system the valve de-
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features really good Loud Speaker recep-
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A warning against a potential iron indication the name of its publisher. A key list of publishers will be found on page 4.

WIRELESS PROGRAMME—GLASGOW, March 30th to April 5th.

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

MONDAY

- 8.30. **THE CLYDEBANK BURGESS BAND.**
(Recent Scottish Champions.)
Singer: J. D. McEwan.
Song: "The Lass of Killarney" (Harold).
- 9.00. **VANDER McGREGOR (Baritone).**
Singer: J. D. McEwan.
Song: "The Lass of Killarney" (Harold).
- 9.15. **THE CLYDEBANK BURGESS BAND.**
Singer: J. D. McEwan.
Song: "The Lass of Killarney" (Harold).
- 9.30. **THE CLYDEBANK BURGESS BAND.**
Singer: J. D. McEwan.
Song: "The Lass of Killarney" (Harold).
- 9.45. **THE CLYDEBANK BURGESS BAND.**
Singer: J. D. McEwan.
Song: "The Lass of Killarney" (Harold).
- 10.00. **THE CLYDEBANK BURGESS BAND.**
Singer: J. D. McEwan.
Song: "The Lass of Killarney" (Harold).
- 10.15. **THE CLYDEBANK BURGESS BAND.**
Singer: J. D. McEwan.
Song: "The Lass of Killarney" (Harold).
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Singer: J. D. McEwan.
Song: "The Lass of Killarney" (Harold).
- 10.45. **THE CLYDEBANK BURGESS BAND.**
Singer: J. D. McEwan.
Song: "The Lass of Killarney" (Harold).
- 11.00. **THE CLYDEBANK BURGESS BAND.**
Singer: J. D. McEwan.
Song: "The Lass of Killarney" (Harold).
- 11.15. **THE CLYDEBANK BURGESS BAND.**
Singer: J. D. McEwan.
Song: "The Lass of Killarney" (Harold).
- 11.30. **THE CLYDEBANK BURGESS BAND.**
Singer: J. D. McEwan.
Song: "The Lass of Killarney" (Harold).
- 11.45. **THE CLYDEBANK BURGESS BAND.**
Singer: J. D. McEwan.
Song: "The Lass of Killarney" (Harold).
- 12.00. **THE CLYDEBANK BURGESS BAND.**
Singer: J. D. McEwan.
Song: "The Lass of Killarney" (Harold).

MONDAY

- 8.30-9.00. An Hour of Melody by the Wireless Quartette and Margaret Thackeray (Continued).
- 9.00-9.15. **TOPICS FOR WOMEN.**
- 9.15-9.30. **THE CLYDEBANK BURGESS BAND.**
- 9.30-9.45. **THE CLYDEBANK BURGESS BAND.**
- 9.45-10.00. **THE CLYDEBANK BURGESS BAND.**
- 10.00-10.15. **THE CLYDEBANK BURGESS BAND.**
- 10.15-10.30. **THE CLYDEBANK BURGESS BAND.**
- 10.30-10.45. **THE CLYDEBANK BURGESS BAND.**
- 10.45-11.00. **THE CLYDEBANK BURGESS BAND.**
- 11.00-11.15. **THE CLYDEBANK BURGESS BAND.**
- 11.15-11.30. **THE CLYDEBANK BURGESS BAND.**
- 11.30-11.45. **THE CLYDEBANK BURGESS BAND.**
- 11.45-12.00. **THE CLYDEBANK BURGESS BAND.**

POPULAR NIGHT

- 7.40. Overture, "Ray Blue" (Mendelssohn).
- 8.00. Selection, "La Bohème" (Puccini).
- 8.10. "Milk and Honey" (G. Thomas).
- 8.20. "Summer Night" (G. Thomas).
- 8.30. "Fairies' Melody in F" (Rimsky-Korsakov).
- 8.40. "Hungarian Dance" (Brahms).
- 8.50. "The Wind" (G. Thomas).
- 9.00. "A Little Girl" (G. Thomas).

- 8.30. **RAY OF PROGRAMME BY THE CLUB CLUB.**
(By the Courtesy of A. M. MacRobert, R.C.)
FOUR VOCAL TRIOS BY MOZART.
I. "The Queen of the Night" (with Accompaniment by the Club Club).
Singer: M. J. Thomson (Soprano), Mrs. JOHN WATSON (Soprano), MARISS DODS (Bass).
Piano: F. A. McEwan, R.C. and P. E. A. McEwan.
- 11.00. **"Mi Lamento" (with Orchestral Accompaniment)**
Singer: As above.
Piano: As above.
- 11.15. **"Mi Lamento" (with Orchestral Accompaniment)**
Singer: As above.
Piano: As above.
- 11.30. **"Mi Lamento" (with Orchestral Accompaniment)**
Singer: As above.
Piano: As above.
- 11.45. **"Mi Lamento" (with Orchestral Accompaniment)**
Singer: As above.
Piano: As above.
- 12.00. **NEWS, S.B. from London.**
Local News and Weather Forecast.
S.B. from London.
- 12.15. **Local News and Weather Forecast.**
S.B. from London.
- 12.30. **Local News and Weather Forecast.**
S.B. from London.
- 12.45. **Local News and Weather Forecast.**
S.B. from London.
- 1.00. **Local News and Weather Forecast.**
S.B. from London.

TUESDAY

- 8.30-9.00. Norman Austin's "Musical Moments," relayed from La Scala Picture House.
- 9.00-9.15. An Hour of Melody by the Wireless Quartette and Margaret Thackeray (Continued).
- 9.15-9.30. **TOPICS FOR WOMEN.**
- 9.30-9.45. **THE CLYDEBANK BURGESS BAND.**
- 9.45-10.00. **THE CLYDEBANK BURGESS BAND.**
- 10.00-10.15. **THE CLYDEBANK BURGESS BAND.**
- 10.15-10.30. **THE CLYDEBANK BURGESS BAND.**
- 10.30-10.45. **THE CLYDEBANK BURGESS BAND.**
- 10.45-11.00. **THE CLYDEBANK BURGESS BAND.**
- 11.00-11.15. **THE CLYDEBANK BURGESS BAND.**
- 11.15-11.30. **THE CLYDEBANK BURGESS BAND.**
- 11.30-11.45. **THE CLYDEBANK BURGESS BAND.**
- 11.45-12.00. **THE CLYDEBANK BURGESS BAND.**

WEDNESDAY

- 8.30-9.00. An Hour of Melody by the Wireless Quartette and Margaret Thackeray (Continued).
- 9.00-9.15. **TOPICS FOR WOMEN.**
- 9.15-9.30. **THE CLYDEBANK BURGESS BAND.**
- 9.30-9.45. **THE CLYDEBANK BURGESS BAND.**
- 9.45-10.00. **THE CLYDEBANK BURGESS BAND.**
- 10.00-10.15. **THE CLYDEBANK BURGESS BAND.**
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- 11.30-11.45. **THE CLYDEBANK BURGESS BAND.**
- 11.45-12.00. **THE CLYDEBANK BURGESS BAND.**

THURSDAY

- 8.30-9.00. An Hour of Melody by the Wireless Quartette and Margaret Thackeray (Continued).
- 9.00-9.15. **TOPICS FOR WOMEN.**
- 9.15-9.30. **THE CLYDEBANK BURGESS BAND.**
- 9.30-9.45. **THE CLYDEBANK BURGESS BAND.**
- 9.45-10.00. **THE CLYDEBANK BURGESS BAND.**
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- 11.45. **THE CLYDEBANK BURGESS BAND.**
- 12.00. **THE CLYDEBANK BURGESS BAND.**

FRIDAY

- 8.30-9.00. An Hour of Melody by the Wireless Quartette and Margaret Thackeray (Continued).
- 9.00-9.15. **TOPICS FOR WOMEN.**
- 9.15-9.30. **THE CLYDEBANK BURGESS BAND.**
- 9.30-9.45. **THE CLYDEBANK BURGESS BAND.**
- 9.45-10.00. **THE CLYDEBANK BURGESS BAND.**
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- 11.15-11.30. **THE CLYDEBANK BURGESS BAND.**
- 11.30-11.45. **THE CLYDEBANK BURGESS BAND.**
- 11.45-12.00. **THE CLYDEBANK BURGESS BAND.**

SATURDAY

- 8.30-9.00. An Hour of Melody by the Wireless Quartette and Margaret Thackeray (Continued).
- 9.00-9.15. **TOPICS FOR WOMEN.**
- 9.15-9.30. **THE CLYDEBANK BURGESS BAND.**
- 9.30-9.45. **THE CLYDEBANK BURGESS BAND.**
- 9.45-10.00. **THE CLYDEBANK BURGESS BAND.**
- 10.00-10.15. **THE CLYDEBANK BURGESS BAND.**
- 10.15-10.30. **THE CLYDEBANK BURGESS BAND.**
- 10.30-10.45. **THE CLYDEBANK BURGESS BAND.**
- 10.45-11.00. **THE CLYDEBANK BURGESS BAND.**
- 11.00-11.15. **THE CLYDEBANK BURGESS BAND.**
- 11.15-11.30. **THE CLYDEBANK BURGESS BAND.**
- 11.30-11.45. **THE CLYDEBANK BURGESS BAND.**
- 11.45-12.00. **THE CLYDEBANK BURGESS BAND.**

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 6.

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

THE CHILDREN'S CORNER.

CONDUCTED BY
UNCLE CARACTACUS

A Fairy Story and a Talk by Uncle Jack Frost.

Hullo, children!

Many a time I've tried to write fairy stories, but, somehow, fairy thoughts don't come. You know, to hard-working Uncles—but there are certain sweet creatures in the world to whom fairy things are more real than real things, and I think Dawn is one of them. She is only sixteen and a half years old, and she came to read her own story only a week or two ago—and very well she did it. Here it is:—

THE SUN-DOWN DANCE.

By Dawn M. Kney.

Daphne and her friend Dreda (Dreda being short for Etheldreda, you know) have had lots of jolly walks together, but never a lovelier one than this about which you are to hear.

As they set out together one summer evening, hand-in-hand, Dreda said to Daphne: "Do you see those little pieces of fluffy cloud strewn about all over the sky? I believe they are fairy boats, with huge white sails."

"Yes," said Daphne, "and in every one a fairy; how nice it must be to sail across the sky like that."

They were talking so busily that they did not notice which way they were going, but their feet had, very kindly, taken them into the old park. It was nearly time for the sun to go to bed, and only a few almost grown-up sunbeams (who, of course, go to bed a little later than the baby ones) were still dancing about on the green hills and in the tree tops.

Daphne and Dreda hurried along to the top of the park, and flung themselves down, quite out of breath, on a seat which the park-keeper had fixed around the trunk of an ancient oak tree.

"Just look at the fairies!" said Daphne when her breath had found time to catch. "The sun has coloured all the sails a rosy pink. How pleased the fairies must be!"

"Oh! Daphne, listen!" whispered Dreda. "Do you hear the music? It's like wee little bells—all sorts of tunes—it's getting louder. The children are quite still and rigid with excitement."

The Fairy Ball.

The music grew louder and louder; then after a sudden pause, hundreds of little flute-like instruments began to play all sorts of jolly tunes, which threaded in and out like ribbons on a maypole, and seemed to say: "Come and dance, come and dance, come and dance, dance."

Then Daphne and Dreda fairly gasped with surprise, for they saw that, right in front of them, a dance really was going on; a splendid fairy ball. The spiders had woven hundreds and thousands of little webs in between the grass blades, and on this soft silken carpet were crowds of fairies, dancing. They were so small, and they danced in and out, and round and round, so fast, that the whole ball looked rather like a soap bubble, all the loveliest colours you can think of, mingling and separating and mingling again, as the dances went on.

Presently, a fairy came tripping across the silken carpet to where the children sat. "I

believe you are the very first children to see our sun-down ball," she cried, "although every fine

last light, and make music. Of course, at sunset we start work again; tidying up the world for a new day, and very hard work it is, too. Did you hear all those tunes we played just now? That was another kind of important work. We were trying them, to see if they were good, and when we have sorted them out we shall carry the best ones to the music-makers all over the world. There would be no music, no lovely pictures, no poetry, if we didn't whisper ideas in the ears of the people who make them. I expect you will hear some of this music again, when it has been written down and published."

"But see! The sun has gone, I must fly. Good bye!"



FINDING THE CORRECT WAVE-LENGTH.

"Bobby," a pet chimpanzee, has been "stritten" with the wireless craze, and has his own wireless set.

Daphne and Dreda found that they were sitting on the seat under the old oak tree; and there was no sign of fairies, or silken carpet. The music had ended, and all they heard was the clang-clang, clangle, clangle-clang of the park-keeper's great bell, so they hurried from the park, and walked home rather thoughtfully. Presently Daphne spoke. "Do you think it was just a dream that we had?" she asked, in a small, disappointed voice.

A Dream Comes True.

"Well—I—suppose it shows, or a dream," said Dreda slowly. "But all the same, I saw a—was really, truly, because when I was out and playing on the grass, I all those lovely ideas from the fairies and gave them by the fairies?"

Several days passed and Daphne and Dreda did not see each other. One fine Saturday morning, however, Dreda went to Daphne's house and rattled the shutter of the letter-box—her usual signal. Daphne came rushing to the door with a shout, and they were greeting each other when a merry voice called out:

"Hi! Daphne, Dreda, come here and listen to this!" The voice belonged to Daphne's Daddy. He was a music maker, or, more correctly, a composer of music; and he was going to play some music which he had just written.

The children hurried excitedly into the music-room, and sat down. With a word of greeting

the music man sorted his papers and began to play. When they had heard the first page, Daphne and Dreda began to feel very interested indeed. At the end of the second page they were both saying to themselves: "Why surely, surely, I have heard this before!" And when the music man had reached the end of the fourth page, they turned and smiled very happily at each other.

They knew that what the fairy had told them had not been a dream, but was really true; for the music they were listening to now was some of that to which the fairies had danced at the sun-down ball in the park.

NOW, you know poor old Uncle Jack Frost has had the measles. There he lies, poor thing, ill, at this very moment, but has talk about the Earth is very good. Here it is:—

Now children, I want you all to imagine that the ether, or wireless wave, from the broadcasting station has passed along, the wireless fairy riding on the wave touching your aerial and giving you the music and voice which you hear in reality, the aerial re-emerged and the earth beneath the aerial is also energized, the circuit between the two being completed by your aerial lead-in wire and by your earth lead-in wire, both running to the aerial and earth terminals of your receiving instrument.

A Little Experiment.

The receiving instrument itself contains a coil which is of such length and is composed of a certain thickness of wire so that the whole of the circuit so formed—which is called the aerial circuit—may oscillate in tune with the oscillations of the incoming wireless wave.

Now that sounds very profound, but it isn't really so. If you have a pendulum swinging and you wish for a second pendulum to swing at exactly the same beat as the first pendulum, you will have to alter the length of the string holding the weight of the pendulum until the second one can swing at exactly the same speed and with the same length of swing. You just try to do that with two pieces of lead tied on to two pieces of string, both of equal lengths, providing, of course, that the two pieces of lead are of the same weight. Set one of the pendulums swinging and regulate the length of the string of the other to the same length of swing.

We have to arrange the inductance and capacity of an aerial circuit in such a way that it will be in tune with the "swing" of the incoming wireless waves. To do this, we use, in addition to having a correct aerial and a good earth, a variable inductance, which is the long, sausage-shaped coil which you have seen used, but it is not very easy to adjust the "tuning," as it is called, of this aerial circuit with just a variable inductance, so that to obtain finer tuning and greater accuracy of tuning, a variable condenser is generally used. This condenser assists in the regulating of the swing of your pendulum so that it will swing at the same length as the swing of the broadcasting station's pendulum.

(Continued on the facing page.)

The Children's Corner.

SABO MAKES NEW FRIENDS.

By E. W. Lewis.

THE monkey who had run out and started to tear up the balloon in which Sabo had made his long journey was followed by others; and soon there was nothing left of the balloon except its ribs, which the monkeys carefully examined and then threw away.

Sabo stood up and sneezed, which rather frightened them. They ran off with little cries, and sat on their haunches some distance away. But afterwards they became very good friends, and they all sat together on the shore in the warm sun.

One of the monkeys, who looked very old and very wise, fixed his eyes upon Sabo and made a sound which might have been the word "Who?" and Sabo thought they wished to know who he was.

So he said, "I'm Sabo, and I come from a place where there are Indians and guns and tomahawks, also pens and inkpots and paper-knives."

The monkeys looked at one another as much as to say, "What a wonderful creature this is and, all speaking together, they said "How?"

So Sabo told them: "I came through the air in that balloon which you have torn to pieces; and now I don't know how ever I shall get back again."

And all the monkeys scratched their heads, as much as to say that they didn't know either.

When the day became very hot, they took Sabo into the forest; and they taught him how to run through the tree-tops swinging from branch to branch. It was a lovely game, and Sabo became rather proud of his skill at it. So that, when the monkeys were taking their afternoon sleep he thought he would go off by himself and explore.

(Continued from the facing page.)

He did not intend to go far; but it was so exciting, especially when the trees stood a little apart from each other, and he had to take a flying leap through the air, that he went on and on. And when he tried to get back to where the monkeys were, he lost his way.



"You're a cat, I suppose," he said; "but you're a mighty big one."

He shouted out as loud as he could, but he heard no friendly answer and no sound of rustling among the leaves to tell him that his friends were coming to find him. He climbed up to the top of a tree, in hope that he might be able to see blue water; but all round about him was a flat green ocean—trees, trees, and nothing but trees. Night was coming on.

Sabo determined to have another try to reach

his friends, and he went as fast as he could through the tree-tops, and came at last to an open space, with grass and little bushes. He dropped down from branch to branch through the tree, and came to the ground.

No sooner had he done so than he saw a strange animal that looked like a big cat. "Upon my word!" he said to himself, "that's a cat!"

But this forest cat was a young leopard who was coming out to seek for his supper. When he saw Sabo he stood stock still beneath one of the little bushes, staring at him.

Sabo took a few steps nearer to him. "You're a cat, I suppose," he said, "but you're a mighty big one!"

The leopard had worked his way closer to where Sabo was standing, and now he was flat on the ground, with his tail out behind him and seemed to be shivering with excitement.

"I don't like you as much as Moppet," said Sabo.

Then, all of a sudden, Sabo heard a rushing noise behind him, and out of the corner of his eye saw a black shadow sweeping across the open; and in a twinkling he was lifted off his feet. At the same moment he saw the leopard spring through the air, with a growl.

But by the time the leopard touched the ground again the old monkey had Sabo quite safe up in the tree.

"Where did you come from?" said Sabo. "You gave me quite a shock! I was having a talk to that cat down there. A fine cat! See! he's climbing up the tree!"

But the monkey did not wait to see. He dragged Sabo along at a tremendous rate through the tree-tops, until they came to the shore.

"You're not frightened of a cat, are you?" said Sabo. But the old monkey said nothing. The sun went down. All was dark.

(Another Sabo Story Next Week.)

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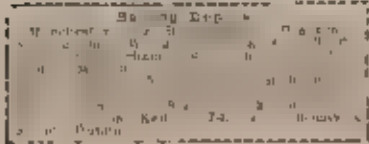
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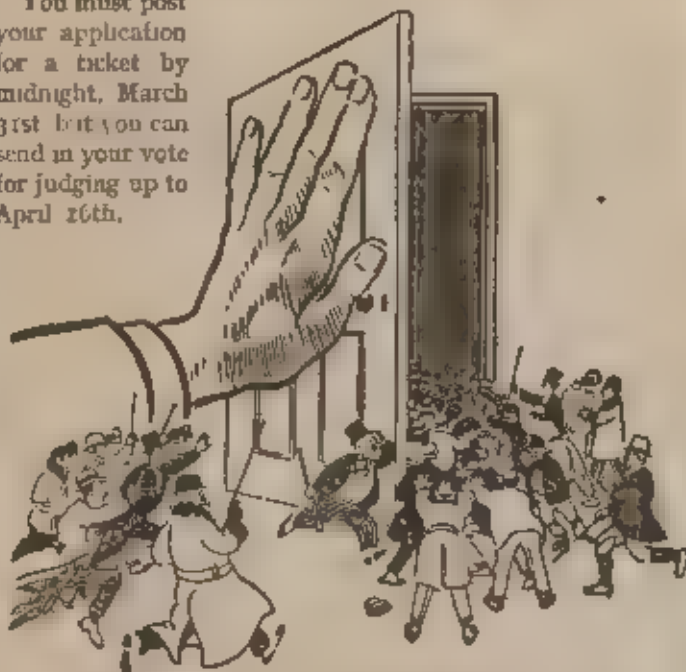


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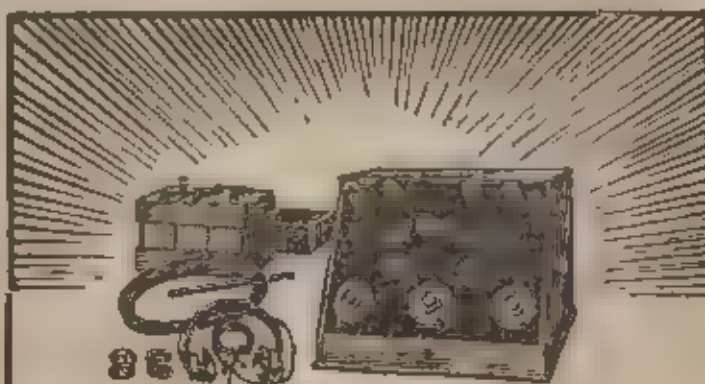
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TUESDAY, April 1st.

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A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 4.

Radio on the Alps.

Mountaineers Who Broadcast for Help.

THE employment of wireless for life-saving purposes has been demonstrated in many ways. The latest use to which it has been put in this direction is in saving life on the Swiss Mountains.

Quick to realise the possibilities of radio, the Swiss Alpine Club has established small receiving stations in the club chalets and principal Alpinist centres for the purpose of receiving calls for help from tourists in distress.

Those who are about to make dangerous journeys need no longer rely on guides alone for they can now be supplied with tiny portable receiving and despatch wireless sets, which can be hired at a very small cost.

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As, for broadcasting purposes, the distances to be covered are never very great, weak currents give quite satisfactory results, and no matter where an Alpinist may happen to be, he can be certain of getting into immediate touch with a receiving station should he lose his way or be overtaken by illness.

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The new move of the Swiss Alpine Club is expected to give a big fillip to mountaineering, as tourists who have hitherto hesitated to make the big climbs for fear of meeting with disaster can now venture forth with an added sense of security.

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(B.P.S. 102.)



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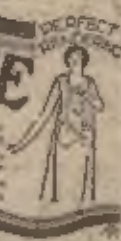


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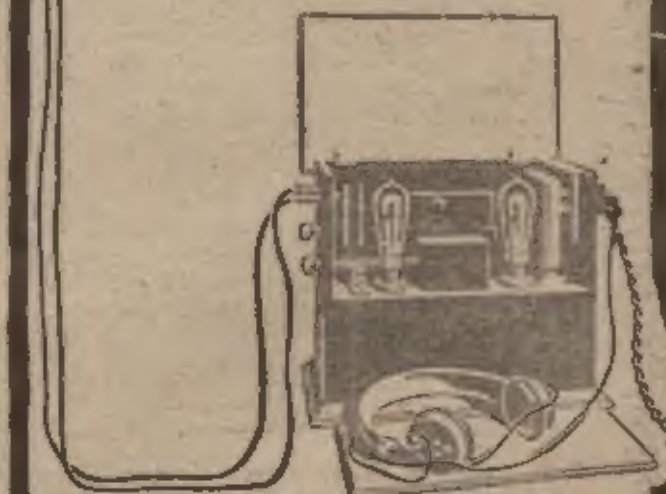
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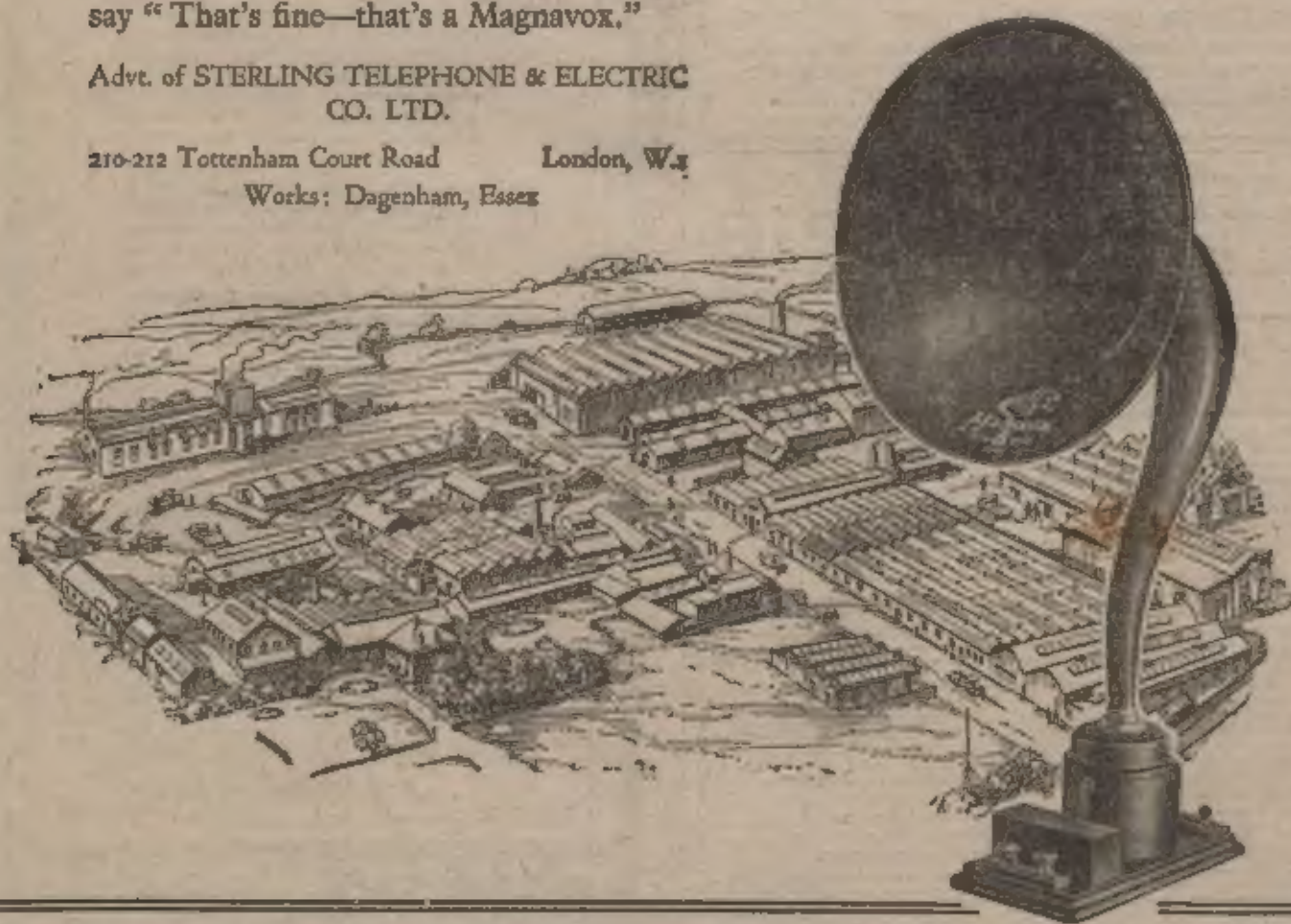
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