Radio Times, January 30th, 1925.

IMPORTANT NEW SERIES By Sir OLIVER LODGE.

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OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the week commencing SUNDAY, February 1st.

MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLASGOW, BIRMINGHAM, MANCHESTER, BOURNEMOUTH, NEWCASTLE, BELFAST

HIGH-POWER STATION.
(Chelmsford).

RELAY STATIONS.

SHEFFIELD, PLYMOUTH, EDINBURGH, LIVERPOOL, LEEDS — BRADFORD, HULL, NOTTINGHAM, STOKE-ON-TRENT, DUNDEE, SWANSEA

SPECIAL CONTENTS:

The Mystery of the Ether.

By Sir OLIVER LODGE.

[Sir Oliver Lodge is broadcasting from London a course of lectures on "Ether and Reality." These lectures are of remarkable general interest in that they challenge many popular and some scientific theories. "The Radio Times" has acquired the exclusive serial rights and will publish four of Sir Oliver's lectures in their broadcast form. The first appears below. Subsequently all seven lectures will be published as one of the volumes of Messrs. Hodder and Stoughton's "Broadcast Library."]

WHAT fills empty space? What is there between the worlds? Not air: the atmosphere soon stops, and beyond there seems nothing—nothing appreciable, only intense cold.

"The wind that blows between the worlds, it cut him like a knife,"

says Rudyard Kipling, concerning one Tomlinson. Well, that is the ether; it is absolutely cold. We on the comfortable earth are five hundred Fahrenheit degrees warmer. Five hundred degrees hotter would be red-hot: five hundred degrees colder is the temperature of space.

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Space is full, not of matter, but of ether. The ether is other than matter; and it fills all space in the most thorough manner: there is nothing so omnipresent and so efficient in the physical universe.

We employ the ether every day and every minute of our lives; it is the very breath of our material existence; but it escapes what are called our five senses, and so we usually know little about it. Some few even deny its existence. This is ungrateful and should be remedied.

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The first thing to realize about the ether is its absolute continuity. Let me explain. Matter is discontinuous; it consists of portions with gaps between. You see this clearly enough in the stars; they are bodies separated by wide, empty spaces, they are not massed together. There must be a reason for this; the reason is partly known, but is not easy: we will be satisfied with the fact that it is so.

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Matter is full of discontinuity. The universe consists mostly of empty space; the portions of matter in space are all well separated from each other in proportion to their size. Fire an infinitely long-range projectile into the sky, and the chances are it will not hit anything. Lord Kelvin reckoned that the chance of hitting anything by such a projectile was about the same as the chance of hitting a bird if you fired a gun at random. That is one of the first things to realize about matter: there are great gaps between its particles.

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You may say that is all very well for the sky and the stars and planets; but what about the earth? What about a piece of rock, or furniture, or any solid object? Do you mean to say that the particles of a body like that are widely separated, with great spaces between them in proportion to their size, and that a straight line might penetrate them deeply without encountering a particle?

Yes, I do: that is what I mean by the discontinuity of matter. It is discontinuous on a small scale as well as on a large scale. It does not appear so, but that is only because our senses are not fine enough to tell us about things on a small scale: we can only see things on a big scale.

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A microscope is of some assistance, but nothing like sufficient: no microscope, however powerful, can show us an atom, still less can it show us how an atom is composed and how far apart its ultimate particles are: we know this otherwise and indirectly. It is, however, common knowledge, now, that matter is built up of minute electric charges, both negative and positive, which are called electrons and protons. It is also known that these electric units are so extremely minute that they are separated from

(*Continued overleaf.*)

The Mystery of the Ether.

(Continued from the previous page.)

one another like the planets in the solar system; the greater part of the atom is empty space, just like the sky on a small scale. Or, more clearly, if we could take a solid body and magnify it sufficiently (which is impossible), we should see it something like the night sky.

Since the particles of matter are thus separated from each other and never in contact, it would seem to follow that they were all independent of each other, disconnected, nothing uniting them—the particles completely separated by empty space. If there were nothing existent but matter, that would be so; there would be no unification, no binding force, no family relationship, nothing but separate, independent particles: that is what would happen if Space were really empty, and the universe would not be a cosmos, but a chaos.

The Force Between the Stars.

We know better than that; we know that the stars are not independent of each other; they are bound together into systems: there is a unifying and connecting force between them which is called Gravitation, though it is not understood. Hence the space between them cannot be really empty; the interspaces must be filled up somehow: there must be something which is without gaps, something really continuous, something which combines the whole together, welding all the separate bodies into a cosmos.

The same thing is true inside any solid body; the separated particles cohere, they are not independent of each other; there is no chaos to be found anywhere. The solid has a definite size and shape; and if it is a crystal, its shape may be beautiful and very definite.

There is evidently law and order reigning among the particles; however great the interstices between them, they must be full of something: space is not really empty, though it is empty of matter. Matter exists as separate particles, here one, there another. But the uniting "something" is not composed of particles at all; it is continuous: it unites the particles with a force which is known as Cohesion.

An Addition to the Elements.

What you choose to call this unifying "something" is of no consequence. The Ancients sometimes spoke of the "Ether," possibly as an addition to the usual four elements, and Sir Isaac Newton adopted this term for the officially connecting medium. The optical medium connects the particles together into a solid or a liquid, and the same medium connects the Heavenly Bodies together into systems and clusters and constellations and nebulæ and the Milky Way.

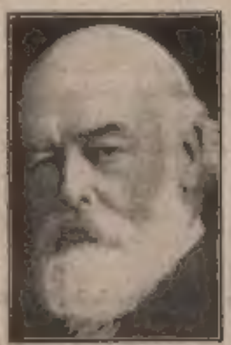
All pieces of matter and all particles are connected together by the ether and by nothing else. In it they move freely, and of it they may be composed. We must study the kind of connection between matter and ether.

An Unsolved Problem.

The particles embedded in the ether are not independent of it, they are closely connected with it, it is probable that they are formed out of it: they are not like grains of sand suspended in water; they seem more like minute crystals in a mother liquor. The mode of connection between the particles and the ether is not known; it is earnestly being sought: but the fact that there is a connection has been known a long time. We know it, because a particle cannot quiver, or move, without disturbing the medium in which it is. A boat cannot oscillate on the surface of water without sending off waves or ripples; a bell cannot vibrate in air without sending out waves of sound; a particle cannot vibrate in ether without sending out waves of light.

So the second thing to learn about the ether is its property of conveying light. It seems curious to call it a "second" property, because historically it was the first—the first discovered, and the first on which attempts were made at elaboration. The Physics of the early part of the nineteenth century was almost wholly occupied with it: the highest genius was devoted to the theory of ether waves, and the climax was reached by Clerk Maxwell. The whole of the immense Science of Optics is involved, and grew out of it; but as with everything else it is difficult completely to understand and to realize clearly what is happening; certain things can be stated with apparent simplicity, but the full explanation is not yet attained.

The first and most definite fact, on which there is complete agreement, is the rate at which ether waves travel, the thing ordinarily called "the velocity of light." This speed is the most fundamental and absolute thing in the physical universe, and it is evidently related to some fundamental or constitutional velocity, the full meaning of which has still to be discovered. Meanwhile we can make elementary statements about what has been observed in connection with it.



SIR OLIVER LODGE.

The speed is measured by timing the interval required by light to travel a certain measured distance, whether it be a distance measured on the earth or a greater distance measured in the heavens. The results all agree; and there is no doubt that all ether waves, however else they differ, all travel at the same pace. The speed of light is not only the speed of that by which we see things, but it is the speed with which every disturbance travels in the ether of space.

Such disturbances may be the great waves (akin, as it were, to Atlantic rollers) which we employ in radio telegraphy; or they may be the small ripples which, when they break upon the shore of matter, excite heat; or they may be the minuter tremors which in enormous numbers enter the eye and operate the curious receiving mechanism there, so as to disturb the nerves and give us the sense of sight, or, by rearranging the chemicals on a glass plate or film, can reproduce the likeness of the objects which have emitted them; or they may be the still minuter tremors—small almost beyond imagination, and beyond the power of any microscope to utilize—fearfully rapid tremors or other vibrations which can be excited electrically, in a form which we know as X-rays. But whether big or small, they all travel at the same pace, with a speed far beyond anything in our experience, a speed which it seems impossible even for the ether to over-top.

Imagine a thread wrapped round the equator of the world, crossing all the continents and oceans and going right round the earth; stretch such a thread out into a straight line, that is the distance which light can travel in the seventh part of a second. To get the distance traversed by light in one second, the thread would have to be wrapped round the world seven times and then stretched out; such a thread would reach nearly to the moon.

The light of the moon takes a second and a quarter to reach the earth; from the sun it takes eight minutes; from the stars, even the bright stars, it takes years or even centuries; while some of the dim and distant objects revealed in a large telescope we see only as they were a hundred thousand years ago. So immense is the scale of the Universe!

All this is well and even popularly known; the difficulties do not lie here; they lie in determining the exact nature of the waves and the way in which they are produced. We have to work by analogies for the most part. As a vibrating bell or string or tuning-fork excites waves in the air, so a vibrating electron excites waves in the ether. The processes are analogous, not identical, and if we tried to enter into more detail, we should get beyond our depth.

The Vehicle of Light.

Meanwhile, if ripples are travelling from distant objects, there must be something which is rippling. You cannot imagine space being thrown into vibration; there must be something in space which vibrates, and that "something" extends to the furthest visible object. This was our first idea of the ether of space: it is more than a century old, and the argument was as valid in 1825 as it is to-day. The ether was therefore called "the luminiferous ether," the light-carrier, the vehicle of light. Not of light only, but of every other link between the worlds and between the atoms; the vehicle of Gravitation, as Sir Isaac Newton suspected; the vehicle of Cohesion too, as we now know; the unifying and connecting mechanism which welds together the disconnected atoms of matter and makes cosmos out of chaos.

However evasive the ether is to our senses, it is a great reality, and we already know something definite about it.

These waves that we are now using will get to the Antipodes, say, New Zealand, in the 1-14th part of a second. How far will sound waves travel in the same time? Sound in air takes five seconds to go a mile. Consequently, in the 1-14th part of a second they go the 1-70th part of a mile, which is 25 yards—that is, to the back of the hall in which I might be speaking.

Appalling Magnitudes.

Ether waves travel just about a million times as quickly as sound waves; consequently, if the waves are of the same length, the vibrations would be a million times as rapid. But the ether waves by which we see are not of the same length: sound waves are a few feet in length, whereas, a row of ten thousand light waves is only an inch long. Consequently, the rate of vibration which the eye perceives is 500 million million per second—a quite incredible number!

But in dealing with the Universe we must not be afraid of large numbers: the magnitudes we deal with are many of them appalling, some of them appalling for size, others for smallness, some for rapidity, others for unknown and mysterious properties. We have as yet but little acquaintance with the Universe; sometimes we seem to know a great deal, at other times we realize that we hardly know anything.

The Mystery Which Surrounds Us.

Meanwhile, we grope along as best we can, and he is wisest who denies least of the mystery which surrounds us and the possibilities ahead.

To assert, requires knowledge; to deny, requires much more knowledge. Let us be satisfied with positive knowledge, so far as it has been vouchsafed to us, and leave negations to the self-sufficing and the omniscient. We can deny the self-contradictory and the absurd, but in the unknown and the mysterious, denials have no legitimate place; our business is carefully and cautiously to ascertain what is. We are surrounded by infinity, and the wealth of existence is such as to justify a faith in our highest conceptions, a hope in the possibilities which lie before us, and a charity which enables us to do our daily work and to love our fellow-men.

Official News and Views.

GOSSIP ABOUT BROADCASTING.

Broadcasting Prince Henry.

THE Birmingham Station is helping the Royal National Lifeboat Institution to raise £10,000 in the Birmingham area for the purpose of equipping motor lifeboats. The speech of H.R.H. Prince Henry in the Town Hall at 2.30 on Tuesday, February 3rd, will be broadcast. Admiral Sir Doveton Sturdee's speech on Wednesday afternoon, and that of Princess Bibesco on Thursday, will also be broadcast.

A Special Sunday Service.

A special Wireless Sunday Evening Service will be conducted in the Birmingham Studio, on February 1st, by the Rev. A. E. Forrest. This is the first service of its kind to be broadcast in this country. The Music and Reading will be given by members of the Staff and the Station Repertory Company. Special Lessons will be read by Mr. Edgar, and the Hymns and Music will include Byrd's "Kyrie" from Mass for five voices and Bach's "Passion Chorale." The Rev. A. E. Forrest, who, through his close association with the Birmingham Station from its early days of Witton, has become known as the Station Chaplain, and who is Secretary of the Station's Religious Committee, will give the Address. After the service, a short organ recital by Mr. Christopher Edmunds, Mus.Bac., will be given.

Manchester's Request Nights.

Continual requests from listeners for their favourite pieces have led the Manchester Station to devote certain evenings entirely to request items. Such an evening will be held on Friday, February 13th, when the "2ZY" Orchestra will interpret listeners' wishes with items as varied as the Finale from Mendelssohn's "Italian Symphony," and the Overture to Balfe's *Bohemian Girl*. Miss Grace Ivell and Miss Vivian Worth, the entertainers, will take part in this programme.

A Magic Trip Round the World.

A musical tour round the world is being arranged by the London Station for February 9th. Much time will be spent moving from country to country in Europe before the greater leaps from Africa to Arabia, on to India, Tibet and China are taken. The return will be made at 10 p.m., via the America.

Miss Emma Dhai, a Scottish soprano who has studied folk songs of different nations, will give the French, Dutch, Swiss, Italian and Malayan songs. Miss Kari Forfang, a soprano well known in the Scandinavian concert world, will sing the Norwegian, Danish, Swedish, Finnish and German songs; and Mr. F. H. Etcheverria, a baritone of Spanish extraction, will sing Spanish, Portuguese and South American songs.

Broadcast Comic Opera.

The Comic Opera, *Les Cloches de Corneville* (Planquette), will be broadcast, with libretto, from Bournemouth on February 9th. Included in the cast are Mr. George Stone, Mr. Harold Strnad, Mr. Ernest Eudy, Miss Marjorie Stone and Miss Gretta Dun. The "6BM" Chorus and the Wireless Orchestra will also take part. The opera will be produced by Mr. W. R. Keene and Mr. George Stone, and will be conducted by Captain W. A. Featherstone.

An Irish Bagpipe Band.

Both an Irish and a Scottish Piper have appeared at the Belfast Station as soloists, but the Sir Henry Wilson Memorial Pipe Band, which won the All-Ireland Championship last year, will be the first bagpipe band to be broadcast in Ireland. They are to play on Saturday, February 14th, in a programme called "Novelty Night," when the Station Orchestra will be heard only in music that has not hitherto been broadcast in Ireland.

A New Dickens Overture.

On Saturday, February 7th, the anniversary of the birth of Dickens, the Cardiff Station will provide a programme of music from Dickensian operas and songs of the period. A new overture, "Barnaby Rudge," composed by Mr. Warwick Braithwaite, the Cardiff Station Musical Director, will be performed for the first time. The Catterall Quartet is also giving a performance at the Cardiff Station on the same evening.

An effort is to be made to raise sufficient money to endow No. 48, Doughty Street, London, the house in which Dickens completed "Pickwick" and wrote "Oliver Twist" and "Nicholas Nickleby." The house was bought two years ago, and is now being put in order as a Dickens Museum, picture gallery, and a meeting-place for Dickensians.

The fund is being organized by the Dicken Fellowship, and the sum of £10,000 is required.

Birthday Celebrations at Cardiff.

Birthday celebrations will be the principal feature of the Cardiff Station programme on Friday, February 13th. Everyone connected with the station will be present in full force to make a jolly musical evening. Mr. J. C. W. Reith will broadcast a message at 8.30 p.m.

Later Broadcasting.

During the period covered by this issue the following stations will be broadcasting until 11 p.m.: Manchester, January 30th; Newcastle, February 2nd; Glasgow, February 6th.

"Stars" at Chelmsford.

A "Star-Ballad" Concert will be given by "5XX" on Tuesday, February 10th. This programme will include the names of Miss Carmen Hill, the popular mezzo-soprano; the lyric tenor, Mr. Sydney Coltham; Mr. Angus Morrison, pianist, and John Binry. The Salisbury Singers will open and close the programme.

Philharmonic Society's Concert.

The Liverpool Station is again relaying the first part of the Philharmonic Society's concert on February 10th. Mr. Eugene Goossens will be the conductor, and the orchestral items to be relayed are, Overture, "Froissart," Elgar, and "Military Symphony," Haydn.

The latter part of the programme will include tenor songs and pianoforte solos, and the evening will end with an hour's dance music by the "St. Louis Dance Band."

Cardiff's Symphony Concert.

On Saturday, February 14th, a Light Symphony Concert at the Cardiff Station will be simultaneously broadcast from the High-Power Station, "6XX." The music will include Beethoven's "Pastoral" Symphony, two entr'actes from *Carmen*, and the ever popular overture to the *Merry Wives of Windsor*. One of Elgar's compositions, the "Crown of India" Suite, will also be performed on this occasion. The vocalists will be Miss Astra Desmond and Mr. William Heseltine.

The Bells of St. Cuthbert's.

A complete religious service will be relayed from St. Cuthbert's Parish Church on the evening of Sunday, February 8th, when the preacher will be the Rev. James Black, D.D., of St. George's United Free Church, Edinburgh. Dr. Black is the successor to the Rev. Dr. John Kelman, the well-known divine who recently returned to London from the U.S.A. The service will be preceded by the bells of St. Cuthbert's, and for this purpose a microphone will be installed in the tower.

Radio Education at Stoke.

Transmissions to schools are being started by the Stoke-on-Trent Station on Friday, February 13th. The first will be given by Mr. F. J. Stone, entitled "A Talk on Music to the Young Folk." This will be illustrated by the violin and pianoforte.

The Educational Advisory Committee, under the chairmanship of Mr. R. F. G. Williamson, is rendering valuable assistance to the station. It is hoped before long that most of the schools in the district will be in a position to take advantage of these weekly talks.

Holst's "The Planets."

The S.B. programme on Tuesday, February 10th, will consist mainly of band music played by the augmented "2LO" Military Band, conducted by Mr. Dan Godfrey. The most interesting of these items will be "Mars" and "Jupiter," from Holst's Symphonic Suite, "The Planets," and the Suite "Esquisses Caucasiennes" (Ippolitov-Ivanov), which has been broadcast before by the "2LO" Military Band.

Dr. Kendrick Pyne's Organ Recital.

The Organ Recital, from Manchester, by Dr. Kendrick Pyne, promised for Saturday, December 6th, which had to be cancelled owing to the Town Hall being required by the Civic Authorities, has now been fixed for Saturday, February 14th. Dr. Kendrick Pyne is giving the programme he originally chose, and in which is included Bach's Prelude and Fugue in A Minor, and Widor's Organ Symphony in F Minor.

A B.B.C. Rugby Team.

Mainly through the energies of Mr. Dan Godfrey, Junr., Conductor of the "2LO" Wireless Orchestra, the B.B.C. Headquarters and London Station Staffs have formed a Rugby Football XV. Mr. Dan Godfrey is an old Hull and East Riding and Richmond player. The first match will take place at Lower Sydenham to-morrow, Saturday, January 31st, at 2.30 p.m., when the team will play Britannic House "A." The B.B.C. Team will consist of: Back, P. Florence; Threequarter Backs: R. F. Palmer, A. G. Hibberd, R. B. S. Munn, C. A. Lewis; Half Backs: D. Hamilton, R. Blackwell; Forwards: D. Godfrey (Capt.), C. C. J. Frost, G. V. Rice, H. Bishop, J. G. Breadbent, A. G. D. West, W. J. Newson, A. G. Dryland.

The ground is in Kangley Bridge Road, opposite Lower Sydenham Station, a convenient train from Cannon Street leaves at 1.40 p.m.

Wanted: A Sport's Ground.

The Sports Club of the Headquarters and London Station Staffs of the B.B.C. is experiencing much difficulty in securing a suitable Sports Ground, particularly with regard to Tennis Courts. Four to six courts are required, if possible, within a radius of three miles from Charing Cross, to be available for use every evening and week-ends. Information regarding possible grounds will be greatly welcomed by the B.B.C., 2, Savoy Hill, London, W.C.2.

A Distinguished Dutch Composer.

There will be a recital of Chamber Music broadcast from the Edinburgh Station on Friday, February 6th. Among the works to be played will be a pianoforte trio by Alex Voormolen, the distinguished Dutch composer. Mr. Voormolen, whose compositions are much influenced by the modern French School, was a pupil of Ravel. This is the first performance of the work in Scotland.

Wireless For The Blind.

Radio's Service to the Sightless. By Captain Ian Fraser, C.B.E., M.P.

[Captain Ian Fraser is well known in connection with his work for St. Dunstan's, and in the following article he describes the great benefits of wireless to those who have been unfortunate enough to lose their sight.]

NO inventor has unconsciously done more for blind people than Senatore Marconi. Indeed, with but one qualification, no inventor has done so much. The qualification is Louis Braille, who, so far as those blind from infancy are concerned, must come first, for by the system of reading which he invented, he made it possible for good education to be enjoyed by children deprived of the use of ordinary books. As a hobby, as a recreation, and, indeed, as a means of education, wireless, in my opinion, beats even Braille, for the adult, and more especially for the adult whose sight was taken away from him after his school life had come to an end.

An Unnatural Way of Reading.

With few exceptions, those upon whom blindness has descended in adult life do not become really proficient at Braille reading. It is not the natural way of reading to them, and they are not so easily taught a new and, to them, strange method, as are young children. Most of the two thousand soldiers who were blinded in the War read Braille, but few well enough really to enjoy a book after a hard day's work. I do not mean to minimise the importance of Braille. It is essential, as essential as type is, and to many who read it naturally, it is, doubtless, a great boon. Rather do I point out its limitations to emphasise what the development of broadcasting has meant to those blind people who have the means to enjoy it.

There are two directions which really matter in which a blind man feels the limitations of his handicap. One is in the matter of getting about alone, the other is in his inability to fill in odd moments in an interesting way. Until you are blind, which I hope you will never be, you will not realise how many periods there are, even in the busiest life, when you have to, or do, in fact, fill up time for a few minutes, or half an hour or so. How often of an evening, for example, do you spend a few minutes while, say, waiting for your wife or friends to come in, or go out with you, or play bridge, by glancing at a paper?

Before Radio Came.

Before wireless brought in broadcasting there were, it is true, ways in which blind people would fill in these times, and many did so in a remarkable way. A Braille magazine could be picked up, a gramophone could be played, a few could sit down at the piano. The majority, however, sat still and waited, and smoked, perhaps, and were bored almost certainly. Now, all that is unnecessary. All the evening there is something doing on the wireless. I wonder how many readers of *The Radio Times* find that wireless is their main hobby, although they, with their sight, can draw upon a hundred other pastimes? A majority, I should think. How much more, then, must wireless be to those whose avenues for the profitable employment of time are so limited?

Making the Magic.

But broadcasting has done more for the blind even than this. To you who can see it is natural to do things for yourself, alone, without the necessary intervention of another person. To the blind man this is invariably difficult and sometimes impossible. The wise blind man will do all that he possibly can for himself; but he will generally find that for his amusements he requires, and must wait upon, the company of another. He could go to a play alone; but he would miss the information on the programme as to the characters, scenes, etc. He could, and often does, go for a walk alone; but this must be regarded more as a sometimes necessary and always tiring method of getting from one place to another, and not as a pleasure. To listen is the one thing which in the very nature of things he can best do, and to tune-in presents no difficulties. I know scores of blinded soldiers, and some others, too, of an older generation, who not only tune-in themselves, but look after their apparatus, charge accumulators off the main, and, in fact, manage the whole thing themselves.

Psychologically, it is a great thing in a household where ordinarily the blind man is less capable of doing ordinary things than are the others, to have one line in which all are interested, in which he is pre-eminently the one who knows, and can make the magic.

Listening in the Theatre.

Now one word about wireless plays which those of us who cannot see can, probably, write about with special authority. Six years ago I was blinded in action in France. I went to plays when I left hospital, and enjoyed them. I still do. Very little explanation of the programme and scenery enables me to follow without difficulty. People always on the look-out for something which, being unusual, they could regard as wonderful, were surprised. They are not so surprised now, for thousands are learning that they can listen to, follow and enjoy a play without seeing anything.

The B.B.C. has one difficulty additional to that which I experienced at the theatre—namely, that all the voices they present to the listener come from the same place, relatively to his ears. It may be a loud speaker, or a headphone, but the voice is always in the same relative position with regard to the listener's ear, whereas, at the play, the stage is wide and deep, and it is possible to receive great assistance in following movement to utilise this direction-finding property of the human ears. I wish the B.B.C. all luck with their plays. If they apply imagination to the subject, and experiment enough, they will have great success, and will add enormously to the enjoyment of their listeners.

IN A GOOD CAUSE.

A CONCERT in aid of the Lord Mayor of Birmingham's Distress Fund will be given at the Town Hall, Birmingham, on Saturday, February 7th. The Birmingham Station is giving the whole of the programme for the special benefit of the Fund. The following artists will appear: Mdme. Emily Broughton, Mdme. Alice Vaughan, Mr. Geoffrey Dammas, Mr. Percy Edgar (Station Director), Mr. James Howell, Mr. Nigel Dallaway, and Miss Marjorie Heyward. The Station Symphony Orchestra, conducted by Mr. Joseph Lewis, will take part in the programme, the whole of which will be relayed and broadcast from the Birmingham Station.

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FRIDAY, February 6th, will be devoted at the Dundee Station to "The Drama." Mr. William Macready and Miss Edna Godfrey-Turner are giving three items, *David Garrick*, followed by a short interlude, *Married Life*.

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GLASGOW Station will broadcast another "Clan" programme on Friday, February 13th. The Clan MacRae will be represented on this occasion. The programme centres round a short talk by Lt.-Col. MacRae-Gilstrap on the origin of the clan, and typical music will be provided by the Clan MacRae Society Pipe Band, interpolated with songs by Miss Phemie Marquis and Mr. Kenneth MacRae.

A Great Adventure.

The Voyage of the "Santa Maria."

On Tuesday, February 3rd, "Christopher Columbus," a play by Richard Hughes, dealing with an episode in the famous voyage of the "Santa Maria," will be broadcast from the High-Power Station. The following article describes the difficulties of Columbus's great adventure.]

NEVER, probably, was an enterprise launched with such difficulty as that which began on August 3rd, 1492, when Christopher Columbus set out to discover Easternmost Asia by sailing Westward. When exactly the idea of the voyage came to the Genoese sea-captain we do not know; but we do know that it was not a sudden flight of fancy; it was the solid outcome of work and dreams at sea, of pottings over old family papers of his wife's, and of cool discussions with scientific geographers.

A Youthful Traveller.

When his idea became precise, he was still quite a young man, but he had voyaged from his boyhood, not only in the Mediterranean and in that part of the Ocean between the Azores and Africa where steady weather conditions prevail, but in the wild and fickle northern seas, possibly even to Iceland. The theory that he formed rested on "incorrect," but well-grounded notions which, marshalled, made up one of those "working hypotheses" by which our Western science has always advanced from one grand discovery to the next.

It was one thing to develop the theory with all its backing of speculation, calculation, and evidences, and it was quite another to get official or financial support, even in this period of the great discoveries. By 1480 the scheme was mature; a two years' voyage delayed its presentation to the King of Portugal till 1482; two years later, again, with his scheme rejected, Columbus had to flee. It was almost chance that led to his making the next offer to the Sovereigns of Spain, and it was at an inopportune moment, for the Granada War was in full swing, and Ferdinand and Isabella were too pre-occupied to take up distant schemes.

His Royal Reward.

It was not until Granada was disposed of (in January, 1492) that negotiations with Ferdinand and Isabella came to a head, and not until mid-April that the Sovereigns conceded the reward that he asked for his enterprise—viceroyalty of what he should discover and admiralship over the new seas.

The scheme in definite form, and supported by exhaustive reasoning, had been before the courts of Portugal and Spain for ten years, and, after all (according to Robertson), "the sum employed on fitting out the squadron did not exceed £4,000." The "squadron" consisted of the little *Santa Maria*, of 100 tons, and two still smaller vessels, *Pinta* and *Niña*, commanded respectively by Columbus as Admiral and the brothers Pinzon (Martin Alonso and Vicente Yanez), merchant captains of Palos. With them were eighty-five men, some adventurers, some steady men, but a large proportion of ne'er-do-weels.

Two Months of Drama.

It was on August 3rd that they set sail from Palos, and on October 12th that they made the historic landing at what is now called Watling Island in the Bahamas—two months of drama crowning ten years of work.

The main dimensions of the three historic vessels may be of interest.

	S. Maria.	*Niña.*	*Pinta.*
Length between perpendiculars	75ft. 5in.	65ft. 6in.	57ft.
Maximum beam	22ft.	23ft. 10in.	18ft. 3in.
Mean draught on service	8ft. 6in.	7ft. 4in.	(?)

But it is not so much the smallness of the ships that strikes us nowadays—it is the greatness of the Man.

Listeners' Letters.

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

Broadcasting Helps Theatre-Going.

DEAR SIR,—In view of the present situation with regard to the broadcasting of plays, or parts of plays, from theatres, and the attitude of the provincial managers towards such broadcasting, I should like to mention that, when in London recently I met a friend from Newcastle, who was in town ostensibly on business, but who seemed to regard a visit to *Patricia* as of equal, if not greater importance, he having heard and enjoyed that play when it was recently broadcast.

Personally, I had not heard the wireless programme that particular evening, and I tried to induce my friend to accompany me to another "show," but in vain. He was determined to see *Patricia*. Yours, etc.,

Cardiff. N. B.

[We have received a number of letters similar to the above.]

Don't Blame the B.B.C.!

DEAR SIR,—There has been a great amount of controversy in regard to the effect of wireless on the state of the weather, and many declare openly that the very wet weather that has prevailed lately is actually the outcome of the general use of wireless. I feel prompted to write and ask you your candid opinion on this matter, as I think a great many more people would go in for a set if they did not believe that by so doing they would add to the discomfiture of the public generally by encouraging broadcasting. I therefore suggest that you publicly declare the fallacy of such an idea.

Yours, etc.,

Swansea. G. O. E.

[This matter is settled definitely by considering how much energy is required to move a depression in the atmosphere even such a short distance as, say, fifty or one hundred miles.

To cause such a movement would take more thousands of times the amount of energy needed to propagate electric waves continuously from all the stations, high-powered, low-powered, broadcasting and amateur in this country.

As regards the possibility of any trigger action, that is to say, wireless waves upsetting an atmosphere tending to be unstable, this is quite impossible, as the atmosphere itself must remain in a more or less stable condition. It is an excellent suggestion that publicity should be given to this, as many people are inclined to blame broadcasting for all our weather troubles.]

"Pulling the Cat's Leg."

DEAR SIR,—Mr. Ronald Gourley recently gave a whistling number, "Birdie Hops." During that item my cat woke up and, climbing on to a chair and putting his feet on the table, poked his head as far as possible down the loud-speaker. At the conclusion he whined so much that he had to be let out of doors. What an unsolicited compliment from an animal to an artist's imitation. I regret that I couldn't get a photo.

Yours, etc.,

Norwich. L. C. W.

"There Shall Be No More Sea."

DEAR SIR,—The article by Mr. Walter Wood in your issue of January 2nd is headed "There Shall Be No More Sea." A beautiful poem on this subject appeared many years ago, and if it happens to be in the possession of any of your readers, I would feel obliged if I could have a copy. It is one of the loveliest poems I have ever read.

Yours, etc.,

Enniskillen, Ulster. W. C. T.

(*Continued overleaf in column 3.*)

London's Wireless Orchestra.

By Rex F. Palmer. London Station Director.

"PLAYED by the London Wireless Orchestra" is, perhaps, the most frequent and familiar announcement to listeners everywhere. In this respect it comes second only to the Weather Forecast, and helps to dispel the "deep depressions" we so often hear about in the latter.

If those who are familiar with London orchestral music were to visit the studio when the orchestra is playing, they would recognize many old friends, for it should go without saying that the individual members of our orchestra are the best that can be procured in their own line.

It is not surprising that only the best men are good enough for the London Wireless Orchestra. Looking through any week's programmes, you will observe that the orchestra is called upon to play anything from a symphony to the latest fox-trot, and to accompany operatic arias or music-hall ditties, and these very often at sight. We certainly have rehearsals, and particularly for all big programmes, when the orchestra is augmented; but it is obviously impracticable to rehearse more than a small proportion of the musical programmes. Those who appreciate our symphony concerts most, therefore, bear in mind that the standard of performance has to be equally good when carrying out the less highly musical, but equally popular, part of our programmes.

A Large and Varied Programme.

This means first class musicianship in every department of the orchestra, and the necessity for able musicians with all-round ability was foreseen at the outset. From a trio to an octet the orchestra has developed through various stages to its present size and constitution. Our permanent orchestra of twenty-two players is adequate for most of our work, and forms a useful nucleus on which to build as occasion requires. With such a large and varied repertoire, we could certainly do with no less, and even now it is frequently necessary to add to this number to give adequate performances of the works included in our programmes.

Our principal players have been heard individually on "orchestral solo nights," and at other times.

Of our genial and versatile conductor, Mr. Dan Godfrey, Jun., I need only say that he has proved himself equal to all demands made upon him.

Mr. S. Kneale Kelley (Leader and Sub-Conductor), is one of the best-known orchestral players in London, and has done a great deal of work for the B.B.C. since his appointment nearly two years ago. He is a member of the London Symphony and Royal Philharmonic Orchestras, and has played and conducted for the King and Queen on numerous occasions.

Of the remaining violinists Messrs. Rutledge, Tas, Sammons, Brunet and Wyatt, are also members of one or more of the big London orchestras, in addition to their other musical activities. Messrs. Quaife and Blakemore (Violas), and Messrs. Robinson and Nifosi (Cellos), are also well known in their respective spheres.

A Brilliant Young Player.

Mr. Almgill (Flute) has been associated with operatic work in London for the last twenty years. Mr. Field (Oboe and Cor-Anglais) has toured with Sir Thomas Beecham in the London Symphony Orchestra.

Mr. Thurston (Principal Clarinet) is a brilliant young player of this instrument, for whom there should be a great future in store. Mr. Charles Draper (Second Clarinet), is known to musicians as one of the finest solo players of his time.

Mr. Hinchcliff (Bassoon) is an old scholar and Associate of the Royal College of Music, and an original member of the London Symphony Orchestra. Mr. Dickie (Contra Bassoon) is one of the few exponents of this unique and difficult instrument, which we find more suitable for its purpose than the usual string double bass.

Mr. Probyn (Principal Horn) is also an Associate of the Royal College of Music, where he is now a Professor, and Mr. Hamilton (Second Horn), is an experienced and capable player.

Mr. Leggett (Trumpet) is widely known as one of the finest cornet and trumpet players that we have. Who has not heard some of the powerful solos by "Sergeant Leggett" on the gramophone? He is also a Professor of the Royal Military School of Music, Kneller Hall.

Mr. Taylor (Trombone) holds a similar appointment at Kneller Hall, and was for many years a member of the Scottish Orchestra.

Mr. Rushforth (Percussion) is one of the well-known players in this department and has had many years' experience of gramophone work. He is a Professor at the Guildhall School of Music.

Mr. Hook (Piano), who also plays the celesta parts which transmit so well, is orchestral librarian. He handles so many hundreds of musical parts in a week that he is said even to think in music.

The London Wireless Orchestra.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

ELGAR'S "THE DREAM OF GERONTIUS."

(Cheltenham, Thursday.)

IN 1865 Cardinal Newman wrote this poem, inspired by his thoughts as he sat by the death-bed of a friend. It pictures the dream of a dying man, as he anticipates what lies beyond.

Elgar, himself of the same faith as Newman, long afterwards set this poem to music, and his setting had its first performance in 1900, at the Birmingham Festival.

The best preparation for a first hearing of *Gerontius* is a reading of the poem itself. This is published by Messrs. Longmans, Green and Co. (39, Paternoster Row, E.C.4), in various editions, the cheapest costing one shilling.

In the First Part of the work we hear Gerontius (*Tenor*), The Priest (*Bass*), and Assistants (*Chorus*).

The music opens with a very beautiful Prelude, and then follows these solo and chorus passages:—

Gerontius: *Jesu, Maria—I am near to death.*
Assistants: *Kyrie Eleison.*
Gerontius: *Rouse thee, my fainting soul.*
Assistants: *Be merciful, be gracious; spare him, Lord.*
Gerontius: *Sanctus fortis, Sanctus Deus.*
Gerontius: *I can no more.*
Assistants: *Rescue him, O Lord, in this his evil hour.*
Gerontius: *Novissima hora est.*
The Priest: *Proficiscere, anima Christiana.*
Assistants: *Go, in the name of Angels and Archangels.*

In the Second Part we hear The Soul of Gerontius (*Tenor*), Guardian Angel (*Mezzo-Soprano*), The Angel of the Agony (*Bass*), and Demons, Angelicals, and Souls (*Chorus*). It opens with a brief Introduction, and then follows:—

Soul of Gerontius: *I went to sleep; and now I am refreshed.*
Angel: *My work is done, My task is o'er.*
Dialogue, Angel and Soul: *All hail, my child and brother, hail!*
Demons: *Loathsome clods of brute earth.*
Angel: *It is the restless panting of their being.*
Demons: *The mind bold and independent.*
Dialogue, Soul and Angel: *I see not those false spirits.*
Angelicals: *Praise to the Holiest in the height.*
Soul: *The sound is like the rushing of the wind.*
Angelicals: *Glory to Him.*
Angel: *They sing of thy approaching agony.*
Soul: *But hark! a grand mysterious harmony!*
Angel: *And now the threshold, as we traverse it.*
Angelicals: *Praise to the Holiest in the height.*
Dialogue, Angel and Soul: *Thy judgment now is near.*
Angel of the Agony: *Jew! by that shuddering dread which fell on Thee.*
Voices on Earth: *Be merciful, be gracious, spare him, Lord.*
Angel: *Praise to His Name.*
Soul: *Take me away.*
Souls in Purgatory: *Lord, Thou hast been our refuge.*
Angel: *Softly and gently, dearly ransomed soul.*
Souls: *Lord, Thou hast been our refuge.*
Angelicals: *Praise to the Holiest.*

It must not be understood that these Solos and Choruses are cut off from one another in the way usual in the older oratorios. Each of the two parts in the work is continuous, and is bound into a whole by the use of *leading motifs*.

PURCELL'S "KING ARTHUR."

(Aberdeen, Friday.)

Purcell's *King Arthur*, though called "An Opera," is hardly such in the general present-day sense of the word. It is a play, with much incidental music.

The Libretto of *King Arthur* is by Dryden. The main theme is the struggle between the British under King Arthur, and the Saxon invaders, headed by King Oswald.

ACT I.

In the Saxon camp, voluntary human sacrifices are being offered to the Saxon gods. Three Priests (*Bass, Tenor, Alto*) are supported by a Chorus.

A Battle follows (behind the scenes) a "Military Symphony" being played meanwhile, after which Britons, being victorious, sing a Song of Triumph (*Tenor* and *Chorus*).

ACT II.

SCENE I.—The Saxon magician Osmond plots to lead the Britons into pitfalls. After a brief Introduction, and an Air, played while Merlin (British enchanter) "descends in a chariot drawn by dragons," there follows a long scene in which Philidel, an Airy Spirit (*Soprano*), who has revolted from Osmond to Merlin, leads the Britons to safety, despite the efforts of Grimbald (*Bass*), an Earthy Spirit.

SCENE II.—Emmeline, the betrothed of King Arthur, is carried off by King Oswald, while entranced by the songs of Shepherds (*Tenor, Two Sopranos* and *Chorus*).

ACT III.

Osmond, in his turn, makes love to Emmeline. He shuts King Oswald in a dungeon, and tries to demonstrate to Emmeline the power of love, by an allegory—

Cupid (*Soprano*) summons a Cold Genius (*Bass*), who in turn summons his attendant spirits (Chorus). Even the Spirits of Frost melt at Cupid's call! (The Cold Genius and the Chorus are both called upon to "shiver" with their voices when they first appear—a case of the rare legitimate use of excessive Vibrato!)

ACT IV.

King Arthur is cutting down Osmond's enchanted grove. All sorts of people try to hinder him. Two Sirens (*Sopranos*) sing; then there are a Soprano Solo, a Soprano and Bass Duet, a Trio for Nymphs (1st and 2nd *Sopranos and Altos*), and another for Sylvans (*Altos, Tenors and Basses*), all interspersed with Dances and Choruses.

ACT V.

King Arthur defeats King Oswald in single combat. Emmeline is rescued, and Osmond imprisoned. Merlin then foreshows Britain's greatness in a sort of Grand Finale.

First, Aeolus (*Bass*), in a fine Solo, disperses the Winds. ("Symphony—the Winds fly off"; "Symphony—Britannia rises.")

Second, Nereid (*Soprano*) and Pan (*Bass*) sing a Duet, answered by Chorus of Fishermen (some of whom have *Soprano* and *Alto* voices.)

After a "Song of Three Parts" (*Alto, Tenor* and *Bass*), Venus (*Soprano*) sings the well-known and beautiful song, *Fairest Isle*.

Then comes a long Dialogue between a Nymph (*Soprano*) and a Shepherd (*Bass*).

A Trumpet Tune leads to a Song of St. George, sung by Honour (*Soprano*).

After an answering, massive Chorus, a Grand Dance concludes.

Listeners' Letters.

(*Continued from the previous page.*)

Wireless and "Nerves."

Dear Sir,—In Mr. Walter Wood's article in your paper entitled "There Shall Be No More Sea" he states that: "Wireless broadcasting has brought entertainment and enjoyment to many thousands, but, *perhaps*, to none is it a greater blessing than to the men who 'go down to the sea in ships.'" I note the word "*perhaps*" or should have ventured to have contradicted the statement, for I feel sure there is another section of the community which has benefited by radio more than any body of men in the world, viz.: the "nervous breakdowns," of which body I unfortunately belong. I am glad to say, however, that after having fourteen months of this terrible affliction, I am nearly well again.

Since the installation of my wireless, the whole of my evenings with very few exceptions have been spent in listening and this, I am absolutely certain, has done more for my recovery than anything else.

In my opinion, wireless is a greater blessing to the "nervous breakdowns" than to any other living souls and I only wish I could convey to all such unfortunate sufferers an idea of the benefit I have derived from it.

Yours, etc.,

H. S.

A Plea for High-brow Music.

Dear Sir,—May I suggest that you might, as an experiment, have an occasional "high-brow" evening—described as such—at which really *outstanding* works should be given, *i.e.*, works of the calibre of the Op. 130 Quartet of Beethoven *and repeated the same evening* after an interval for something of a lighter nature. To one like myself, as yet only in the neophyte stage as regards music, it would give a unique opportunity of really coming to grips with works which cannot be appreciated to the full at a first hearing.

During the last few years I have drifted into a pretty keen love of music. I started with an absolutely blank ignorance on the subject and have hammered things out for myself, chiefly with the aid of a pianola.

Yours, etc.,

Ealing. P. S.

He Had Had Some!

Dear Sir,—I was travelling on a Liverpool tram the other day, and exactly opposite to me sat a man and his wife. As the tram drew up at a stopping place, the couple apparently recognised a woman who was boarding the car, for the man turned to his wife, and with a bored expression on his face said: "In one minute you will receive the Local News."

The remark only became humorous to me when the woman who had just entered sat next to the couple, and began to gossip audibly.

Yours, etc.,

Liverpool. P. C.

A SELDOM-HEARD MUSICAL INSTRUMENT.

TWO solos on the Viole d'Amour were given from the Leeds-Bradford Station by Mr. Percy Frostick on January 12th in the course of a programme by the Station Trio, of which he is a member. This is probably the first occasion on which music played on this instrument has been broadcast. The Viole d'Amour is an instrument which dates back to the early eighteenth century, and is rarely seen or heard nowadays. It is contemporary with the harpsichord and spinet, and therefore carries the mind back to the time of Gay, *The Beggar's Opera*, the minuet, and the gavotte. It was the forerunner of the violin, and is in fact very similar.

To Save St. Paul's!

A Plea for the Threatened Dome.

A PENNY ahead from the whole population
Would keep St. Paul's safe as the pride of the nation.
A shilling from all the more prosperous homes
Would firmly support the most noble of domes.
A pound from each person with so much to spare
Would hold up for ever Wren's cross in the air.
A fiver, or tenner, or larger donations
Represent quite a number of minor oblations.
But everyone's help, great or small, is requested,
"Give quickly, give twice," is the motto suggested.

The above lines, penned by one who is helping to save St. Paul's from destruction, express the urgent needs of Britain's most famous cathedral.

The sum urgently required for immediate repairs is £200,000, and it is gratifying that the broadcast appeals for subscriptions have materially assisted the *Times* fund.

It is not generally realized that the St. Paul's which we see to-day is the third cathedral which has been built upon the present site. The first cathedral, of which we have authentic record, says the Rev. Lewis Gilbertson, M.A., in his "St. Paul's Cathedral," was erected by Ethelbert, King of Kent, with the sanction of Sebert, King of the East Angles, whose territory London then was. This took place early in the seventh century, about the year 607 A.D.

Consumed by the Great Fire.

In the building of the second cathedral—now known as Old St. Paul's—a very great advance in magnificence was made. The Norman Conquerors had introduced into this country a knowledge of architecture along with other arts, and the cathedral was designed to stand within spacious precincts enclosed by walls.

Old St. Paul's fell into a ruinous condition and a lot of patching had to be done in order to keep it safe. Inigo Jones did much restoring during the time of Charles I., when the cathedral was re-faced both inside and out.

It was not until the time of Charles II. that progress could be resumed. Then Christopher Wren was appointed Assistant Surveyor-General to the Merry Monarch, and was entrusted with the work of repairing the cathedral. He developed a thorough scheme of restoration which the Great Fire of London prevented from being carried out, for among the buildings consumed by the flames was Old St. Paul's.

The Laying of the First Stone.

Soon after the fire, Wren produced his plan not for restoring the cathedral, but for rebuilding it, and the first stone of the present cathedral was laid by Christopher Wren himself on June 21st, 1675. It was on December 2nd, 1697, some twenty-two years after the laying of the first stone, that the choir of St. Paul's was open for Divine Service, and from that time forward the services have gone on without interruption.

From that time the majesty of Wren's greatest work, with its magnificent dome, has thrilled the hearts of millions of his countrymen. It is unthinkable that the St. Paul's he created can be allowed to remain a dangerous building, and it must be saved by those who care anything for the glory of one of the greatest glories of Christendom. H. P.

IN connection with the recent celebration of the bi-centenary of Sir Christopher Wren, the Royal Institute of British Architects, 9, Conduit Street, W.1, have published a memorial volume on Wren and his work (including St. Paul's Cathedral) written by contributors who are intimately acquainted with the subjects with which they deal. The profits of the sale are to be devoted to the St. Paul's Preservation Fund.

PEOPLE IN THE PROGRAMMES.

London's Latest Manager.

Mr. HARRY WELCHMAN.

THIS is Mr. Harry Welchman. Thousands have worshipped him as one of the nightly Daly stars. He dislikes publicity. He maintains that it has cheapened the stage, depriving it of its romance and glamour.

Nevertheless, it is inevitable that we should feature his features here.

For Mr. Welchman is not only London's latest manager. He is London's most go-ahead manager.

He has arranged for the broadcasting of *Love's Prisoner* at the Adelphi on its very first night—February 3rd.

A real pioneer, like so many Devonshire men. For Harry is not a Welshman. He was born in Barnstaple.

Apart from his work on the ordinary stage, Mr. Welchman has done a lot of acting for the films, and he believes that cinema acting is excellent training for the young actor.

A Charming Young Actress.

Miss HELEN GILLILAND.

THE leading lady in *Love's Prisoner* is Miss Helen Gilliland, who is one of the most charming and promising of our younger actresses. Originally with the Gilbert and Sullivan operas, Miss Gilliland has also appeared successfully in *Stop Flirting*, *Kalinka*, and *A Cousin from Nowhere*.

When not engaged at the theatre, she likes nothing better than a game of golf, and, in fact, to use her own words, she is "fond of all sports."

Art Under Difficulties.

THERE should be a special welcome for Mr. Edward Isaacs, one of our finest pianists, to whom we have often had occasion to refer in these columns before.

Mr. Isaacs has been absent from public work for a year, owing to a serious affection of the eyes.

Although his vision is still, unfortunately, very dim and weak, he is being allowed by the specialists to appear on the public platform for a strictly limited number of performances.

You should therefore make the most of your chance of hearing him interpret Beethoven on February 6th.

Her Royle Highness.

Miss NANCY ROYLE.

THE heading to this paragraph is not a printer's error. It refers to Miss Nancy Royle, the young soprano who is to take part in the operetta, *Katouma*, or *An Arabian Morn*, when it is broadcast from London on February 2nd.

She is, by the way, the only daughter of the celebrated artist, the late William Strang, R.A., and studied under Madame Lisa Lehmann at the Guildhall School of Music.

An All-Rounder.

Mr. KINGSLEY LARK.

THE libretto of *Katouma* has been written by Mr. Kingsley Lark, who will usually be very much in evidence in a few days, for he is taking part in the Dickens Anniversary Programme at Cardiff on February 7th.

Born in Sydney, where the cricketers come from. Educated in England. Stockbroker. Musical comedy. Grand opera. Beerbohm Tree's company. Music hall. Pantos. Poet. Author. Translater. Gaeman. Cricketer. Footballer. Golfer. That's Kingsley Lark.

Wood Instruments.

Mr. ARTHUR WOOD.

THE composer of the operetta *Katouma* is Mr. Arthur Wood, who cooms fra' Yorkshire and has used many of the local tunes of his native county in his compositions.

Well known as the musical director of Daly's Theatre, he has conducted musical comedy for over twenty years in London—including *My Lady Molly*, *Veronique*, *The Arcadians*, *The Gipsy Princess*, *The Lady of the Rose*, and *Madame Pompadour*.

People often talk of the monotony of acting the same part for a year on end, but this is nothing compared with conducting the same music for the same period.

Yet Mr. Wood's zeal never flags. Even on the 500th night, the "Wood" instrumentalists are kept as strictly up to scratch as on the first.

A Famous British Conductor.

DR. ADRIAN C. BOULT, Conductor of the Birmingham City Orchestra, who will be speaking to school children on Musical Appreciation from the Birmingham Studio on February 2nd, is one of the most famous of British conductors.

He has done fine work, particularly for the younger English school of composers, and has behind him a long record of musical achievements. After leaving Christ Church, Oxford, where he studied music under Sir Hugh Allen, he spent some time in Germany, where he studied the methods of Nikisch.

He has conducted the London Symphony, Queen's Hall, and Albert Hall Orchestras, and during 1919 conducted a season of Russian Ballet at the Empire Theatre.

Through his work in concerts abroad, he is as well known in Vienna, Munich, and Barcelona, as he is to his admirers here.

Authorities.

LORD HAMPTON, giving a talk on February 5th. Lieut. Rifle Brigade, Major Worcestershire Yeomanry, and was born to command.

The Rt. Hon. Francis Dyke Acland, P.C., M.P., talking on February 6th. Ex-Cabinet Minister and expert on education, finance, foreign affairs, agriculture, forestry, and even fishing.

"OYEZ."

EXPERIMENTS in the reception of radio signals underground, for use in mine rescue work, have been successfully carried out at Pittsburg, U.S.A. A Government station in a cellar was used, and several British stations were received at loud-speaker strength.

WIRELESS PROGRAMME—SUNDAY (Feb. 1st.)

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

2LO LONDON. 365 M.

3.0-5.0. THE BAND OF H.M. ROYAL AIR FORCE.
(By permission of the Air Ministry.)
Director of Music, Flight Lieut. J. AMERS.
NELLIE WALKER (Contralto).
GLYN EASTMAN (Bass-Baritone).
S.B. to Newcastle and Glasgow.

The Band.
Overture, "The Earl of Essex" ... *Mercadante*
Selection, "Coppelia" ... *Delibes*
Nellie Walker.
"A Memory" ... *Goring Thomas* (15)
"It is Only a Tiny Garden" ... *Haydn Wood*
"To the Forest" ... *Tchaikovsky*
The Band.
Suite, "Bal Costumé" ... *Rubinstein* (1)
"Cosaque et Petite Russe"; "Polonais et Polonaise"; "Tzigane et Andalouse"; "Royale Tambour et Viraudiere."
Glyn Eastman.
"Now Heaven in Fullest Glory" ("The Creation") ... *Haydn*
"The Lord is My Shepherd" ... *Dvorak*
The Band.
"In the Cloisters" ... *Torrance* (8)
Cornet Solo, "A Summer Night" ... *Goring Thomas*
(Soloist, Cpl. G. REGAN, D.C.M.)
Reminiscences of Chopin ... *arr. F. Winterbottom*
(Introducing Mazurka, Valse, Nocturne, Polonaise.)
Nellie Walker.
"Life and Death" ... *Coleridge-Taylor*
"Big Lady Moon" ... *Coleridge-Taylor* (1)
"Love the Pedlar" ... *German* (1)
The Band.
Rural Scenes ... *A. E. Matt*
Pastoral ("In the Meadows"); Romance ("Love Scene"); Scherzo ("Village Revels").
Glyn Eastman.
"In Brittany" ... *H. Bagnon*
"Requiem" ... *Homer*
"Morning Hymn" ... *Henschel*
The Band.
Selection from "Album for the Young" ... *Schumann*
(Including: The Old Goblin, The Reaper's Song, Sicilienne, From Foreign Parts, Soldier's March, The Wild Horseman, Popular Song, Hunting Song, The Merry Peasant.)

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*

8.30.—Hymn, "The Son of God Goes Forth to War" (A. and M., No. 439).
Bible Reading.
Anthem, "O Taste and See" ... *John Goss* (11)
Address by the Rev. H. HALLIWELL, of the Christian Endeavour Union of Great Britain and Ireland.
Hymn, "O Jesu, I Have Promised" (A. and M., No. 271).

9.0. DE GROOT AND THE PICCADILLY ORCHESTRA.
ELSIE HULME (Contralto).
Relayed from the Piccadilly Hotel, London.
S.B. to other Stations.

Orchestra.
Ballet Suite, "Coppelia" ... *Delibes*
Slavonic Songs and Variations; Danse Fête et Valse des Heures; Automatic Music and Waltz.
Elsie Hulme.
Aria from "La Gioconda" ... *Ponchielli*
Orchestra.
"In a Monastery Garden" ... *Ketelbey* (8)
(By Special Request.)
Elsie Hulme.
Song, "Tristo" ... *Sibelius*
Orchestra.
Fantaisie, "Mignon" ... *Thomas*

10.0.—WEATHER FORECAST and GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Local News.

10.15.—De Groot and the Piccadilly Orchestra (Continued).
Orchestra.
"Kol Nidrei" ... *Max Bruch*
(Solo Violoncello, J. SAMEHTINI.)

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.0-5.0. **A Tuneful Programme.**
THE STATION ORCHESTRA:
Conducted by JOSEPH LEWIS.
GERTRUDE DAVIES (Soprano).
BEATRICE DICKSON (Contralto).
WALTER HERD (Solo Flute).

Orchestra.
Overture, "Martha" ... *Flotow*
Beatrice Dickson.
"Tired Hands" ... *Sanderson* (1)
"My Ain Folk" ... *Lemon* (1)
Gertrude Davies.
"O Fair, and Sweet and Holy" ... *Rubinstein* (1)
Solveig's Song ... *Grieg*
Orchestra.
Selection, "Othello" ... *Verdi-Tacon*
Walter Herd.
"Valse Ju Printemps" ("Spring") ... *Edward de Jong*
Orchestra.
Allegretto quasi Andantino ... *Schubert*
Slow Movement and Finale from Symphony No. 5 in D Major ... *Mozart*
Gertrude Davies.
"Unforeseen" } *Cyril Scott* (4)
"Lullaby" }
Beatrice Dickson.
"My Ships" ... *Northson*
Orchestra.
Suite, "Ballet Russe" ... *Langey*
Allegro Marziale; Valse-Lente; Scena; Mazurka; Marche Russe.

6.0-5.30. CHILDREN'S CORNER. *S.B. to all Stations.*

8.30-10.0. **First Special Radio Service.**
AN ACT OF WORSHIP.
Conducted by
The Rev. A. E. FORREST
(Station Chaplain).
This is the first Service of its kind to be Broadcast, the Music and Reading being given by Members of the Staff and the Station Repertory Company.
THE STATION REPERTORY COMPANY
in Special Choral Music.
NIGEL DALLAWAY
(Organ Accompaniments).
CHRIS EDMUNDS (Organ Solos).

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Local News.

10.15.—Service (Continued).

10.20.—Close down.

6BM BOURNEMOUTH. 385 M.

Light Symphony Concert.
THE WIRELESS ORCHESTRA:
Conductor:
Capt. W. A. FEATHERSTONE.
ARTHUR MARSTON (Solo Organ).
Relayed from the Royal Arcade, Boscombe.
LAWRENCE FOSTER (Baritone).
GRETTA DON (Soprano).

3.0. Orchestra.
Overture, "Ruy Blas" ... *Mendelssohn*

3.15. Arthur Marston.
"Chorale and Variations" (from 6th Sonata) ... *Mendelssohn*

3.25. Lawrence Foster.
"On Wings of Song" } *Mendelssohn*
"The Garland" }

3.30. Gretta Don.
"Orpheus With His Lute" ... *Sullivan*
"Where the Bee Sucks" ... *Sullivan* (11)

3.35. Arthur Marston.
"Andante Cantabile and Finale" (from 4th Symphony) ... *Widor*

3.45. Lawrence Foster.
"Hark, Hark the Lark" } ... *Schubert*
"Who is Sylvia?" }

3.50. Orchestra.
Symphony No. 2 ... *Haydn*

4.10. Gretta Don.
A Short Song Recital.
"A Dainty Ribbon Can I Tie" (Old French) ... *F. Dowland, arr. Eliza Lehmann*
"If Thou Art Near" ... *J. S. Bach*
"The Heart Worships" ... *Gustav Holst* (14)
"Holy, Holy, Lord God Almighty" ... *Handel*

4.25. Orchestra.
Incidental Music, "Rosamunde" ... *Schubert*

4.35. Lawrence Foster.
"Where the Abana Flows" }
"Beloved, in Your Absence" } ("A Lover in Damascus") } *A. Woodforde-Finden* (1)
"How Many a Lonely Caravan" }
"Allah Be With Us" }

4.45. Orchestra.
Norwegian Dances ... *Grieg*

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*

8.30. CHRISTCHURCH PRIORY CHOIR:
Choirmaster, JOHN NEWTON.
Hymn, A. and M., No. 360 with Descant.

8.35. The Rev. A. B. BENNETT, of Christchurch Priory: Religious Address.

8.45. Choir.
Anthem, "If Ye Love Me" ... *Tallis*
Motet, "In Divers Tongues" ... *Palestrina*

9.0. DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Local News.

10.15.—De Groot and the Piccadilly Orchestra (Continued).

10.30.—Close down.

5WA CARDIFF. 351 M.

3.0-4.30. WINIFRED HIGNELL (Contralto).
THE STATION ORCHESTRA:
Conductor, WARWICK BRAITHWAITE.

Orchestra.
Overture, "The Mastersingers" ... *Wagner*
Winifred Hignell.
"I Will Make you Brooches" ... *R. Cuningham Clarke*
"What a Wonderful World It Would Be" ... *Herman Lohr*
"O Lovely Night" ... *London Ronald* (5)
Orchestra.
Selection, "The Mastersingers" ... *Wagner-Tacon*
Winifred Hignell.
"Home" ... *H. Walford Davies*
"I'll Rock You to Rest" ... *C. V. Stanford* (1)
"But the Lord is Mindful" ... *Mendelssohn*
Orchestra.
"Walter's Prize Song" ("The Mastersingers") ... *Wagner*
"Pastorale" ... *French*
Winifred Hignell.
"The Shepherd's Song" ... *Elgar*
"Homing" ... *Del Riego*
"A Child's Prayer" ... *Cyril Rootham* (2)
Orchestra.
"Les Préludes" ... *Liszt*

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*

8.30. "5WA" MALE SEXTET.
Hymn, "Lead, Kindly Light" (A. and M., No. 256) ... *Dykes*
Anthem, "Send Out Thy Light" ... *Gounod*
The Rev. HUGH MARTIN, M.A., Chairman of the C.O.P.E.C. Executive, London, will give a talk on "The Message of C.O.P.E.C."
Hymn, "Jesu, the Very Thought of Thee" (A. and M., No. 178) ... *Dykes*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 255.

WIRELESS PROGRAMME—SUNDAY (Feb. 1st.)

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

9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Local News.
10.15.—De Groot and the Piccadilly Orchestra (Continued).
10.30.—"The Silent Fellowship."
10.45.—Close down.

2ZY MANCHESTER. 375 M.

3.0-5.0. **Chamber Music and Songs.**
THE ETHEL MIDGLEY TRIO:
ETHEL MIDGLEY (Piano);
JOHN BRIDGE (Violin);
WALTER HATTON (Violoncello);
WILFRED HINDLE (Tenor).
Trio.
Trio in C Minor ..... *Brahms*
Allegro con energia; Presto non assai; Andante grazioso; Allegro molto.
Wilfred Hindle.
"Thanks to My Brethren" .....
"How Vain is Man" .....
"Sound An Alarm" ..... } *Handel*
Trio.
Trio in E Major ..... *Mozart*
Wilfred Hindle.
"Adelaide" ..... *Beethoven*
"Deeper and Deeper Still" .....
"Waft Her, Angels" ..... } *Handel*
Trio.
Trio in A Minor ..... *Tchaikovsky*
Pezzo Elegiaco; Moderato Assai; Tema con Variazioni; Andante con moto.
5.0-5.30—CHILDREN'S CORNER. *S.B. from Birmingham.*
5.0.—S. G. HONEY: Talk to Young People.
5.25.—Hymn, "Jesu, Lover of My Soul" (English Hymnal No. 414).
Religious Address by the Rev. CANON SINKER, Vicar of Blackburn.
Hymn, "He Who Would Valiant Be" (English Hymnal No. 402).
Hymn, "Evensong is Hushed in Silence" (English Hymnal No. 568).
9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
10.15.—De Groot and the Piccadilly Orchestra (Continued).
10.30.—Close down.

5NO NEWCASTLE. 400 M.

3.0-5.0.—*Programme S.B. from London.*
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*
7.30-9.30. **Philharmonic Concert.**
Relayed from the Palace Theatre.
Concerto Grosso in B Minor (Op. 6, No. 12) *Handel*
(Solo Violins,
ALFRED M. WALL and JAMES MARK.)
(Solo 'Cello, WILFRED ELLIS.)
"Prague" Symphony, No. 38, in D Major *Mozart*
Symphonic Poem, "Heroide Funèbre" *Liszt*
Andante Spianato and Grande Polonaise Brillante for Pianoforte and Orchestra (Op. 22) ..... *Chopin*
VINCENT CAYGILL.
Three Orchestral Pieces *Edgar L. Bainton*
"The Beautiful Blue Danube" Waltzes *Strauss*
9.30. DUDLEY MALE VOICE QUARTET.
Hymn, "God of Our Fathers, Known of Old" (*Blanchard*) (No. 269, Primitive Methodist Hymnal).
The Rev. H. RIDEHALGH JONES, M.A., Westmorland Road Presbyterian Church of England: Religious Address.
Hymn, "Hark! Hark, My Soul" (*Stuart*) (No. 1032, Primitive Methodist Hymnal).
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
10.15. Quartet.
"O Peaceful Night" ..... *German* (11)
"Feasting—I Watch" ..... *Elgar* (11)
"Holy Father, Cheer Our Way" ... *Jude*
10.25.—Close down.

2BD ABERDEEN. 495 M.

Music Afternoon.
3.0. HAROLD SAMUEL (Solo Pianoforte).
Fantasia in C Minor.
Choral Prelude, "Sleepers, Wake!" ... (2)
Prelude and Fugue in G, D Minor, and A Flat.
3.30. M. WRIGHT, G. HARKINS and MARIE SUTHERLAND.
Sonata in G Major for Flute, Violin and Piano.
G. Harkins and Marie Sutherland.
Concerto in A Minor for Violin and Piano.
M. Wright, G. Harkins and Marie Sutherland.
Sonata in C Minor for Flute, Violin and Piano.
M. Wright and Marie Sutherland.
Sonata for Flute and Piano.
4.30. Harold Samuel.
Italian Concerto.
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*
8.0. High U.F. Church Choir.
Selected Hymns.
The Rev. JOHN BAIN, F.S.A. (Scot.)
High U.F. Church: Address.
Choir, Hymns.
9.0. THE WIRELESS SEPTET.
Selected Hymns.
9.15. Sacred Cantata,
"The Rolling Seasons."
(*Cooper*).
Rendered by
CULTS PARISH CHURCH CHOIR:
Conductor: FRANCIS G. GRAY.
9.45. Septet.
Selected Hymns.
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Local News.
10.15. Septet.
Selected Hymns.
10.30.—Close down.

5SC GLASGOW. 420 M.

3.0-5.0.—*Programme S.B. from London.*
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*
6.30-7.45. Service.
Relayed from
The Barony Parish Church.
Recital by
9.0-10.0. **The Bach Choir.**
Instrumentalists:
BESSIE SPENCE (Violin).
ANNIE HAMILTON (Violin).
S. G. ASKHAM (Piano).
Conductor, J. MICHAEL DIACK.
Chorale, "Hallelujah" ..... (34)
Chorale, "Beside the Flood of Babylon" ..... (34)
Two Movements from Sonata in C Major for Two Violins and Piano.
Largo; Presto.
Soprano Solo, "O Light of Life" ..... (34)
Chorale, "Wake! The Welcome Day Appeareth" ..... (34)
Chorale, "Jesus Lives!" ..... (34)
Violin Solo
Soprano Aria, "My Heart Ever Faithful" (11)
Chorale, "From All That Dwell Below the Skies" ..... (34)
10.0. WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
10.15.—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*
10.30.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 255.

High-Power Station Programme.

5XX. 1600 M.

SUNDAY, February 1st.
3.0-5.0.—*Programme S.B. from London.*
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*
8.20-10.30.—*Programme S.B. from London.*

MONDAY, February 2nd.
5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
7.0-10.30.—*Programme S.B. from London.*

TUESDAY, February 3rd.
5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
7.0-7.30.—*Programme S.B. from London.*
Plays and Chamber Music.
THE VIRTUOSO QUARTET:
(MARJORIE HAYWARD, EDWIN VIRGO, RAYMOND JEREMY, CEDRIC SHARPE.)
TWO NEW RADIO PLAYS:
Produced by R. E. JEFFREY.
7.30. The Quartet.
Variations and Minuet from "The Emperor Quartet" ..... *Haydn*
7.45. "CHRISTOPHER COLUMBUS"
(*Richard Hughes*).
An Episode in the Voyage of the *Santa Maria*
8.5. The Quartet.
Quartet in D ..... *Tchaikovsky*
Moderato e semplice; Andante cantabile; Scherzo-Allegro non tanto e con fuoco; Allegro giusto.
8.35. "CHECKMATE"
(*P. L. Kim*).
A Modern Cave-Man Comedy.
8.55. The Quartet.
"Molly on the Shore" ..... *Grainger*
The First Night
of
The Musical Play,
"LOVE'S PRISONER."
Relayed from The Adelphi Theatre, London.
As far as it is possible to gauge the length of a First Night, the times of the numbers to be broadcast will be:—
9.0-9.10.—Opening of Act II.
9.40-9.50.—Finale of Act II.
10.0-10.40.—Act III.
The rest of the programme will be as follows:—
9.25.—Sir OLIVER LODGE. *S.B. from London.*
9.50 (following Act II).—WEATHER FORECAST and NEWS.
10.40 (approx.).—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.

WEDNESDAY, February 4th.
5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
7.0-10.30.—*Programme S.B. from London.*

THURSDAY, February 5th.
5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
7.0-7.30.—*Programme S.B. from London.*
7.30-9.30.—**"THE DREAM OF GERONTIUS"**
(*Elgar*).
Gerontius ..... JOHN COATES
The Angel ..... IVY PHILLIPS
The Priest ..... JOSEPH FARRINGTON
THE HALLÉ ORCHESTRA:
THE HALLÉ CHORUS:
Conductor, HAMILTON HARTY.
Relayed from
The Free Trade Hall, Manchester.
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Capt. P. P. ECKERSLEY. *S.B. from London.*
10.0.—THE SAVOY BANDS. *S.B. from London.*
11.0.—Close down.

FRIDAY, February 6th.
5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
7.0-10.30.—*Programme S.B. from London.*

SATURDAY, February 7th.
5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
7.0-7.30.—*Programme S.B. from London.*
7.30-9.30.—"THE GOLDEN LEGEND" (*Sullivan*). *S.B. from Bournemouth.*
9.30-12.0.—*Programme S.B. from London.*

WIRELESS PROGRAMME—MONDAY (Feb. 2nd.)

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

2LO LONDON. 365 M.

3.15-3.45.—Transmission to Schools: Mr. GEOFFREY SHAW on "Music."

4.0-5.0.—Time Signal from Greenwich. "Vocses and Varities," by Carmen of Cockspur. Music performed during Afternoon Tea at the Trocadéro. "The Romance of Paper Making," by Arnot Robertson.

5.30-6.15.—CHILDREN'S CORNER: Music by Auntie Sophie. "Animals I Have Met.—(1) The Beaver," by Capt. Mansfield.

6.40-6.55.—Mr. F. LE BRETON MARTIN, "Rustic Humour."

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Talk by the Radio Association. *S.B. to all Stations.*

Prof. J. E. G. DE MONTMORENCY, "Oriental Law." *S.B. to all Stations.*

Local News.

Comic Opera Programme.

NANCY ROYLE (Soprano).
SYBIL MADEN (Contralto).
WALTER HYDE (Tenor).
KINGSLEY LARK (Bass).
NELSON JACKSON (Entertainer).
HAMILTON HURST (Entertainer).
THE WIRELESS ORCHESTRA:
Conductors:
ARTHUR WOOD and DAN GODFREY, Junr.

7.35. The Orchestra.
Selection, "A Princess of Kensington" *Gennan*
Nancy Royle.
Valse Song ("The Maid of the Mountains") *Fraser-Simson*
"I Love You Sometimes When I'm Far Away" ("Carmonetta") *Lassally and Darewski*
The Orchestra.
Waltz, "The Chocolate Soldier" *Strauss* (6)
Kingsley Lark.
"Freedom" ("The Greek Slave") *Sidney Jones*
"I Love a Maid" ("Young England") *Chilvers*
Nelson Jackson
Gets Busy at the Piano.
The Orchestra.
Selection, "The Little Michus" *Messager*
Walter Hyde.
"So Fare Thee Well" ("Doris") *Collier*
"There's a Little Maid I Know" ("My Lady Molly") ..... *Jones* (21)
The Orchestra.
Four Dances, "The Rebel Maid" *Montague Phillips*

9.0. First Performance of The Operetta, "KATOUMA," or "AN ARABIAN MORN."
The Libretto by Kingsley Lark.
The Music by Arthur Wood.
Scene: Courtyard of an Arabian Merchant's House.

Cast:
Katouma, an Arabian Girl NANCY ROYLE
Wenonah, Her Attendant SYBIL MADEN
The Caliph (first disguised as a Minstrel), Her Lover ..... WALTER HYDE
Ben-el-Aaral (a Merchant), Her Father KINGSLEY LARK

9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Topical Talk. Local News.

10.0. The Orchestra.
Barcarolle, "The Tales of Hoffmann" *Offenbach*
Hamilton Hurst.
Pantologues.
The Orchestra.
Selection, "Floradora" .... *Leslie Stuart*

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Wind Quartet. Doris Gambell (Soprano).

5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S. Norah Turrant (Contralto).

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—Teens' Corner: Norman E. L. Guest, B.A., History Talk. No. 5, "An English Village in the 12th Century."

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Radio Association Talk. *S.B. from London.*

Prof. J. E. G. DE MONTMORENCY. *S.B. from London.* Local News.

Popular Programme.

THE PACK OF CARDS CONCERT PARTY:
Directed by J. HORACE POTTER.
At the Piano, F. R. JUKES.
LEONARD GOWINGS (Tenor).
ORD FOX (Humorous Reading).

7.35. Concert Party.
"Our Wireless Opening Chorus" *Potter and Jukes*
"We've a Deal to Do To-Day" *arr. Potter*
"Harlequin's Song," by the Ace of Hearts *Potter and Jukes*
The Joker tells "The Miner's Story" *Grey* (13)
"Love As It Was" / "Love As It Is" — (Love Duets by the Queen and the Ace of Spades) *Henry* (13)
The Ace of Clubs "Begs to be Excused."
"The Adventure of a Little Mouse" *Gallotty* (16)
The Ace of Spades sings "Just a Little One."
"The Pack of Cards at School" *Potter and Jukes*
The Queen sings of "Mayblossom" *Potter and Jukes*
"Three Italians" .... *Potter and Jukes*
The Ace of Diamonds will play "Two Studies" ..... *F. R. Jukes*
A Vocal Duet, "The Three Nuns" *Potter and Jukes*
"Yell Shocks" (Without Danger).....(13)

8.30. Leonard Gowings.
"So Fair a Flower" ..... *H. Lohr*
"The Road That Leads to You" .. *Gesbl*
"Down Vauxhall Way" ..... *H. Oliver* (8)
"Maire, My Girl" ..... *Aitken*

9.45. Concert Party.
"THE NIGHT WATCHMAN" *Frank Lee, arr. Potter.*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*

Topical Talk. Local News.

10.0. Ord Fox.
A Humorous Idea of "Spock" .. *Ord Fox*
Leonard Gowings.
"The Garden of Your Heart" .. *F. Dorel* (1)
"At Dawning" ..... *Cadman* (1)
"Wonderful World of Romance" *Haydn Wood*
"Dolcrosa" ..... *M. Phillips*

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk to Women by R. Hart-Synnot, Bursar of St. John's College, Oxford. Bacon and Brickwell's Metropolitan Dance Orchestra. Edith Powell (Soprano).

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: "Puritan England," by F. W. Lawrence, A.C.P.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Radio Association Talk. *S.B. from London.*

Prof. J. E. G. DE MONTMORENCY. *S.B. from London.* Local News.

Other Nations (No. 6).
Bournemouth Calling Italy.

THE WIRELESS AUGMENTED ORCHESTRA.
Conductor,
Capt. W. A. FEATHERSTONE.
GERTRUDE JOHNSON (Soprano).
HARRY BRINDLE (Bass).
HERBERT THORPE (Tenor).

7.35. Orchestra.
"Marcia Reale" (Italian National Anthem).
Talk by the Italian Consul, Southampton.

7.40. Orchestra.
"Dance of the Hours" ("La Gioconda") *Ponchielli*

7.55. Gertrude Johnson.
"I Am Called Mimi" ..... *Puccini*
"Ah! fors è lui" ..... *Verdi*

8.5. Harry Brindle.
"O Isis and Osiris" ("The Magic Flute") *Mozart*
"Hear Me, Ye Winds and Waves" ("Scipio") ..... *Handel* (1)
"Garment Antique and Rusty" ("La Bohème") ..... *Puccini*

8.15. Orchestra.
Ballet Music, "William Tell" ..... *Rossini*

8.30. Herbert Thorpe.
"Finicuili, Finicuila" ..... *Denza*
"Torna a Surriento" ..... *de Curtis*
"Marie! Ah! Marie" ..... *arr. G. Thorpe*

8.40. Orchestra.
"Ballet Egyptien" ..... *Lefebvre*

8.55. Operatic Scena.
"THE DAUGHTER OF THE REGIMENT." (*Donizetti*) (1).

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*

Topical Talk. Local News.

10.0. Orchestra.
Excerpts from "Aida" ..... *Verdi*

10.10. Gertrude Johnson and Herbert Thorpe.
Duet, "Miserere" ("Il Trovatore") *Verdi*

10.15. Harry Brindle.
Prologue, "Pagliacci" ..... *Leoncavallo*

10.20. Orchestra.
Selection of Italian Folk Songs... *arr. Langey*

10.30.—Close down.

5WA CARDIFF. 351 M.

3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Dr. Jas. J. Simpson, M.A., D.Sc., on "Romances of Natural History."

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Radio Association Talk. *S.B. from London.*

Prof. J. E. G. DE MONTMORENCY. *S.B. from London.* Local News.

Music, Song, and Story.

ANNE THURSFIELD (Contralto).
THE GLANRHOWY CONCERT PARTY.
THE STATION ORCHESTRA.
Conductor, WARWICK BRAITHWAITE.

7.35. Orchestra.
Overture, "Romeo and Juliet" ..... *Delliot*
"Serenade" ..... *Jensen*
"An Angel's Dream" ..... *Rubinstein*
Concert Party.
"Invictus" ..... *Protheroe* (2)
"The Frog" ..... *Newton* (11)
"Megan" ..... *C. Lee Williams* (11)
Anne Thursfield.
Selected.
? ? ?
"THIRTY SECONDS."
An Incomplete Play
by Donald Davies.
At the most intense moment in this thrilling Drama the action stops.
CAN YOU FINISH IT?
? ? ?
Orchestra.
Selection, "Aida" ..... *Verdi-Tacea*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 285.

WIRELESS PROGRAMME—MONDAY (Feb. 2nd.)

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

Concert Parts
[illegible] "Wanderer" ..... *Raff* (11)
"Y Delyn Aur" ..... *D. Pugh*
[illegible]
Suite
[illegible]
Petite Suite d'Orchestre [illegible]
Mary Mary [illegible]
WEATHER FORECAST [illegible]
S.B. from London
Topical Talk. Local News
Dance Music
[illegible]

2ZY MANCHESTER. 375 M.

[illegible] Music relayed from the Oxford Picture Theatre. (Conductor, S [illegible])
5.0.—Broadcast for Secondary Schools Session). "Travel
[illegible] WOMEN'S HALF HOUR: Mrs. Thornley (Soprano)
6.0-6.0. CHILDREN'S CORNER
8.30. J. F. Russell on "Music Appreciation"
[illegible] WEATHER FORECAST and NEWS
S.B. from London. Local News
Radio Association Talk. *S.B. from London*
[illegible] MONTMORENCY. *S.B. from London*

Light Symphony Concert.
SID CHUDLEIGH (Contralto)
ADELINA LEON Solo Violin
THE "2ZY" ALL-MENTED ORCHESTRA
[illegible]
8.0. Orchestra
[illegible] "The King of Ys" ..... *Lalo*
[illegible] No. 1 "L'Arlesienne" ..... *Bizet*
[illegible]
[illegible] ("Samson and Delilah") *Saint Saens*
[illegible] Prize Tower"
Adelina Leon
[illegible] *Tartini*
[illegible]
[illegible] *Bach*
[illegible]
Symphony No. 8 in B Flat Minor...*Haydn*
Sid Chudleigh
"Sea Wrack" ..... *Harty* (1)
"After a Dream" ..... *Fauré*
"The Heart Worships" ..... *Holst* (4)
Adelina Leon
"Swedish Melody" ... *arr. Percy Grainger*
[illegible] *Cedar Cup*
[illegible]
Orchestra.
Ballet Divertissement" *Intermezzo*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. Local News
10.0 JAMES WORSLEY
(Lancashire Dialect Entertainer).
10.30. Close down

5NO NEWCASTLE. 400 M.

[illegible] 6.15.—Dorothy Purvis (Contralto). Jack Boulton (Solo Euphonium). James [illegible] (Violoncello). Weekly News [illegible] Joyce Robson, B.Sc., "Modern Egyptian Women."
[illegible] CHILDREN'S CORNER.
[illegible] Scholars' Half Hour: Mr. T. W. Moss, B.A., D.Sc., "The Rise of the English Drama—Christopher Marlowe."
[illegible] 6.50.—Farmers' Corner: Mr. H. C. Fawson: "Farming, Past and Present."
7.0.—WEATHER FORECAST and NEWS
S.B. from London.
Radio Association Talk. *S.B. from London.*
Prof. J. E. C. DE MONTMORENCY
S.B. from London. Local News

Variety Night.
BEATRICE MIRANDA (Soprano).
GRACE IVELL and VIVIAN WORTH (Entertainers).
JEROME MURPHY (Irish Song and [illegible])
GEORGE WADE (Solo Banjo)
[illegible]
THE PRUDHOE GLEEMEN
THE STATION ORCHESTRA
Conductor EDWARD CLARK
7.35 Orchestra
Overture, "Light Cavalry" ..... *Suppe*
7.45 Jerome Murphy
"Tatters and Tucks" ..... *F. Norton*
"Nora Carew" (New Song) ..... *H. Jenner*
"Tramping Down to Sligo" ... *T. Brayton*
"An Irish Proposal" ..... *L. Kunz*
Beatrice Miranda.
"Dream o' Day Jill" ("Tom Jones") *E. German*
8.5. Prudhoe Gleemen
North Country Air, "John Peel" *arr. Fletcher* (2)
"Newquay Fisherman's Song" *Mossmann* (2)
"On Hawkin" *arr. Whitaker* (14)
8.[illegible] Grace Ivell and Vivian Worth.
[illegible] "From the Shadows", *Fernander*
[illegible] "I had a Little Lamb" ... *M. C. Day*
"Don't Mind the Rain" ... *Miller and Cohn*
8.30. Orchestra
Scarf Dance and Variation [illegible]
8.4[illegible] Jerome Murphy
"The Next Market Day" *Hughes* (1)
"A Ballymore Ballad" *Hughes* (1)
Monologue
Michael Patrick Doolin" } *J. M. Kenney*
"Paddy's Perplexity" ..... }
8.50. Beatrice Miranda.
"Cherry Ripe" ..... *C. Scott* (4)
"The Happy Journey" ... *E. Austin* (8)
9.0. Grace Ivell and Vivian Worth.
"My Sweetheart Girl" ... *Geoffrey Shelton*
"The Ogo-ogo" ..... *Mark Strong*
"Club Bum Bum" ..... *Dawson* (7)
[illegible]
Part Song, "Fol. Fathum Five" *Dunhill*
Irish Song, "Molly Stanza" *arr. Whitaker* (14)
Negro Melody, "Poor Old Joe" *arr. Fletcher* (2)
9.20. Orchestra.
Flower Waltz ..... *Tchaikovsky*
9.30 WEATHER FORECAST and NEWS.
S.B. from London
Topical Talk. Local News.
10.0. George Wade.
"The Mosquito Parade" *Whitney arr. [illegible]*
"The Teddy Bears' Picnic" *Bratton, arr. [illegible]*
"The Crofters' Polka" *Nicholls*
10.10. Catchside Warrington
"The Neibors Doon Bonn" *arr. Warrington*
Story, "The Fishwife and the Census Man" *Gascoigne*
10.20. Prudhoe Gleemen
Part Song, "I Loved a Lass" ... *Bynin* (2)
Medley of Old English Songs ..... *Bales* (2)
[illegible]
Part Song, "Reveillé" ..... *[illegible]*
10.30. Catchside Warrington.
Song, "Wor Nanny's a Maxor" *arr. Warrington*
Song, "Lost Nest" ..... *arr. Warrington*
10.40 George Wade
"Fun on the Wabash" *Lucie Hunter*
Night Club Parade" } *[illegible]*
Lancashire Songs" }
10.50 Prudhoe Gleemen
Part Song, "The Song of the Jolly Roger" *Chudleigh Cordish* (2)
North Country Ballad, "Border Ballad" *Marsden* (11)
Part Song, "When Evening's Twilight" *Hatton* (11)
11.0.—Close down

2BD ABERDEEN. 495 M.

3.30-5.0 The Wireless Dance Orchestra.
[illegible] CHILDREN'S CORNER
[illegible] 35 [illegible] Bulletin
6.40-6.55 [illegible] Bulletin
[illegible] WEATHER FORECAST and NEWS.
[illegible]
[illegible] *S.B. from London.*
[illegible] MONTMORENCY
S.B. from London. Local News
7.30-9.30 *Programme S.B. from Glasgow*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London
Mr. GEORGE MACDONALD. *S.B. from Aberdeen.* Local News
[illegible]
[illegible]

5SC GLASGOW. 420 M.

3.30-4.30.—The Wireless Quartet. Isobel Semple (Contralto). Afternoon Topics.
5.15-6.0. CHILDREN'S CORNER
6.0-6.5.—Weather Forecast for Farmers.
5.40-6.55.—R. Buckeridge: Topical Talk
7.0.—WEATHER FORECAST and NEWS
S.B. from London
Radio Association Talk. *S.B. from London.*
Prof. J. E. C. DE MONTMORENCY
S.B. from London. Local News

A Varied Programme.
S.B. to Aberdeen and Dundee
JOHN HUNTINGTON (Baritone)
AUGUSTUS BEDDIE (Story Reader)
Mr. and Mrs. FRANK MERTON
(Hawaiian Guitar Players)
THE STATION ORCHESTRA
[illegible]
HERBERT A. CARRUTHERS
7.35. Orchestra
Overture, "The Yeomen of the Guard" *Suite*
Selection, "The Girl Behind the Counter" [illegible]
7.45 John Huntington
[illegible] Eaghoul ..... *Leoncavallo*
"[illegible]" } "[illegible] Maid") *[illegible]*
Little [illegible] }
8.5. Mr. and Mrs. Frank Merton
[illegible]
"Come and Dance With Me"
Hawaiian Guitar and Ukulele, "Kaiona March"
8.15. Orchestra
Romantic Suite ..... *Stanley*
8.25. Augustus Beddie
A SPIRIT OF APPLE JINGLE
(Joseph Laing Waugh.)
9.0. John Huntington.
"The Tramp" ..... *F. Bungay*
"West Country Lad" ("Tom Jones") *E. German*
"Marching Along" ..... *M. F. Ellis*
9.10. Mr. and Mrs. Frank Merton.
"Hawaiian Melody"
[illegible]
Hawaiian Guitar and Ukulele Solo "[illegible]"
"With a Ukulele" ..... *[illegible]*
Banjo Andante and Waltz *[illegible]*
Duets { "Torchlight Parade" *[illegible]*
9.22. [illegible]
Concert Valse, "[illegible]" *[illegible]*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. GEORGE MACDONALD. *S.B. from Aberdeen.* Local News
10.0 John Huntington
[illegible] *H. Lohr*
[illegible] *M. F. White* (1)
10.10. Orchestra.
Tangled Tunes *Ketelbey*
Medley "Old Comrades" *[illegible]*
10.30.—Close down.

A number signed a musical item indicates the name of its publisher. A key list of publishers will be found on page 356.

Continental Broadcasting.

Owing to frequent changes of wave-length and times of transmission, absolute accuracy cannot be guaranteed, but each time we go to press with this list it will be carefully checked with the latest available information. The times given are according to Greenwich Mean Time.

FRANCE.

[illegible]

GERMANY.

[illegible]

AUSTRIA.

[illegible]

BELGIUM.

[illegible]

CZECHO-SLOVAKIA.

[illegible]

DENMARK.

[illegible]

HOLLAND.

[illegible]

HUNGARY.

[illegible]

ITALY.

[illegible]

JUGO-SLAVIA.

[illegible]

NORWAY.

[illegible]

PORTUGAL.

[illegible]

RUSSIA.

[illegible]

SPAIN.

[illegible]

SWEDEN.

[illegible]

SWITZERLAND.

[illegible]

B.B.C. STATION ADDRESSES.

MAIN.

	Addresses.	Telephone No.
ABERDEEN	7, Belmont Street	2295
BELFAST	21, Linenhall Street, Belfast.	
BIRMINGHAM	105 New Street	209
BOURNEMOUTH	72 Holdenhurst Road	2456
CARDIFF	39, Park Place	1514-5
GLASGOW	21, Blythswood Square	
LONDON	3, Savoy Hill, W.C.2	Regent 6700
MANCHESTER	Orme Buildings, The Parsonage	City 9345
NEWCASTLE	24, Eldon Square	Central 5468

RELAY

EDINBURGH	79, George Street	Central 9585
HULL	26-27 Bishop Lane	Central 6138
LIVERPOOL	85 Lord Street	Bank 5015
PLYMOUTH	Athenæum Chambers, Athenæum Lane	2283
SHEFFIELD	Messrs. Gibson Grinding Wood, Corporation Street.	Central 4020
LEEDS-BRADFORD	Cabinet Chambers, Bearnshall Street, Leeds	25133
STOKE-ON-TRENT	Majestic Buildings, Stoke-on-Trent	Hanley 1997
NOTTINGHAM	4, Bowling Green Cottages, Nottingham	4944 and 8565
DUNDEE	1, Lochee Road, Dundee	2284
SWANSEA	Oxford Buildings, Oxford Street	Swansea 2107

PRINCIPAL AUSTRALIAN BROADCAST STATIONS.

[illegible]

AFRICAN STATIONS.

[illegible]

PRINCIPAL U.S.A. AND CANADIAN BROADCAST STATIONS.

[illegible]

WIRELESS PROGRAMME—TUESDAY (Feb. 3rd.)

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

2LO LONDON. 365 M.

2.0-3.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Corneau de Lay (Contralto).

3.15-3.45. Transmission to Schools: "The Country Side—Horses," by Patricia [illegible]

4 5.0. Time Signal from Greenwich. "Books to Read," by Ann Spice. "Historical [illegible] Purcell [illegible] Madrigal," by Alice Cunninghame. Organ and Orchestral Music, relayed from [illegible]

5.30 6.15.—CHILDREN'S CORNER: "The Three Acorns," by Norah Turner. Songs by Mavis Bennett (Soprano).

6.40-6.55.—An Appeal on behalf of the Caldecot Community, by the Hon. Mrs. Alfred Lyttelton, D.B.E.

7.0 TIME SIGNAL FROM BIG BEN. WEATHER FORECAST AND 1st GENERAL NEWS BULLETIN. *S.B. to all Stations.*

JOHN STRACHEY, "Literary Criticism. *S.B. to all Stations.*

Local News.

Ballad Concert.

S.B. to all Stations.

CARRIE TUBB (Soprano)
LEONARD GOWINGS (Tenor)
MICHAEL HEAD (Baritone)
MARK AMBIENT (Recitals)
A. E. NICKOLDS and ALBERT H. HOWE (Entertainers).
THE "2LO" QUARTET

7.30. The Quartet

"Serenata" ... *Mascheroni*
"Miserere" ("Il Trovatore") ... *Verdi*
Leonard Gowings

"Now Sleeps the Crimson Petal" ... *Quilter* (4)
"Amour d'Automne" ("Autumn Love") ... *Chaminade* (5)
"The Shepherd's Song" ... *Elgar*
Mark Ambient

"Kissing Cup's Race," by an Old Jockey ... *C. Rae Brown*
"If I Dared" ... by a Small Boy ... *Eugene Field*
Carrie Tubb

"Alleluia" (by request) ... *arr. O'Connor Morris* (1)
"Ocean, Thou Mighty Monster" ... *Weber*
Michael Head

"A Farmer's Son So Sweet" ... *arr. S. Baring-Gould*
"The Hare's on the Mountain" ... *arr. Cecil Sharp*
"Down by the Riverside" ... *arr. Vaughan Williams* (1)
"The Lass of Richmond Hill" ... *Traditional*
The Quartet

"Rigaudon" ... *Chaminade* (5)
"Valse Bluette" ... *Drigo*

8.30 (approx.). A. E. Nickolds and Albert H. Howe.
Vocal, Instrumental, and Humorous Humour.

The Quartet.

"A Prairie Lullaby" ... *Stanford Robinson*
"Serenade" ... *Drigo*
Leonard Gowings

"The Devon Maid" ... *Frank Bridge*
"Murmuring Breezes" ... *Jensen*
"The Maiden Blush" ... *R. Quilter*
Carrie Tubb

"The House of Clouds" ... *L. Stanton Jefferies*
"Drawing" (First Performance) ... *L. Stanton Jefferies*
"Destiny" ... *Rummel*
"Song of the Pasanquin Bearers" ... *Martin Shaw* (2)

From My Window, by PHILEMON. Michael Head.

"A Piper" | "Summer Is" | "A Love Rhapsodic" — *Michael Head* (1)

The Quartet.

Favourite Airs by Puccini.

9.15 IMPORTANT FLOW GREENWICH WEATHER FORECAST and 2nd GENERAL NEWS BULLETIN. *S.B. to all Stations.*

9.25 Sir OLIVER LODGE, F.R.S., Electric Behaviour of Ether. What a Charge is Like, and How It Acts a Long Way Off. *S.B. to all Stations.*

Local News.

10.0 (approx.). **The First Night of The Musical Play, "LOVE'S PRISONER."** Act III. Relayed from The Adelphi Theatre, London. *S.B. to all Stations.*

10.40 (approx.).—THE SAVOY ORPHEANS, AND SAVOY HAVANA BAND, AND SELMA FOLLER, relayed from the Savoy Hotel, London. *S.B. to all Stations.*

12.0 —Close down.

We ask the indulgence of our Listeners if the approximate timings given above are not adhered to. It is difficult to [illegible] the exact length of a first performance.

5IT BIRMINGHAM. 475 M.

3.30-4.0.—Lozells Picture House Orchestra.

4.0-4.30.—School Transmission. Dr. ADRIAN C. BOULT (Conductor of the City of Birmingham Orchestra). "Musical Appreciation." [illegible]

5.0-5.30. WOMEN'S CORNER. Jessie Boyes Elliott, B.Sc. "The Perfume of Flowers." Edith Paddock (Soprano).

5.30-6.30. CHILDREN'S CORNER.

6.40-6.45. Teens' Corner. J. A. Cooper, B.Sc., Assoc. R.I. Stepping-Stones to Radio.

7.0-12.0. *Programme S.B. from London.*

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., containing programme suggestions or criticisms, should be sent to the Organiser of Programmes, 2, Savoy Hill, W.C.2.

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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.

6BM BOURNEMOUTH. 385 M.

3.45-6.0.—Talk to Women. London Papers read by Anne Fornell Watson. The [illegible] Marston (Piano). Jack Hastings (Entertainer).

5.0-6.0. CHILDREN'S CORNER.

6.0-6.30.—Seniors' Half Hour. "Commercial Art," by Mrs. Dorothy Baker.

6.30-6.[illegible] Varieties of Potatoes, by Mr. C. J. Reed, F.R.H.S.

7.0-12.0. *Programme S.B. from London.*

5WA CARDIFF. 351 M.

3.0-3.30. Transmission to Schools.

3.30-4.[illegible] Tea.

4.45-5.5 "5WA'S FIVE O'CLOCKS." Mr. Leo J. Walmsley, Keeper of Art, the National Museum of Wales. "Modern British Painters."

5.15-6.0. BEDTIME NOTES CORNER.

6.40-6.55. The P[illegible] A. J. [illegible] Robert Louis Stevenson.

7.0-12.0.—*Programme S.B. from London.*

2ZY MANCHESTER. 375 M.

12.30-1.30.—Organ Music by H. Fitzroy Page, relayed from the Piccadilly Picture Theatre.

3.0-3.30. } Concert by the "2ZY" Quartet
4.0-4.30. }

3.30-4.0.—Broadcast for Schools: Mr. E. Sims Hildreth on "Musical Appreciation" (5).

4.30-5.0. WOMEN'S HALF HOUR.

5.0-6.0. CHILDREN'S CORNER.

5.30-6.55. Local Radio Society Talk.

7.0-12.0.—*Programme S.B. from London.*

5NO NEWCASTLE. 400 M.

11.30-12.30. Kitty Robinson (Soprano). Orchestra relayed from Tilley's Restaurant.

3.45-5.15. Anne F. Whittaker (Soprano). Andrew Bevan (Solo Violin). Harold Earnshaw (Baritone). Florence Mather. "Home Nursing" (3).

5.15-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Mr. J. L. Gibson: French Talk.

7.0-12.0. *Programme S.B. from London.*

2BD ABERDEEN. 495 M.

3.30-5.0. [illegible]

5.15-6.0.—CHILDREN'S CORNER. St. Margaret's Episcopal School [illegible]

6.40-6.55.—The Rev. Walter A. Morrell on "Some Victorian Novelists: Thomas Hardy."

7.0-12.0.—*Programme S.B. from London.*

5SC GLASGOW. 420 M.

3.30-4.30. The Wireless Quartet. Carmen Ledder (Light Soprano). Afternoon Tea.

5.15-6.0. CHILDREN'S CORNER. Our Weekly Forty-five Minutes with the Smaller Children.

6.0-6.5.—Weather Forecast for Farmers.

6.5. WEATHER FORECAST and NEWS. *S.B. from London.*

JOHN STRACHEY. *S.B. from London.*

Local News.

7.30-8.0. *Programme S.B. from London.*

8.0-8.20. THE SCOTTISH ORCHESTRA AND CHOIR. Conducted by WILFRED SENIOR. *S.B. to Edinburgh and Dundee.*

"Sea Drift" ... *Delius*

8.[illegible]-12.0. *Programme S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 255.

WIRELESS PROGRAMME—WEDNESDAY (Feb. 4th.)

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

2LO LONDON. 365 M.

3.15-3.45. Talk to Schools: "The Elements of Wireless. Practical Application of Subject Matter of Talks 2 and 3," by Mr. H. J. HINKS (Radio Associat[illegible]

4.0-5.0.—Time Signal from Greenwich. Concert. The '2LO' Trio and Cyril [illegible] (Baritone). "My Part of the [illegible]try," by A. Bonnet Laird. "Grea[illegible] Grandmother as Lady Bountiful," by Kate Herrick.

5.30-5.45. CHILDREN'S CORNER. Dan Smith singing songs from "When We Were Very Young," words by A. A. Milne; music by H. Fraser Simson. The Cloud Lady at the Piano. "The Brave Princess Eleanor," from "My Book of Best Stories from History," by Rose Phillips Hanshaw.

6.40-6.55.—Mr. ERNEST G. BLAKE, M.R.S.I., "Following the Hunt."

7.0. TIME SIGNAL FROM BIG BEN. WEATHER FORECAST AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Mr. H. G. WAYLING, M.Sc., "Alchemy." *S.B. to all Stations.*

Local News.

Popular Night.

CHARLES [illegible]
ARTHUR SPENCER (B[illegible])
HARRY EAST (P[illegible])
PHYLLIS SCOTT (S[illegible])
MOYRA O'KEEFE (Vio[illegible])
In Comedy Duets
THE WIRELESS ORCHESTRA
Conducted by DAN GODFREY, Jun.

7.30. Orchestra.

March, "Victoria" ... *Cliff Jewells* (1)
Overture, "Poet and Peasant" ... *Suppe*
Charles True.
The Wayfarer's Night Song" ... *Martin* (5)
"West Country Lad" ... *German*
[illegible]
"Hungarian Rhapsody," No. 14 ... *Liszt*
The Orchestra.
Waltz, "My Pearl" ... *Sydney Burnstein*
Moreau, "Joy Bells" ... *Sydney Burnstein*
(These two items will be conducted by the Composer.)
Harry East.
"Suspicions" ... (13)
The Orchestra.
Selection, "Decameron Nights" ... *Finck*
Moyra O'Keefe and Pianoforte.
Rock-a-bye Baby ... (23)
Hum a Little Tune ... (7)
[illegible] Spare a Little Love?" ... (7)
"Ma Dusky Maid."
The Orchestra.
Intermezzo. In a Russian Garden ... [illegible]
Patrol, "The Wee Macgregor's" ... *Amers*
Charles True.
"The Sun God" ... *James*
"Myself When Young" ... *Lehmann*
Arthur Spencer.
Valse in E ... [illegible]
Harry East (with Orchestra).
"My Poultry Farm."
The Orchestra.
Selection, "Balling Butler" ... *Brahan*

9.30. TIME SIGNAL FROM GREENWICH. WEATHER FORECAST AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*

British Drama League Lecture Recital: "Shakespeare and the Theatre." *S.B. to all Stations.*

The Week's Work in the Garden, by the Royal Horticultural Society. *S.B. to the Stations.*

Local News.

10.20. The Orchestra.

Overture, "The Pirates of Penzance" ... *Sullivan*

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30. The Station Pianoforte Quartet.

5.0-5.30.—WOMEN'S CORNER. Mabel France: Everyday Delicacies.

6.30-6.30. CHILDREN'S CORNER.

6.30-6.45. Teens Corner: Mr. H. F. Fell: Birmingham Natural History and Philosophical Society.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Mr. H. G. WAYLING. *S.B. from London.*

Local News.

Chamber Music.

THE EDNA [illegible] QUARTET
ORTE TRI
GWENDA EATON (Violin)
AUDREY EVANS (Violoncello)
EDNA WILL[illegible]
ANNE THURSFIELD (Contralto)
LEONARD GORDON (Barito[illegible])

7.30. Leonard Gordon.

"How Deep the Slumber" ... [illegible]
[illegible]
Elegy ... [illegible]
[illegible]
My Sweet Repose ... [illegible]
Anne Thursfield.
Selected Songs.
Pianoforte Trio.

8.0. Trio in A Major ... *Haydn*
Allegro Moderato, Andante, Allegro.
Bach: Prelude. "Land of Heart's Desire" ... [illegible]
Edna Willoughby.
[illegible] ... *Chopin*
[illegible]
Two Old English Tunes ... *Roger Quilter*
"Drink to Me Only" (2) "Three Poems [illegible]
Anne Thursfield.
Selected Songs.

8.45.

9.0. Trio in G Major, Op. 20, No. 1 ... *Haydn*
Moderato, ma non troppo; Andante; Allegro scherzando; Adagio; Presto.
Finale from Trio in D Minor, Op. 26 ... *J. S. Bach.*

9.30. WEATHER FORECAST and NEWS. *S.B. from London.*

British Drama League Lecture Recital. *S.B. from London.*

Royal Horticultural Society Talk. *S.B. from London.*

Local News.

10.20. Leonard Gordon.

"Had a Horse" ... *Kerbey*
"Shepherd, See Thy Horse's Foaming Mane" ... *Kerbey*
"Trottin' to the Fair" ... *Stanford* (2)

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.0-3.20. Service for the Sick. Winifred Ascott (Soprano). Address by the Rev. Father [illegible] Briggs.

3.45-5.0.—Talk to Women by Miss Dorothy Edwards. Charles Crayford and Rosa Howard (Entertainers). Thomas E. Dingworth ('Cello Solos).

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half Hour: "Decorating the Home—Other Trimmings," by Alma [illegible]

6.30-6.35. Station Talk by Bertram Fry (Station Director).

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Mr. H. G. WAYLING. *S.B. from London.*

Local News.

7.30-9.0. [illegible]

[illegible] Night.

THE MUNICIPAL ORCHESTRA
Conductor, Sir DAN GODFREY.
ROBERT CHIGNELL (Vocalist).
Relayed from the Winter Gardens.

8.0. Orchestra.

March, "Admirals All" ... *Hubert Bath*
"A Military Overture" ... *John Ansell*
[illegible] ... *Bradman*
Robert Chignell.
"Vulcan's Song" ... *Gounod* (1)
W. W. BENNETT (Solo Xylophone).
[illegible]
Orchestra.
Selection of Welsh Airs, "The Lark [illegible]
BERTRAM LEWIS (Solo Violin).
"Gypsy Melodies" ... *Sarasate*
Orchestra.
"Cockney Suite" ... *A. W. Ketelbey*
[illegible]

9.30. WEATHER FORECAST and NEWS. *S.B. from London.*

British Drama League Lecture Recital. *S.B. from London.*

Royal Horticultural Society Talk. *S.B. from London.* Local News.

10.20, 10.30. *Programme S.B. from London.*

5WA CARDIFF. 351 M.

3.0-4.0. Falkman and his Orchestra, relayed from the Capitol Cinema.

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0. CHILDREN'S CORNER.

6.40-6.55. Mr. R. Boulton, L.S.A., Agricultural Organiser for Wiltshire. "The Management of Rations for Dairy Cows."

7.0. WEATHER FORECAST and NEWS. *S.B. from London.*

Mr. H. G. WAYLING. *S.B. from London.*

Local News.

Operatic Evening.

ENID CRUICKSHANK (Contralto)
[illegible]
THE SALON ORCHESTRA
[illegible]
Leonard Gordon.
[illegible]
Spring Song ... [illegible]
[illegible]
Fair Spring is Re[illegible]
Delilah" ... [illegible]
The Flower Song" ("Faust") ... *Gounod*
Lia's Song" ("The Prodigal Son") ... [illegible]
Orchestra.
Selection ... [illegible]
Talk: "Stories from the Operas."
Leonard Gordon.
[illegible]
The Flower Song" ("Faust") ... *Gounod*
[illegible]
Habanera" } ("Carmen") ... *Bizet*
Seguidilla" }
"Where Flames Were Raging" ("I Trovatore") ... *Verdi*
Orchestra.
Dreams" ... *Wagner*
Prelude and Closing Scene ("Tristan and Isolde") ... *Wagner*

9.30. WEATHER FORECAST and NEWS. *S.B.* [illegible]

British Drama League Lecture Recital. *S.B. from London.*

Royal Horticultural Society Talk. *S.B. from London.* Local News.

10.20. Orchestra.

"The Ride of the Valkyries" ... *Wagner*

10.30.—"MAX CHAPPELL'S LONDON CHORDEANS IN BAGHDAD" (Oriental Dance Music), relayed from the Bat[illegible]

11.30 [illegible]

2ZY MANCHESTER. 375 M.

3.0-3.30. } Music relayed from the Piccadilly
4.0-4.30. } Picture Theatre. (Conductor Stanley E. M[illegible])

3.30-4.0. Broadcast for Primary Schools: Mr. H. B. Brenan, B.A., "King [illegible]"

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 252.

WIRELESS PROGRAMME—WEDNESDAY (Feb. 4th.)

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

6.0 WOMEN'S HALF HOUR [illegible] (Bar Cosel).
6.0 [illegible] CORNER.
6.30-6.55. Walter Eccles: Reading from [illegible] Poems in the Lancashire Dialect.
7.0.—WEATHER FORECAST and NEWS
S.B. from London
Mr. H. G. WAYLING *S.B. from London*
Local News.

Orchestra, Violin, and Humour

MARJORIE HAYWARD (Soprano Violin)
VICTOR SMYTHE IN AN [illegible] SKETCH
THE "2ZY" ORCHESTRA

7.30. Orchestra
Overture, "The Wanderer's Goal" *Rapp*
Intermezzo, "Moontime" *Collin*
Selection of Harry Lauder's Songs *arr. Warwick Williams* (7)

7.53 Marjorie Hayward.
Air" [illegible] *Purcell-Lambert*
Largo" from "Berenice" *Handel, arr. W. Davies*
Bourrée" (Old English) } *arr. Mallett*
[illegible]

Orchestra
Flute, "Yaccoupa" [illegible] *Thielen* (1)
Stringed Piece, "Far From the Ball" *[illegible]*
Suite, "Baby's Opera" [illegible] *Byng*

8.37 [illegible]
Orchestra
[illegible] *Interrude* [illegible]

9.5. Marjorie Hayward.
Song of Morning" [illegible] *Cottin*
The Dove" (Old Welsh Air) [illegible]
[illegible]
"Irish Reel" [illegible] *Stanford* (1)
Orchestra
Selection, "San Toy" [illegible] *S. Jones*

9.30. WEATHER FORECAST and NEWS
S.B. from London
British Drama League Lecture Recital. *S.B.*
[illegible]
Royal Horticultural Society Talk
Local News.

10.20 Marjorie Hayward.
Rondo [illegible] *Chabrier*
Rondo in G [illegible] *Mozart K*
10.30 Close down

5NO NEWCASTLE. 400 M.

[illegible] Septet, "Katherine Mavourneen"
The Fisher Folk of Sir Walter Scott's Novels," Isobel Spence (Soprano)—Scottish Songs
6.0.—CHILDREN'S CORNER.
6.0-6.20. Schools' Half Hour. Mrs. W. M. Richards, "Types of Swiss Life."
6.35-6.50.—Farmers' Corner. Prof. Gilchrist, Seasonal Notes.
7.0.—WEATHER FORECAST and NEWS
S.B. from London
Mr. H. G. WAYLING *S.B. from London*
Local News.

Operatic Selections.

CONSTANCE HAY (Contralto)
THE STATION ORCHESTRA
Conductor, EDWARD CLARKE

7.30. Orchestra
Overture, "Rienzi" *Wagner*
7.45. Constance Hay
Voce di Donna ("La Gioconda") [illegible]
O Don Fatale ("Don Carlo") *Verdi*
8.55. Orchestra
Selection, "A Life for the Czar" *Glinka*
9.0. Constance Hay
"Softly Awakes My Heart" ("Samson and Delilah") *Saint-Saëns*
"Ah! I Have Sighed to Rest Me" ("Il Trovatore") *Verdi*
9.15. Orchestra
Selection, "Hérodiade" *Massenet*
9.[illegible] Speeches by Brevet-Col. ERNEST [illegible] commanding Tyne Electrical Engineers, and Lieut.-General Sir HUGH S. JERVIS-WINE, K.C.B., K.B.E., Director General [illegible] of the Annual Distribution of Prizes, Tyne Electrical Engineers [illegible] from the Empress Ball Room, Whitley Bay.
9.0. Orchestra
Duet, Marie, "William Tell" *Rossini*
Overture, "The Puncher" *Loeffler*
9.30-10.30. *Programme S.B. from London*

2BD ABERDEEN. 495 M.

3.30-4.45.—The Wireless Sextet. Winifred McLeod (Contralto). Feminine Topics.
5.15-5.[illegible] CHILDREN'S CORNER: Aunt Alice makes merry at the Piano.
7.0. WEATHER FORECAST and NEWS
S.B. from London
Mr. H. G. WAYLING *S.B. from London*
Local News.

Popular Night

JOHN HUNTINGTON (Baritone).
JEROME MURPHY (Concerto [illegible])
THE WIRELESS ORCHESTRA

7.30 [illegible]
Overture, "Rumours of Donnybrook" *Volti* (36)
7.40. John Huntington.
"The Fishermen of England" } *Phillips*
"Leaving Little Lady" [illegible]
8. Jerome Murphy
"The Next Morning Day" } *arr. Hughes*
"A Balynure Ballad" [illegible] (3)
"A Good Roaring Fire"
8.0. Orchestra
Selection, "The Grand Duchess" *Offenbach*
8.15.—VERSE SPEAKING ASSOCIATION
S.B. from Glasgow
8.45. John Huntington
"Day Dreams" } *Sawyer*
"The Perfect Hour With You"

KEY LIST OF MUSIC PUBLISHERS.

1. Boosey and Co.
2. Chappell, J., and Sons, Ltd.
3. Herman Darewski Music Publishing Co.
4. Elkin and Co., Ltd.
5. Enoch and Sons
6. Feldman, B., and Co.
7. Francis, Day and Hunter.
8. Lamey, T. H.
9. Lawrence Wright Music Co.
10. Cecil Lennox and Co.
11. Novello and Co., Ltd.
12. Philips and Page.
13. Reynolds and Co.
14. Stanley and Bell, Ltd.
15. [illegible]
16. The Anglo-French Music Company, Ltd.
18. Heal, Stuttard and Co., Ltd.
19. Dix, Ltd.
20. W. Paxton and Co., Ltd.
21. Warren and Phillips.
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26. Lorenz and Co., Ltd.
27. Duff, Stewart and Co., Ltd.
28. Wolford, Ltd.
29. Dolart and Co.
30. John Blackburn, Ltd.
31. Keith Prowse and Co., Ltd.
32. Worton David, Ltd.
33. A. and Sussey Music Co., Ltd.
34. Paterson, Sons and Co., Ltd.
35. Reid Bros., Ltd.
36. James S. Kerr.

On page 107 of our issue dated January 9th, we gave the incorrect indexation number of the publishers of "GRACEFUL DANCE," from "HENRY VIII," Stillman. This item is published by Metzler & Co. (1920), Ltd., 142, Charing Cross Road, London, W.C.2.

8.[illegible] Jerome Murphy
"Nora Creina" [illegible] *Jenner*
"The Old Dog Rover" *Brington*
"Sweet Man" (Songs of the Glens of Antrim) *Stanford* (1)
9. John Huntington.
"[illegible]" } *German*
"[illegible] Grey Eyes on the West" *Lohr*
9.30. [illegible]
Overture, "The Merrymakers" *Coates*
9.50. WEATHER FORECAST and NEWS
S.B. from London
British Drama League Lecture Recital
S.B. from London
Royal Horticultural Society Talk. *S.B. from London*
Local News.
10.20. Jerome Murphy
"The Foggy Dew" *Fox* (25)
"The Dark Haired Girl" *arr. Hughes*
"Beautiful City of Sligo" *Stanford* (1)
10.30. Close down

5SC GLASGOW. 420 M.

3.30-4.0. Broadcast to Schools.
5.0-5.10. The Wireless Quartet: Betty Wilson (Soprano). Afternoon Topics.
5.15-6.0. CHILDREN'S CORNER.
6.0-6.5.—Weather Forecast for Farmers.
6.40-6.55.—Aunt Marjorie. "Painting."
7.0. WEATHER FORECAST and NEWS
S.B. from London
Mr. H. G. WAYLING *S.B. from London*
Local News.

Request Night

CARMEN HILL (Soprano)
MARGERY GULLAN'S VERSE SPEAKING CHOIR
THE STATION ORCHESTRA
[illegible] ISAAC LOSOWSKY

7.30 Orchestra
Selection, "San Toy" *Jones*
Suite, "The Merchant of Venice" *[illegible]*
Prelude, Intermezzo, "Portia's Orient" [illegible]
Prelude, Doge's March.
Waltz, "The Merry Widow" *Lehar*
8.15. SCOTTISH ASSOCIATION FOR THE SPEAKING OF VERSE
S.B. to Aberdeen
Miss GULLAN will speak on "How to Listen to Poetry" (With Illustrations)
[illegible]
My Love [illegible] *Burns*
She Dwelt" and part of "The Ode of [illegible]
[illegible] The Cloud" *Shelley*
Part of "Rabbi Ben Ezra" *Browning*
First few verses "Super Flumina Babylonis"
[illegible]
The [illegible]
Scottish Verse [illegible]
Prose, "A Passage from "The Pilgrim's Progress."
8.45. Orchestra
Potpourri, "Melodious Memories" *Finck*
9.0. Carmen Hill
Recital of Roger Quilter Songs (1)
"Now Sleeps the Crimson Petal"
"A Land of Sunset"
"A Song of the Blackbird"
"Weep You, No More"
"Music, When Soft Voices Die"
"Love's Philosophy"
9.20 Orchestra
[illegible] "Sanctuary of the Heart"
[illegible]
9.30 WEATHER FORECAST and NEWS
S.B. from London
British Drama League Lecture Recital. *S.B. from London*
Royal Horticultural Society Talk. *S.B. from London*
Local News
10.30 Orchestra
[illegible] "Wheel of the Wa[illegible] *Jacobs*
10.30 [illegible]

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

THE CHILDREN'S CORNER.

CONDUCTED BY THE AUNTS AND UNCLES.

Insects That Disguise Themselves.

HULLO, children!

Did you know that some insects play games of make-believe? Here is an interesting talk by M. Catherine Wiens that tells you about some of them.

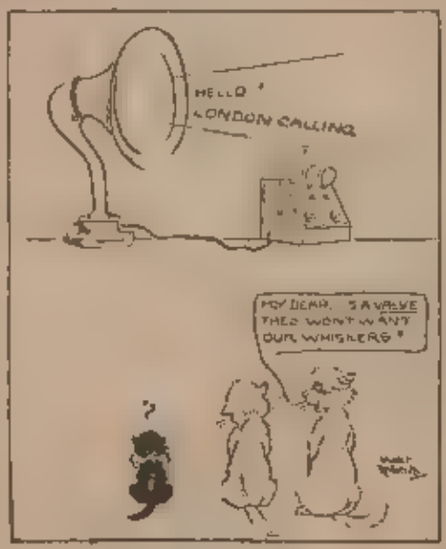
* * * *

One day, as I was sitting on a bit of common land, with purple clumps of heather all about me, I noticed two tiny grey spots on my shoe. At first, I thought they were small pieces of lichen that had broken off from the heather sticks as they brushed against my foot. Then there seemed to be something rather queer about them, for one of them began to move. I looked hard and, sure enough, it was lichen, and although I knew what a curious little plant it was, nobody had ever seen it walk before. So I determined to examine this mystery more closely.

A Useful Pair of Pincers

There was a tiny insect underneath the lichen! It was a long narrow little creature almost transparent, and rather the colour of a shrimp before it is cooked. It had the usual six legs, which took it along quite fast, especially as its tail seemed to give some assistance for when the ground over which it walked was difficult or rough. But the surprising part was the pincers in front of its face, sticking out below the feelers. I soon found why it had these, because I took a pin and tried to lift some of the grey lichen off its back. Some came off easily, but it got rather angry and would not let me take it all away. However, I had seen enough, for it seemed that the insect had quite long spiky hairs on its back, which held the lichen on.

Well, I left some of the lichen on the pin and placed it near the insect. It caught sight of its lost garments in a moment and at once set to work to put them on again, bit by bit, with the aid of those useful pincers. It lost no time over it either; perhaps it felt cold. Looking very closely, I could just see a sticky thread hanging from the bits of lichen it was lifting on to its back. So, you see, it was not running any risks; it made gluey threads to stick it on, as well as having long hairs on its back. I wish I could show you how deftly it caught hold of the lichen and how it bent the front part of its body right back over itself in order to place it in the right spot. And as it doubled back its tail went up in sympathy; or, probably, it would be more correct to say that that was how it kept its balance.



No Cause for Alarm.

Now I have told you all this in detail to show you one of the ways in which creatures protect themselves, by pretending they are something else. It is called "Protective Mimicry" and is one of the most fascinating of Nature's tricks.

And this reminds me of the cunning ways of the grubs of our beautiful Lacewing Flies. These are exquisite insects, like tiny fairies, with golden eyes, very slender bodies and the most delicate of green wings. Perhaps you have seen their tiny eggs, hanging by fine threads from the underside of the rose leaves. Is not this a funny place to find eggs?

Enemies of the Greenfly

When they are hatched, they eat up the egg-shell, which is very nice and tidy of them. Then they look about to see if they can find any little brothers and sisters not yet hatched and they gobble them up too, and this is not at all nice of them. We should call them cannibals, I fear. But after that they turn their attention to other game and you can guess what that is, since their home is on a rose-bush—Greenfly, one of the garden's worst enemies.

As the grubs move along the leaves, waging horrible war on the armies of Greenfly, they pile the empty skins of their victims on to their backs, and actually pretend they are just tiny rubbish heaps of skins! And, of course, that is an excellent scheme, because otherwise, no doubt, the birds would soon see the tempting fat grubs with their sharp eyes and make short work of them.

Then there are the Ladybirds, too, who are terrible enemies of the poor Greenfly.

When the tiny grubs hatch out, they lose no time, but start taking their meals off the Greenfly right away. They are horribly greedy, like the Lacewings, and like these, they also pile the skins on their little backs, so that the birds shall not catch sight of them and swoop down and gobble them up. The Ladybird grub is very careful altogether, for it does not rely entirely on the protection from its coat of skins; its own skin is so tinted as to imitate the colour of a twig and it is covered with spots.

So that is how three of our insects have learnt to protect themselves from harm, by playing the game of pretending.

CATCHING THE CALIPH.

By LANGFORD REED.

They fell on their knees in terror.

THE few children who are not yet grown up enough to read the "Arabian Nights" stories, which were told, night after night, for a thousand nights, by the beautiful Scheherazade to the illustrious Caliph of Bagdad, Haroun Al Raschid, I expect you have seen the pantomime versions of two of the stories, "Aladdin and the Wonderful Lamp" and "The Forty Thieves," more than once.

There was another Caliph of Bagdad who was, also, fond of stories. His name was Mustapha Ben Nana, and he was an ugly little fat man.

But Mustapha had no Scheherazade to make them up for him, and no "wireless" to help him, such as a modern Caliph might rely upon. In despair, he sought the advice of Grindbad, his vizier, or chief officer of State, who reminded him that several good stories were obtained by the Caliph Haroun as he walked with his vizier through the city in disguise.

"That's a good idea, Grindbad," remarked the Caliph, amiably.

Accordingly, after dinner, the pair, disguised as merchants, set out upon their adventure and, at a street corner, came upon two men quarrelling.

"I tell you, Hassan, it's very simple," cried one, "and that's the only way to describe it."

"You're a donkey, Selim," retorted the other, "anyone who has ever seen it must agree that it is simply awful!"

"I must know the reason for those remarks, Grindbad," said the Caliph, "I feel sure there is a story behind them. Bring those fellows before me to-night, after supper, and we will hear it."

But when the two men were brought before Mustapha, they fell on their knees in terror.

"Forgive us, O Great One!" they cried, "We meant no harm."

"I shall be able to judge of that when I have heard your story," said the Caliph, sternly.

The wretched men groaned, and Hassan began as follows:—

"When Your Sublimity encountered his unworthy slaves this evening we were—we—were—er—discussing Your Highness and—and—"

"Proceed, my good fellow," said the Caliph, not displeased, for in his conceit he foresaw a compliment, "what said you about me?"

"I—I am coming to it, O Excellence," continued the trembling Hassan; "well, this stupid Selim got excited and I—"

"Believe him not, O Magnificence," interrupted Selim, "if he had not lost his head——"

"You'll both lose your heads if we have any more interruptions," broke in the Caliph, grimly. "Continue, Hassan."

"It was your august countenance, O Great One, that your slaves so far forgot themselves as to discuss. This donkey, Selim, would have it that it did not show the boundless wisdom of your mind and that it was awfully simple. I disagreed. I—I—said that it was—er—er——"

"Then some fellow said it was simply awful. Your Magnificence, I exclaimed, Selim, and that was the whole cause of the trouble."

The Caliph turned purple with rage.

"Of all the stupid stories!" he cried. "It is fortunate for you I have sworn not to harm you, or you should both die by the Torture of the Thousand and One Tickles. Go away and never let me see your silly faces again."

The two men made haste to depart, and the Caliph, turning to Grindbad, exclaimed:—

"This is your fault for advising that stupid adventure. See to it that a story-teller is in attendance to-morrow night, with something interesting to tell, or your own life shall pay the penalty."

How Grindbad carried out these instructions I will relate upon a future occasion.

WIRELESS PROGRAMME—THURSDAY (Feb. 5th.)

2LO LONDON. 365 M.

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

1 [illegible] 0.—Time Signal from Greenwich. [illegible] Week's Concert of New Gramophone [illegible]

2.45 3.45.—Transmission to Schools [illegible] Dickens [illegible] Mr. R. E. [illegible]

4 [illegible].—Time Signal [illegible] "A Trip Along the Mississippi," by Elizabeth Kutch Morris. Music performed during [illegible] Art of the [illegible] by [illegible]

6.15.—CHILDREN'S CORNER. [illegible] Nobody [illegible] E. [illegible] Tale [illegible] L. G. M. of the *Daily M[illegible]*

6 [illegible] "The Boy Scout Movement," by The Rt. Hon. Lord HAMPTON. *S.B. from Birmingham.*

7.0 TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 2NO GENERAL NEWS BULLETIN. *S.B. to all Sta[illegible]*

Mr. ALLEN S. WALKER: Architecture: The Cathedrals of Canterbury, Oxford and Lincoln." *S.B. to all Stations.*

Talk by the Radio Society of Great Britain. *S.B. to all Stations.*

Local News.

Military Band Programme.

[illegible] RIC LAKE (Tenor)

MARGARET [illegible]ORN and LENA COPPIN (Comedy Duets).

LOIS BARKER and PERCY TARLIN [illegible]

THE [illegible] MILITARY BAND [illegible] by DAN GODFREY [illegible]

The Orchestra.

Overture, "May [illegible] Frederic Lake

The Mountain Lovers [illegible]

"Viole" [illegible]

The Orchestra.

Selection, "La Boheme" [illegible] Puccini

Marcia Bourn and Lena Coppin.

"Oh! Eve" [illegible] *Warren* (31)

"When She's in Red" [illegible] *Tobinsk* (10)

"Why Did I Kiss That Girl?" *King* (31)

The Orchestra.

Suite, "Mascarade" ("Merchant of Venice") [illegible]

Lois Barker and Percy Tarling.

An Original Duet Entertainment [illegible] Lake

"O Mistress [illegible]" *Roger Quilter* (1)

"[illegible]" *Adams* (1)

The Orchestra.

Persian Dance [illegible] *Moussorgsky*

Marcia Bourn and Lena Coppin.

"All Alone" [illegible] *Berlin* (7)

"Down On the Farm" [illegible] *Dale* (31)

"Sure As You're Born" [illegible] *Little* (9)

The Orchestra.

Selection, "Reminiscences of Ireland" *F. Godfrey*

9.30. TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2NO GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Capt. E. P. ECKERSLEY: Technical Topics. *S.B. to all Stations.*

Local News.

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

11.0.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Pianoforte Quartet. Enid Cruickshank (Soprano).

6.0-5.30.—WOMEN'S CORNER. Dentistry Talk No. 2, "Teeth, Health and Money." Ethel Williams (Contralto).

5.30-6.30. CHILDREN'S CORNER: Mr. Joel Forster. "Things We Don't Learn at School."

6.30-6.40.—Teens' Corner: J. Ernest Jones, "Peeps Into the Past."

6.40-6.55.—"The Boy Scout Movement," by The Rt. Hon. Lord HAMPTON (Commissioner for Birmingham). *S.B. to all Stations.*

7.0-11.0.—*Programme S.B. from London.*

6BM BOURNEMOUTH. 385 M.

3.40-5.0. Talk to Women: "Photography," by Miss Penrice. The "6BM" Quintet: Reginald R. Mount (Violin), T. [illegible] E. [illegible], Charles [illegible] H. L. Gibson (Flute), R. G. [illegible]

5.15. CHILDREN'S CORNER. [illegible] Boy Scouts and Girl Guides [illegible]

6.15. [illegible] "Sonic Treasures of the Sea," by W. J. Woodhouse, A.C.I.

6.30-6.[illegible] Farmers' [illegible] "Seed Oats," by Mr. H. Hammond Dunn, F.L.S.

6.40-6.55.—"The Boy Scout Movement," by the Rt. Hon. Lord HAMPTON. *S.B. from Birmingham.*

7.0 WEATHER FORECAST and NEWS. *S.B. from London.*

Mr. ALLEN S. WALKER. *S.B. from London.*

Radio Society Talk. *S.B. from London.*

Local News.

THE WIRELESS ORCHESTRA: Conducted [illegible] W. A. FRANCE-STONE.

[illegible] MARKS (Entertainers).

[illegible] SHERRING (Solo Banjo).

DOREEN McCORMACK (Cockney [illegible]

HERBERT SMITH (Baritone).

Orchestra.

"In a Persian Garden" ... *Liza Lehmann*

Pitt and Marks.

"Long Notes and Short Stories."

"Duets Up-to-Date."

8.0. H. J. Sherring.

"Jolly Fox-trot" } ... *Joe Morley*
"Georgia Medley" }

8.5. Doreen McCormack.

"Christmas Bells" ... *Leslie Harris*

"Castles in the Air" ... *M. Broughton*

8.15. Orchestra.

"The Bing Boys on Broadway" *Ayer* (6)

8.30 Herbert Smith.

"The Skipper of the Mary Jane" *David Richard* (1)

"A Sergeant of the Line" *W. H. Squire* (1)

8.40. H. J. Sherring.

"Two Country Dances" ... *Clementyer*

"The Gay Gaucho" ... *Van Oosman*

8.45. Pitt and Marks.

"Long Notes and Short Stories."

"Duets Up-to-Date."

9.0. Orchestra.

Selection, "Tom" ... *Hirsch and Jones*

9.15. Doreen McCormack.

Mrs. Gr[illegible] } *R. C. Lucas*
[illegible] }

9.30 Orchestra.

"A Lightning Switch" ... *Alford*

9.30-11.0.—*Programme S.B. from London.*

5WA CARDIFF. 351 M.

3.0-4.0.—Concert of Gramophone Records.

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0. CHILDREN'S CORNER.

6.40-6.55.—Mr. Arthur Short, Deputy Camp Chief will talk to Boy Scouts.

7.0-11.0.—*Programme S.B. from London.*

2ZY MANCHESTER. 375 M.

1.30-12.30.—Concert by the "2ZY" Quartet.

4.30-6.0. WOMEN'S HALF HOUR.

5.0-6.0. CHILDREN'S CORNER.

6.40-6.55.—"The Boy Scout Movement," by The Rt. Hon. Lord HAMPTON. *S.B. from Birmingham.*

7.0 WEATHER FORECAST and NEWS. *S.B. from London.*

Mr. ALLEN S. WALKER. *S.B. from London.*

Radio Society Talk. *S.B. from London.*

Local News.

Vocal and Instrumental Hour

ANNE THURSFIELD (Contralto).
GRANVILLE HILL (Solo Piano).

7.35 Anne Thursfield.

Selected.

7.45 Granville Hill.

Impromptu in A Flat ... *Schubert*

"(" Pierrot P[illegible] No. 1 ... [illegible]

"Gardens in the Rain" ... *Debussy*

8.0. Anne Thursfield.

Selected.

8.15. Granville Hill.

[illegible] ... *[illegible]*

"On Wings of Song" ... *M[illegible]*

[illegible]

8.30-9.30. HALLE CONCERT.

"THE DREAM OF GERONTIUS." *Elgar.*

Relayed from the Free Trade Hall.

Conductor HAMILTON HARTY.

Gerontius ... JOHN COATES

The Angel ... IVY PHILLIPS

The Priest ... JOSEPH FARRINGTON

9.30-11.0.—*Programme S.B. from London.*

5NO NEWCASTLE. 400 M.

1.30-12.30 [illegible] Tilley's Restaurant Orchestra.

3.40 [illegible] Gertrude Pugh (Solo Pianoforte). Mary Barnes (Elocutionist). Mary Knyvett and Company in "Love Scenes from Shakespeare."

[illegible] 6.0. CHILDREN'S CORNER.

6.30-6.40. Boy Scouts' and Girl Guides' [illegible]

6.40-6.55.—"The Boy Scout Movement," by The Rt. Hon. Lord HAMPTON. *S.B. from Birmingham.*

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Mr. ALLEN S. WALKER. *S.B.* [illegible]

Radio Society Talk. *S.B. from London.*

Local News.

WILLIAM MACREADY [illegible]

LENA COPPIN [illegible]

Reciting [illegible]

"SHAKESPEARE, SCENE AND STORY."

Incidental Music by THE STATION ORCHESTRA.

Conductor EDWARD CLARK.

7.35 "HAMLET"—Hamlet and The Queen.

"MACBETH"—The Dagger and Sleep-walking Scenes.

"KING LEAR"—Lear, Goneril and Regan.

"THE MERCHANT OF VENICE"—The "Bringing" Scene, Shylock and Tubal.

"HENRY V."—The Battle of [illegible]

8.0. JOHN HUNTINGTON (Baritone).

"The Fishermen of England" } {"The Rebel Maid"} } *Montague Phillips*
"Unavailing Little Lady" }

"Day Dreams" ... *Sangin*

9.[illegible] Orchestra.

"Pique Dame" ... [illegible]

9.20. John Huntington.

"If I Were" ... *Richards* (1)

"If Love's Content" ("Tom Jones") [illegible]

"In the Grey Home in the West" [illegible]

9.30-11.0.—*Programme S.B. from London.*

[illegible] 2, page [illegible]

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 256.

WIRELESS PROGRAMME—FRIDAY (Feb. 6th.)

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

2LO LONDON. 365 M.

[illegible] 0.—Time Signal from Greenwich, Concert: The "2LO" Trio and Violet Roberts Contralto.

3.15-3.45. "Eighty Miles at a Gallop Through [illegible] Transvaal," by Miss A [illegible]

4.0-4.30. Scholars' Half Hour.

4.30-5.0. Organ Music, relayed from Shepherd's Bush Pavilion.

5.30-6.15.—CHILDREN'S CORNER: "Market Day" from "The Wiggley Wheese" by Mabel Marlowe. Songs by Uncle Rex. The Wicked Uncle.

6.40-6.55.—Ministry of Agriculture's Fortnightly Bulletin. *S.B. to other Stations.*

7.0. TIME [illegible] FROM BIG BEN. WEATHER [illegible] 1st EDITION [illegible] NEWS BULLETIN *S.B. to all Stations.*

PERCY SCHOLES, the B.B.C. Music Critic. *S.B. to all Stations.*

Local News.

Popular Classics.

ENID CRUICKSHANK (Contralto).

[illegible] JAMES (Solo Pianoforte).

THE WIRELESS SYMPHONY ORCHESTRA

Conducted by DAN GODFREY, Junr.

7.30. The Orchestra.

Coronation March" ... *Tchaikovsky*

[illegible] (with Orchestra)

"Sea Pictures" (a) "The Swimmer" ... *Elgar* (1)

Howard Isaacs (with Orchestra).

Concerto for Pianoforte and Orchestra, No. 1 in C ... *Beethoven*

Enid Cruickshank (with Orchestra).

"Danse des Ombres du Styx" ("Alcestis") *Gluck*

The Orchestra.

Suite Symphonique, "Scheherezade" ... *Rimsky-Korsakoff*

Solo Violin, S. KNEALE KELLEY.

9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Ministry of Health Talk: The Rt. Hon. F. D. ACLAND, Chairman of the Dental Board, "The Care of the Teeth." *S.B. to all Stations.*

Local News.

10.0. The Orchestra.

Overture, "The Marriage of Figaro" ... *Mozart*

Quips.

"The World in Anecdote—No. 8, Love's Laughter."

The Orchestra.

Symphonic Poem, "Les Préludes" ... *Liszt*

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—Lozells Picture House Orchestra. Eva Bailey (Dramatic Recital).

5.0-5.30.—WOMEN'S CORNER: Harold Baker, F.R.P.S., "Queen Elizabeth and Her Court."

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.40.—"Teens Corner." Cyril Midgley, B.Sc., F.R.G.S., "Travellers' Tales—(9), With Columbus to America."

6.40-6.55.—Ministry of Agriculture Bulletin. *S.B. from London.*

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

PERCY SCHOLES. *S.B. from London.*

Local News.

7.30-8.0. SPANISH LECTURE, relayed from the Cosmopolitan Club. Mr. R. J. CONROY (Lec[illegible]) [illegible] Grand [illegible]

A Popular Programme.

THE STATION ORCHESTRA [illegible]

SYDNEY FINCHETT (Tenor).

RICHARD MERRIMAN (Solo [illegible])

ALBERT [illegible] (Entertainer and Child Impersonator).

[illegible]

Marcia [illegible]

[illegible] *Swinson and G[illegible]*

[illegible]

Serenade [illegible]

[illegible]

A Fairy [illegible]

[illegible]

The Rosary [illegible]

9.0 [illegible]

[illegible]

Procession [illegible]

9.1 [illegible]

[illegible]

"Love's Cigarette" ("A Southern Maid") [illegible]

[illegible] WEATHER FORECAST and NEWS. *S.B. from London.*

The Rt. Hon. F. D. ACLAND. *S.B. from [illegible]*

[illegible] News.

[illegible]

[illegible] "Plantation Songs" [illegible]

10.30 Close down.

6BM [illegible] 385 M.

[illegible] Time Signal, [illegible] By [illegible] and Conditions [illegible] Frank [illegible]

4.5-5.0. [illegible] ROYAL BATH HOTEL DANCE ORCHESTRA relayed from King's Hall Rooms. Musical Director DAVID S. LIFF.

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30. [illegible]

6.40-6.55. Ministry of Agriculture Bulletin. *S.B. from London.*

7.0. [illegible] *S.B. from London.*

5WA CARDIFF. 351 M.

3.0-3.30.—Second Transmission.

3.30-4.0. The Station Trio.

4.5-5.15. 5WA SUPER JAZZERS.

5.15-6.0. CHILDREN'S HOUR.

6.40-6.55. Ministry of Agriculture Bulletin. *S.B. from London.*

7.0. WEATHER FORECAST and NEWS. *S.B. from London.*

PERCY SCHOLES. *S.B. from London.*

Local News.

[illegible]

MARJORIE HAYWARD (Solo Violin).

THE STATION ORCHESTRA

Conductor, WARWICK BRAITHWAITE.

[illegible] Romeo and Juliet" [illegible]

[illegible] Concerto in E Major [illegible]

Hymn to the Sun" [illegible]

In the Silence of the Night" [illegible]

Marjorie Hayward

[illegible] ("Where [illegible]

[illegible] Dance" ... *Smet[illegible]*

A Welsh Hour

8.30. [illegible] MORGAN LLOYD, University [illegible] Welsh Musicians of the [illegible]

TOM S. ELLIS

Songs by Welsh Composers.

DAN MATTHEWS, Pop[illegible] Party" ... *[illegible]*

DILYS JONES-THOMAS

Selected Songs ... *M. T. Davies*

Mr. W. J. GRUFFYDD, University College [illegible]

[illegible] E. Ellis

Songs by Welsh Composers.

Dan Matthews.

[illegible] "Rhai o sonedau ac englynion" [illegible]

Dilys Jones-Thomas

Welsh [illegible] Songs.

9.30. WEATHER FORECAST and NEWS. *S.B. from London.*

The Rt. Hon. F. D. ACLAND. *S.B. from [illegible]*

[illegible]

10.0. BERNARD ALBERT

Syncopated Pianist.

[illegible] *Westphal* (9)

[illegible] "Dog on the Dog" [illegible] (8)

[illegible]

"Dizzy Fingers" [illegible]

"You Tell Em Teenies" [illegible]

10.30.—Close down.

2ZY MANCHESTER. 375 M.

12 noon [illegible] Music [illegible] Eng[illegible] on the [illegible] Pictures [illegible]

3.0-3.30 } Concert by the "2ZY" Quartet.
4.0-4.30 }

5.30. [illegible] Mr. Edward [illegible] on "Books of My Youth."

4.30-5.0. WOMEN'S HALF HOUR. Joan [illegible] (Mezzo-Contralto).

5.0-6.0. CHILDREN'S CORNER.

6.40-6.55.—Ministry of Agriculture Bulletin. *S.B. from London.*

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

PERCY SCHOLES. *S.B. from London.*

Local News.

Request Night.

LEONARD GOWINGS (Tenor).

"UG" Entertainers.

THE "2ZY" ORCHESTRA.

7.30. Overture. Zampa" ... *Herold*

[illegible] *Kun[illegible]*

A Child's Song" ... *Lordette*

8.0. [illegible]

"Gather Ye Rosebuds" [illegible]

At Dawning" ... *C. W. Cadman* (1)

Charming Chloe" ... *E. German* (11)

Orchestra.

In a Monastery Garden" ... *Ketelbey* (8)

[illegible] "By the Seaside" *Dunkler*

8.40. Leonard Gowings.

"Phyllis Has Such Charming Graces" *arr. Lane Wilson* (1)

[illegible] Hands" ... *W. Sanderson* (1)

The English Rose" ... *E. German*

Orchestra.

[illegible] *Handel*

[illegible] The G[illegible]

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*

The Rt. Hon. F. D. ACLAND. *S.B. from [illegible]*

[illegible] Director's Talk.

[illegible]

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 254.

WIRELESS PROGRAMME—FRIDAY (Feb. 6th.)

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

[illegible]
Co Dances " [illegible] *B. Quadet* (1.
O Lovely Night " *London Howard* (5)
[illegible] A Short Enterta [illegible] by " [illegible]
[illegible] Close down.

5NO NEWCASTLE. 400 M.

3.45-6.15 Jack Mackintosh (Song Cycle)
Martin Henderson (Solo Concertina)
James Mark (Song)
6.0.—CHILDREN'S [illegible]
6.0-6.30. Scholars' Half Hour: Le Orange B.Sc. F.I.C. M.B.E. "Poisons: Their Use and Abuse"
6.30-6.55. Ministry of Agriculture Bulletin *S.B. from London*
7.0.—WEATHER FORECAST and NEWS. *S.B. from London*
PERCY SCHOLES. *S.B. from London*
Local News.

By the Glowing Embers.
CARMEN HILL Mezzo Soprano
ALBERT LEON [illegible]
THE STATION ORCHESTRA
Conductor EDWARD CLARKE
7.30. Orchestra
March, "Messengers Love" *B*
Selection, "A Country Girl" *Monckton*
7.50 Carmen Hill
"[illegible] by the Clock" [illegible]
"[illegible] Isle in the Water" *Mallinson*
"[illegible] of Trees" [illegible]
Soldier, I Wish You Well" [illegible]
[illegible]
Suite from "Lakme" [illegible]
Tarara Boom Persian Lullaby
8.20. Carmen Hill
Negro Spirituals [illegible] *arr. Rudolph*
"Deep River" "Go Gospel Train"
Swing Low, Sweet Chariot."
8.30. Albert Leon
Londonderry Air [illegible]
Serenade [illegible]
[illegible]
Invitation to the Dance [illegible]
9.0. TILLEY'S DANCE ORCHESTRA (ARTS BALL)
Relayed from
The Grand Assembly Rooms, Bartas Bridge
9.30. WEATHER FORECAST and NEWS *S.B. from London*
The Rt. Hon. F. D. ACLAND *S.B. from London*
Local News
Station Director's announcements of next week's chief events.
10.0. Tilley's Dance Orchestra
10.30.—Close down.

2BD ABERDEEN. 495 M.

3.30-5.0 School Transmission: Mr. Harry Townsend M.A., on "Art." Mr. W. Tait Swanson, "What Music Is and How to Understand It." Mr. F. Mordaunt, "Everyday Life in Athens." The Wireless Septet. Fenton on Tenors.
5.15-6.0.—CHILDREN'S CORNER. Play, "The Goose Girl," arranged by Flora [illegible]
6.0-6.15.—Football Corner, conducted by Peter [illegible]
6.20-6.30.—Advisory Corner, under the auspices of the North of Scotland Agricultural College, conducted by Don. C. Munro, B.Sc.
6.30-6.40.—Agricultural Notes
6.40-6.55.—Mr. George Jarvis, F.B.E.A., President of the Aberdeen Esperanto Society, "Esperanto."
7.0. WEATHER FORECAST and NEWS *S.B. from London*
PERCY SCHOLES *S.B. from London*
Local News

An Evening with the Composer, Purcell.
THE "2BD" OPERATIC CHOIR
THE WIRELESS ORCHESTRA
Conductor, ARTHUR COLLINGWOOD
7.30. Orchestra
Incidental Music to "Dido and Aeneas" (14)
8.0. Choir
"KING ARTHUR"
9.0. Orchestra
"King Richard the Second" [illegible] (14)
WEATHER FORECAST and NEWS *S.B. from London*
The Rt. Hon. F. D. ACLAND *S.B. from London*
Local News
10.0. [illegible]
Selection, "The Nine [illegible]
[illegible]
Selection "The Kiss Call [illegible]
10.30 Close down

5SC GLASGOW. 420 M.

7.30-8.0 Broadcast to Schools
[illegible] (Contralto). Afternoon Topics
5.15-6.0 CHILDREN'S CORNER
6.0-6.5.—Weather Forecast for [illegible]
6.40-6.55. Ministry of Agriculture [illegible] *S.B. from London*
7.0. WEATHER FORECAST and NEWS *S.B. from London*
PERCY SCHOLES. *S.B. from London.*
Local News
7.30-8.20. Piano Lecture Recital by [illegible]
[illegible] *Mozart*
[illegible]
Suite from "Lakme" [illegible]
Tarara Boom Persian Lullaby
8.20. Carmen Hill
Negro Spirituals [illegible] *arr. Rudolph*
"Deep River" "Go Gospel Train"
Swing Low, Sweet Chariot."
8.30. Albert Leon
Londonderry Air [illegible]
Serenade [illegible]
[illegible]
Invitation to the Dance [illegible]
9.0. THE STATION ORCHESTRA
Conducted by
HERBERT A. CARRUTHERS
SAM HEMPSAL (Tenor)
9.20 [illegible]
Overture, "The Mikado" *Sullivan*
Symphony in G Major ("The Military") *Haydn*
9.45. Sam Hempsal
"My Dreams" *T. Richardson* (34)
"Eileen Aroon" [illegible] *Old Irish*
9.57 Orchestra
Suite, "The Miracle" [illegible] *Humperdinck*
[illegible] Dance; Banquet Scene and Nun's Dance; March of the Army and Death Melody; Christmas Scene and Finale, Act I
"La Cinquantaine" [illegible] *Gabriel Marie*
9.30. WEATHER FORECAST and NEWS *S.B. from London*
The Rt. Hon. F. D. ACLAND *S.B. from London*
Local News
10.0. Sam Hempsal
"Come into the Garden Maud" *Balfe*
"The Trumpeter" [illegible] *J. Airlie Dix* (1)
"Nirvana" [illegible] *Stephen Adams* (1)
10.12. Orchestra
Overture, "Stradella" [illegible] *Flotow*
[illegible]
In the Mountains — In the Village
In the Mosque — Procession of the Sheik
"Dancing Doll" [illegible] *Polden*
Selection, "The Street Singer" [illegible]
Three Dances, "Nell Gwyn" [illegible] *German*
Country Dance, Pastoral Dance, Jugglers' Dance
March, "Rustic Revels" [illegible]
11.0.—Close down

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 255.

Thursday's Programme.

(Continued from page 257)

2BD ABERDEEN. 495 M.

3.30-5.0. The Wireless Septet. Barrie Ward (Soprano). Fenton Tenors.
5.30-6.0. CHILDREN'S CORNER
[illegible] Kenneth W. Wood, Battalion Vice-President, on "How the B.B. Helps the B." [illegible] Mr. Charles Davidson, M.A. [illegible] *to other Stations* [illegible] *S.B. from London*
Scottish Night.
CARMEN HILL (Soprano)
THE "2BD" REPERTORY PLAYERS
THE WIRELESS ORCHESTRA
[illegible]
Selection, "The [illegible] *Mackintosh*
[illegible]
Robin Adair
"The Bonnie [illegible]
[illegible]
A Play in Scots by Arthur Black.
Scene, A Modern Sitting Room
Time, Present Day
8.30 Orchestra
March, "Lonsdale Scottish" *Hounas*
March, "The Bonnie Banks [illegible] *de Lisle*
Waltz, "Queen of the [illegible] *Lincoln*
8.50. Carmen Hill
"The Auld House"
"Comin' Thro' the Rye"
9.0. Orchestra
Scottish Dances" [illegible] *arr. Cole* (30)
[illegible] Carmen Hill
[illegible]
[illegible] Anderson, My [illegible] *Traditional* (25)
9.30-11.0. *Programme S.B. from London*

5SC GLASGOW. 420 M.

3.30-4.50. The Wireless Quartet. Reginald [illegible]
5.15-6.0. CHILDREN'S CORNER
6.0-6.5.—Weather Forecast for Farmers
6.40-6.55. Mr. Charles Davidson. *S.B. from Aberdeen*
7.0-7.30.—*Programme S.B. from London*
Programme S.B. to Edinburgh and Dundee
7.30-8.0. ALBERT LEON (Violoncello) Recital
Sonata [illegible] "Allegro"
Gavotte; Courante; Adagio; Aria
Air [illegible] *Pergolesi*
Minuet [illegible]
"Auld Robin Gray" [illegible] *Traditional*
Tarantelle [illegible] *Squire*
Londonderry Air [illegible] *Moeran*
Spanish Dance [illegible]
Entr'acts and Humour.
JEROME MURPHY (Entertainer)
THE STATION ORCHESTRA
Conducted by
HERBERT A. CARRUTHERS
8.0. Orchestra
"Silver Fingers" *Mallory* (1)
Entr'actes: "Tiny Tot" *Fisher and Lotter*; "Golden Sand" [illegible] *Finck*; "Valley of Roses" [illegible] *Ancliffe*
8.20 Jerome Murphy
Music and Humour
8.35 Orchestra
"Crushed Petals" *Moraden* (8)
"An Evening Song" *Haydn Wood*
Moon [illegible]
[illegible]
8.55 Jerome Murphy
In Songs and Humour.
9.10. Orchestra.
Entr'actes: "Dreaming" *Haydn Wood*; Wedgwood Blue" *Ketelbey*; [illegible] *Ketelbey*; "The B'Hoys of Tipperary" *Ancri*
9.30-11.0.—*Programme S.B. from London.*

WIRELESS PROGRAMME—SATURDAY (Feb. 7th.)

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

2LO LONDON. 365 M.

3.0-3.30.—Time Signal from Greenwich. Tom Williams Quartet, and Alice Tootill and Elaine Sinclair (Duets). Tegumenti [illegible] Entertainer). "Some Aspects of [illegible]," by Mrs. Stan Hardman. A [illegible] Chat, by D. Eardley Wilmot.

5.30-6.15. CHILDREN'S CORNER. Music by the Octet. Edith Young. The Rectorship Choir and Fireside Tales. Children's News.

6.40-6.55.—Capt. J. CHALMERS, "Sailing Ships Tried and Untried."

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Capt. R. G. MANSFIELD, late of the Royal North West Mounted Police, "Our Friends the Huskies." *S.B. to Aberdeen.* Local News.

[illegible]

THE [illegible] JANS

[illegible] (Soprano)

[illegible] (Comedienne)

DOROTHY HOLDEN (Pianiste).

FRANK THORGEN [illegible]

HARRY HEARNE (Comedian);

ROBERT CARR (Baritone).

THE WIRELESS ORCHESTRA.

Conducted by DAN GODFREY, Junr.

7.30. The Orchestra.

March, "Distant Greeting" ..... *Boring*

Overture, "Medea" ..... *Regnard*

Merry Moments with the Gentlemen.

The Orchestra.

[illegible]

Selection, "Catarina" ..... *Tchaikovsky*

Spanish Ballet ..... *Desormes*

More Merry Moments with the Gentlemen.

The Orchestra.

The Night Patrol" ..... *Morrell*

Intermezzo, "In a Persian Market" [illegible]

9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Major L. B. TOSSWILL, "Modern Forward Play and our Chances Against Ireland." *S.B. to all Stations.*

Local News.

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

12.0.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30. Children's Concert.

5.0-5.30.—WOMEN'S CORNER: Nora M. Barnett, B.A., "Superstitions." Joan Maxwell (Soprano).

5.30-5.50.—CHILDREN'S CORNER. Auntie Phil and another Spooky Adventure.

5.50-6.15. [illegible] "A Trip Through the Panama Canal."

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

[illegible] A. J. SKINNER. A Short Talk [illegible]

Local News.

The Lord Mayor's Distress Fund Concert.

Relayed from the Town Hall.

THE STATION AUGMENTED ORCHESTRA:

Conductor JOSEPH LEWIS.

EMILY BROUGHTON (Soprano).

ALICE VAUGHAN (Contralto).

GEOFFREY DAMS (Tenor).

JAMES HOWELL (Bass).

NIGEL DALLAWAY (Solo Pianoforte).

MARJORIE HAYWARD (Solo Violin).

PERCY EDGAR (Entertainer).

7.30. Orchestra.

Overture, "The Pirates of Penzance" ..... *Gilbert and Sullivan*

[illegible]

Toreador's Song ("Carmen") ..... *Bizet*

Marjorie Hayward.

Gavotte in E ..... *Bach*

Saraband and Tambourin ..... *Leclair*

Orchestra.

Suite, "Peer Gynt," No. 1 ..... *Grieg*

"Morning"; "Anitra's Dance"; "Death of Ase"; "In the Hall of the Mountain King."

Sonny Broughton.

Elizabeth's Greeting ..... *Wagner* (1)

Percy Edgar.

Rose de Grave and Gay.

Geoffrey Dams.

Onaway, Awake, Beloved" ("Hiawatha") ..... *Coleridge Taylor* (II)

Nigel Dallaway and Orchestra.

Two Movements from Pianoforte Concerto in E Major ..... *Mendelssohn*

Slow; Finale.

Alice Vaughan.

[illegible]

[illegible]

In Impressions.

Marjorie Hayward.

Rosamund" ("Where the [illegible] ..... *Roger Quilter* (4)

[illegible]

Overture, "William Tell" ..... *Rossini*

9.30-12.0.—*Programme S.B. from London.*

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk to Women: "Gardening." George Dance. The Orpheus Trio: R. L. Gibson (Flute); R. G. Somers (Oboe), Charles Leeson (Piano).

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.10.—Seasons Half Hour: "Great Rivers of the World," by A. Barraclough, M.A., F.R.G.S.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Mr. W. TRAYNER: The Lion—His Place in Nature.

Local News.

"The Golden Legend."

(Relayed to "5XX.")

Adapted from the Poem of Longfellow by Joseph Bennett.

Music by *Arthur Sullivan* (II)

[illegible], EDYTHE KINCH (Soprano).

[illegible] GLADYS JAMES (Contralto).

Prince Henry GWYNNE DAVIES (Tenor).

Lucifer ..... ROBERT MOTT (Bass).

THE WIRELESS ORCHESTRA.

THE "6BM" CHOIR.

Conducted by

Capt. W. A. FEATHERSTONE.

Prologue—The Spire of Strasburg Cathedral. Night and Storm. Lucifer, with the Powers of the Air, trying to tear down the Cross.

Lucifer and Chorus.

Scene 1.—The Castle of Vautsberg on the Rhine. A Chamber in a Tower. Prince Henry sitting alone, ill and restless. Midnight.

(Prince Henry, Lucifer, and Chorus.)

Scene 2.—Before the house of Ursula. Villagers have gathered after labour. Evening.

Elsie, Ursula, Prince Henry and Chorus.

Scene 3.—On the Road to Salerno.

(Elsie, Prince Henry, Lucifer and Chorus.)

Scene 4.—The Medical School at Salerno. Lucifer, dressed as a doctor.

Prince Henry, Lucifer, [illegible]

Ursula's Cottage.

(Ursula and a Forester.)

Choral Epilogue.

[illegible] *S.B.* [illegible]

5WA CARDIFF. 351 M.

3.0-4.0.—Fackman and his Orchestra [illegible] from the Capitol Cinema.

4.45-5.15.—"5WA'S" FIVE O'CLOCKS.

5.15-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Mr. G. C. S. Ingram, M.B.O.U., Wild Birds of Wales and the West Country—Some Early Nesting [illegible]

7.0. WEATHER FORECAST and NEWS. *S.B. from London.*

Topical Sports Talk.

Local News.

KINGSLEY LARK (Baritone).

G. F. WILMANN (Recitals).

THE CATTERALL QUARTET.

THE STATION ORCHESTRA.

Conductor, WARWICK BRAITHWAITE.

7.30. **The Spirit of Dickens.**

(Dickens, born Feb. 7th, 1812.)

Orchestra.

Overture, "The Cricket on the Hearth" ..... *Mr. Maswell*

[illegible]

Kingsley Lark.

Selection.

Orchestra.

Overture, "Barnaby Rudge" ..... *Brother G. F. Wilmann*

The Flight of Little Emily" ("David Copperfield").

Suites, Songs, and Strings.

Catterall Quartet.

Quartet in G (K.V. No. 387) ..... *Mozart*

[illegible]

Suite, "Chelsea Chats" ..... *Hively* (1)

Kingsley Lark.

Selection.

Catterall Quartet.

Adagio } Quartet in F ..... { *Tchaikovsky*

Scherzo }

Polka ..... *Sokolow*

Orchestra.

Moorish Dance.

Shrine in the Wood ..... *Howard Cory* (2)

"The Singing Stream."

9.30-12.0.—*Programme S.B. from London.*

2ZY MANCHESTER. 375 M.

3.15-3.30. [illegible] of Gramophone Records.

3.30-5.0. WOMEN'S HALF HOUR.

5.0-6.0.—CHILDREN'S CORNER.

7.0. WEATHER FORECAST and NEWS. *S.B. from London.*

Mr. F. STACEY LINTOTT: Weekly Talk on Sport. Local News.

Dickens Birthday Programme.

By Members of

THE DICKENS FELLOWSHIP,

[illegible]

[illegible] CAPT. M. FARMER.

HARRY HOPEWELL [illegible]

7.30. [illegible] J. WATT.

[illegible]

KATE BROOKES.

"The Story of Caleb and Bertha" ("The Cricket on the Hearth").

Harry Hopewell.

Down Vauxhall Way } *H. [illegible]*

"May Day at Irong" }

SAM WELLER'S VALENTINE.

[illegible]

Tony Weller ..... H. J. WRAGG.

Sam Weller ..... J. EWART TOMLIN.

[illegible]

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 235.

WIRELESS PROGRAMME—SATURDAY (Feb. 7th.)

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

[illegible]

"The Law of Richmond Hill" ..... *Hook*

[illegible]

[illegible]

[illegible]

("David [illegible])

SAIREY GAMP [illegible]

("Martin Chuzzlewit")

[illegible] KATE BRUCKES

HARRY HOPEWELL (Baritone).

[illegible]

[illegible]

"The Jolly Young Waterman" ... *Dibdin*

9.30–12.0. *Programme S.B. from London.*

5NO NEWCASTLE. 400 M

[illegible]

5.1[illegible] CHILDREN'S CORNER.

[illegible]

7.0 WEATHER FORECAST and NEWS.

S.B. from London.

Mr. [illegible] "Football."

Local News.

A Winter Night's Chear.

KATHLYN [illegible]

ST. HILDA COLLIERY BAND.

Conductor, JAMES OLIVER.

[illegible]

7.30. Band.

[illegible]

Old Barry" ..... *Grant* (1)

[illegible] Solo, "The Nightingale" ... *Moss*

[illegible]

[illegible]

[illegible] *Milton Ayer* (9)

[illegible]

[illegible]

Sahara" [illegible]

Jack o' [illegible] *W. J. Lawson*

Three Dances from "Henry VIII." *German*

Little, Gillespie, and Shay (9)

[illegible]

[illegible]

[illegible]

[illegible]

Bonnie Georgie Campbell" ..... *Keel*

Band.

[illegible] *Programme S.B. from London.*

2BD ABERDEEN. 495 M.

[illegible] 5.0. The Wireless Sextet. Molly Richardson (Soprano). Fountain Topics.

[illegible]

6.10–6.30. This Week's Interesting Anniversary. The Russo-Japanese War, February 7th, 1904." [Prepared by John Spencer Kirkland.]

6.40–6.55. Royal Horticultural Society of Aberdeen: James Duncan on "The Magpie Moth and Its Effects on the Black Currant, Red Currant, and Gooseberry

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Capt. H. G. MANSFIELD. *S.B. from London.* Local News.

Everybody's Programme.

ADELINA LEON (Solo Violoncello).

WINIFRED ANDERSON

(Solo [illegible])

ALICE THOMSON ([illegible]).

THE WIRELESS ORCHESTRA.

7.30. Orchestra.

Overture, "Athalie" ..... *Mendelssohn*

7.40 [illegible]

"A [illegible] *Salon*

"[illegible] *Sandersen*

7.50. Adelina Leon.

"Scotch Airs" ..... *Moffat*

"Adagietto" ..... *Wolstenholme* (11)

"Valse Triste" ..... *Sibelius*

"Serenade" ..... *Hubert*

8.5. [illegible]

Pots [illegible] *Weber*

8.20. Orchestra.

Strauspeyre and [illegible] *Kerr* (10)

8.35. Alice Thomson.

Four Indian Love Lyrics

Woodforde-Finden (1)

8.45. Adelina Leon.

"[illegible]

"[illegible] *Popper*

"The Little Red Lark" ..... *Holmes*

Tarantella ..... *Popper*

9.0. Winifred Anderson.

Study on Black Keys ..... *Johnson*

Symphony ..... *Somervell*

9.15. Alice Thomson.

"[illegible]

"Parfen" ..... *Tosti*

9.30–12.0.—*Programme S.B. from London.*

5SC GLASGOW. 420 M

3.30–4.50.—The Wireless Quartet. William Gilchrist (Tenor). Alfred [illegible]

6.15–6.[illegible] THE NEWS COMBINE [illegible]

Clarke will [illegible]

6.0–6.5 [illegible]

6.40–6.55.—Glasgow Radio Society Talk.

7.0. WEATHER FORECAST and NEWS. *S.B. from London.*

Mr. J. A. LOWE FINDAL. Odds and Ends in Life. Local News.

Dance Night.

S.B. to Dundee.

OLD AND NEW FAVOURITES.

THE SYNCOPATORS.

[illegible] ISAAC LOSOWSKY

DAN [illegible] SEYMOUR [illegible]

[illegible] the [illegible] Vocal Numbers.

7.30. Orchestra.

Dance Music.

8.25.—Something New! (Our Weekly Cartoon by [illegible])

8.30. Orchestra.

Dance Music.

9.30–12.0.—*Programme S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 255.

EVENTS OF THE WEEK.

SUNDAY, February 1st.

LONDON and "5XX," 3.0. The Band of H.M. Royal Air Force.

LONDON and "5XX," 9.0. De Groot and the Piccadilly Orchestra, relayed from the Piccadilly Hotel. S.B. to other Stations.

BIRMINGHAM, 8.30. First Special Radio Service. An Act of Worship.

MANCHESTER, 3.0. Chamber Music and Song.

NEWCASTLE, 7.30. Philharmonic Concert, relayed from the Palace Theatre.

GLASGOW, 9.0. Recital by the Bach Choir.

ABERDEEN, 3.0. Bach Afternoon: HAROLD SAMUEL (Solo Pianoforte).

MONDAY, February 2nd.

LONDON and "5XX," 7.35. Comic Opera Programme.

BOURNEMOUTH, 7.35. "Bournemouth Calling Italy."

MANCHESTER, 7.35. Light Symphony Concert.

NEWCASTLE, 7.35. Variety Night.

BELFAST, 7.35. Welsh Night.

TUESDAY, February 3rd.

"5XX," 7.30. Plays and Chamber Music.

LONDON, 7.30. Ballad Concert—Carrie Tubb. S.B. to all Stations.

"5XX," 9.0 (approx.) and LONDON and "5XX," 10.0 (approx.) — The First Night of the Musical Play, "Love's Prisoner," relayed from the Adelphi Theatre, London. S.B. to all Stations (10.0–10.40.).

GLASGOW, 8.0.—The Scottish Orchestra and Choir. S.B. to Edinburgh and Dundee.

WEDNESDAY, February 4th.

BIRMINGHAM, 7.30. Chamber Music.

BOURNEMOUTH, 8.0. Winter Gardens Night.

CARDIFF, 7.30. Operatic Evening.

BELFAST, 7.30. Symphony Concert.

THURSDAY, February 5th.

"5XX," 7.30. MANCHESTER and "5XX," 8.30. — "The Dream of Gerontius" relayed from the Free Trade Hall, Manchester. Conductor, HAMILTON HARTY.

LONDON, 7.35. Military Band Programme. S.B. to other Stations.

NEWCASTLE, 7.35. "Shakespeare, Scene and Story."

ABERDEEN, 7.35. Scottish Night.

FRIDAY, February 6th.

LONDON and "5XX," 7.30. Popular Classics.

NEWCASTLE, 7.30. "By the Glowing Embers."

ABERDEEN, 7.30. An Evening with the Composer Purcell.

GLASGOW, 8.20. Old Favourites.

BELFAST, 7.30. Belfast Philharmonic Society Concert, relayed from the Ulster Hall.

NOTTINGHAM, 7.30. "An Elizabethan Evening."

SATURDAY, February 7th.

BOURNEMOUTH and "5XX," 7.30.—"The Golden Legend."

BIRMINGHAM, 7.30. The Lord Mayor's Distress Fund Concert, relayed from the Town Hall.

CARDIFF, 7.30.—"The Spirit of Dickens."

MANCHESTER, 7.30.—Dickens Birthday Programme.

This remarkable reception of the U.S. Station at Cambridge (MASS.) in Coventry is further proof of A·J·S super-efficiency

Although "conditions were not good"—— He heard "perfectly at loud speaker strength" on his A.J.S. 4-VALVE RECEIVER

Mr. S. Edward Bacon, Steward of the Coventry and County Club, received word by cable that his brother, a vocalist, would broadcast from the American Station W B Z (Cambridge, Mass.) on December 29th. Mr. Bacon, using a 4-valve A.J.S. Receiver, promptly got in touch from Coventry and heard both songs perfectly at loud-speaker strength.

THE A.J.S. "UNITOP" CABINET RECEIVER

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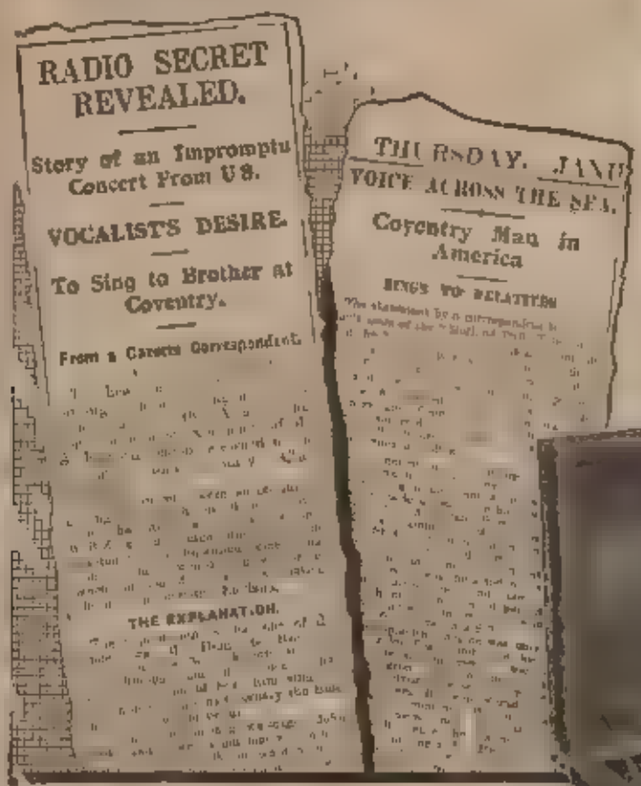
A.J.S. LOUD SPEAKERS.

£4 16 0. [illegible]


RADIO SECRET REVEALED.

Story of an Impromptu Concert From U.S.

VOCALISTS DESIRE.

To Sing to Brother at Coventry.

From a Coventry Correspondent.

THE EXPLANATION.

THURSDAY, JANU

VOICE ACROSS THE SEA.

Coventry Man in America

SINGS TO RELATION

A. J. STEVENS & CO. (1914) LTD.,
WIRELESS BRANCH, WOLVERHAMPTON

WIRELESS PROGRAMME—BELFAST (Feb. 1st to Feb. 7th.)

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

2BE 435M.

SUNDAY.

CHOIR OF CARLISLE MEMORIAL CHURCH
Under the Direction of
J. H. MACDONALD

6.45.—Hymn, "Praise My Soul, the King of Heaven."
Anthem, "The Lord is My Shepherd" *Vaughan-Williams* (11)
The Rev. HUGH M. KEAGY, D.D., of Carlisle Memorial Church: Address.
Hymn, "Sun of My Soul."

THE "2BE" TRIO
ERNEST A. A. STONELEY (Violin);
REGINALD DOBSON (Violoncello);
T. O. CORRIN (Piano).
J. H. MACBRAYNEY (Solo Pianoforte).
J. H. MacBrayney
Prelude in D Flat ..... *Chopin*
Moment Musical in F Minor ..... *Schubert*
Staccato Caprice ..... *Max Vogrich*
Trio
Trio No. 1 in G ..... *Mozart*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Local News.

10.5. Trio
Trio in D, Op. 70, No. 1 ... *Beethoven*
1st and 2nd Movements.

10.30.—Close down.

MONDAY.

4.0–5.0.—The "2BE" Quartet.
5.30–5.15.—CHILDREN'S CORNER.
6.40–6.55.—Prof. Henry: "Our Debt to Greece and Rome."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Association Talk. *S.B. from London.*
Prof. J. E. G. DE MONTMORENCY. *S.B. from London.*
Local News.

Welsh Night.
LARRY JONES (Tenor)
ALBERT FITZGERALD (Solo Violin).
PAULINE BARKER (Solo Harp).
ROBERT O. STANLEY (Recitals).
THE STATION ORCHESTRA.

7.35. Orchestra
"God Bless the Prince of Wales" *Trad.*
"Welsh Selection" ... *Hewer*
Larry Jones
"Gi'l Na Bydda'n Hal O Hyd" ... *Davies*
"Now Sleeps the Crimson Petal" *Quilter* (1)
Robert O. Stanley will speak Verse.
Orchestra
"Cwm Rhondda" ... *Cyril Jenkins*
Larry Jones
"O Vision Entrancing" ... *Garing Thomas*
Larry Jones
"The Bells of Aberdovey" ... *Thomas*
Larry Jones
"Gwnad y delyn" ... *J. Henry*
"Phyllis With the Dreaming Eyes" *Robert Chignell*
"Love's Song" ("Immortal Hour") *Boughton* (14)
"Blow, Blow, Thou Winter Wind" *Quilter* (1)
Orchestra
Welsh Rhapsody ..... *E. German* (11)
Robert O. Stanley will speak Verse.
Orchestra
"Welsh One-step Medley" *arr. Somers* (9)

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. GEORGE MACDONALD. *S.B. from London.*
Local News.

10.0. Orchestra.
Suite, "Merchant of Venice" ... *Rosse*
Allegretto.
Träumerei" ... *Schumann*
"Polonaise in D" ... *Beethoven*
Orchestra
"Irish Patrol" ... *Puerner*

10.30.—Close down.

TUESDAY.

11.30–12.30. Gramophone Records.
4.0–5.30. The Station Orchestra. James Newel (Baritone). E. J. Harris (Solo Clarinet).
5.30–6.15.—CHILDREN'S CORNER.
7.0–12.0—*Programme S.B. from London.*

WEDNESDAY.

4.0–5.0.—The "2BE" Quartet.
5.30–6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. H. G. WAYLING. *S.B. from London.*
Local News.

Symphony Concert.
THE STATION AUGMENTED ORCHESTRA
Conducted by L. STANTON JEFFERIES.
CECIL DIXON (Pianoforte).

7.30. Orchestra.
Overture, "The Merry Wives of Windsor" *Nicolai*
Dream Pantomime, "Hansel and Gretel" *Humperdinck*
Irish Rhapsody in D ..... *Stanford* (14)
Piano Concerto in C Minor. *Rachmaninoff*
(Solo Piano—Cecil Dixon.)
"The Banks of Green Willow" (An English Idyll) ... *Butterworth* (14)
Symphony No. 5 in E Minor .. *Tchaikovsky*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
British Drama League Lecture Recital. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Local News.

10.20. Cecil Dixon.
Gavotte ... *Leo Sowerby*
Minuet Celestine ... *Mendelssohn*
Consolation ... *Liszt*
Première Valse in B Minor ... *Chopin*
Orchestra.
"Shepherd Fennel's Dance" *Balfour Gardiner*
"Children's Overture" ... *Roger Quilter*

10.45.—Close down.

THURSDAY.

4.0–5.30.—The Station Orchestra. Marjorie Sinclair (Soprano). Ernest A. A. Stoneley (Solo Violin).
5.30–6.15.—CHILDREN'S CORNER.
6.40–6.55.—Mr. Charles Davidson. *S.B. from Aberdeen.*
7.0–11.0.—*Programme S.B. from London.*

FRIDAY.

11.30–12.30. Gramophone Records.
2.50–3.25. School Transmission: "The Appreciation of Music."
4.0–5.0.—The "2BE" Quartet.
5.30–6.15.—CHILDREN'S CORNER.
6.40–6.55.—Ministry of Agriculture Bulletin. *S.B. from London.*
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
Local News.

7.30–9.0. Portion of the
Belfast Philharmonic Society Concert.
Relayed from
The Ulster Hall
ARTHUR JORDAN (Tenor)
MERLIA STOTESBURY (Solo Violin).
THE SOCIETY'S
CHORUS AND ORCHESTRA.
Conducted by E. GODFREY BROWN.

In the Studio.
EVVA KERR (Soprano)
FREDA CAHILL (Solo Pianoforte).
THE "2BE" TRIO
ERNEST A. A. STONELEY (Violin)
REGINALD DOBSON (Violoncello).
T. O. CORRIN (Pianoforte).

9.0. Evva Kerr
"As I Wanked Through the Meadows" *Sharp and Williams* (11)
"Near London Town" } *Sharp and Williams*
"The Lower ..." }
Evva Kerr
Fantasia in F Minor } ..... *Chopin*
Freda Cahill
Study in D Flat ... ... *Liszt*
"Reflets dans l'Eau" *Debussy*
"Pavane pour un Infante Defunte" *Ravel*
Trio
Selection, "Brian Boru" *Mackintosh and Fox*

10.30.—Close down.

SATURDAY.

4.0–5.0. The "2BE" Trio.
5.30–6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Station Director's Talk.
Local News.

Everybody's Night.
THE STATION ORCHESTRA.
PERCY H. COOPER (Solo Banjo).
FODEN WILLIAMS (Entertainer).

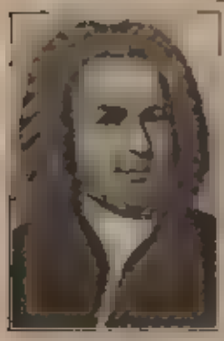
7.30. Orchestra
March, "On the Quarter Deck" ... *Alford*
Overture (Selected from Balfe and Sullivan Series).
Selection, "The Lily of Killarney" *Benedict*
Percy H. Cooper
"The Dancer's Dream" ... *Cunningham*
"The Return of the Regiment" *Grimshaw*
Orchestra.
Selection, "Martha" ..... *Flotow*
Foden Williams.
Selection from his Repertoire.
Orchestra.
Selection, "The Bohemian Girl" ....*Balfe*
Percy H. Cooper.
"The Hibernians" .... *Grimshaw*
"The Coon Town Beaux" ....*Farnworth*
Orchestra
"A Musical Switch" ..... *Alford*
Foden Williams.
Selection from his Repertoire.
Orchestra.
Selection, "Catherine" ... *Trad.*

9.30–12.0.—*Programme S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 255.

Do You Understand Bach?

How to Appreciate His Music. By J. D. H. Dickson.*



J. S. BACH.

I HAVE never been able to understand why a public that can assimilate strong doses of Mozart, Beethoven, Brahms, Cesar Franck, Wagner, Strauss, not to mention the more modern composers, should be afraid of Bach, the old Leipzig Cantor. But I think it is undeniable that there are still people to whom Bach is a bugbear and who would cordially agree with the old Scotsman [illegible] "Anything by ordinary ugly is sure to be Bach." I shall endeavour to explain what I think may be the reasons for this popular fallacy, and why I hope that broadcasting may be a means of exploding it.

Let me briefly review the position of matters at Bach's death in 1750. J. S. Bach came of an enormous family of Bachs, most of whom were musicians, and in him were concentrated all the highest qualities of his race. More than that, he was the culmination of his period, just as, in the drama, Shakespeare was the culmination of the Elizabethan age. Though his works contain the germs of all music since his time—though as Schumann said: "To him music owes almost as great a debt as a religion owes to its founder," though his claim to be the first of the Romanticists is admitted—he was, as it were, the final summing up of the great period of polyphonic music.

Masterpieces That Were Never Written.

Even during his lifetime, art had received impetus in a new direction, and though it is a mistake to think that music or any other art can be neatly pigeon-holed under periods, Bach's death, broadly speaking, may be said to mark the final break away from the older style. Men no longer called for music woven of many parts or strands like Gothic tracerie, which is polyphonic music, but for the single line of melody relieved against a background of harmony.

This important fact mainly accounts for the almost complete oblivion which overtook Bach's works on his death. No doubt, a contributory cause was that in Bach's day, musicians were held in little esteem unless the works they performed were of their own composition. Organists generally improvised their own fugues and fantasias, and Bach's greatest organ works are said never to have been written down. Moreover, as Schweitzer points out, the rationalism of the eighteenth century was curiously lacking in the historical sense.

A Great Performer.

The art of the past was considered antiquated, or, at all events, required re-stating in terms of the present. I do not wish to suggest that a sturdy belief in the present is not a sign of health and vigour in any generation. Indeed, I am not sure that the appalling accumulation of historical facts since history emerged from the region of romance into the domain of science is not one of the blights of the present day. But unfortunately in Bach's time, there were no real facilities for printing music, no gramophone records of performance, and the self confidence of the generation which succeeded him might quite well have resulted in the loss to posterity of the greater part of his works. As it was, he was remembered merely as a great performer, and Burney, the English Historian of Music, records that when he was in Hamburg, C. P. E. Bach, who was a son of John Sebastian and with whom Burney spent most of his time, never played so much as one note of his father's music during his visit.

Time's Revenge.

Thus, for more than half a century, Bach's works—mostly in manuscript—a few only engraved—lay forgotten. But slowly the whirligig of time brought in its revenge. In 1802, Forkel published his monograph on Bach and therein, for the first time, Bach was hailed as one of the divinities.

In 1829, exactly 100 years after the first performance in Leipzig, a performance of the St. Matthew Passion, under the young Mendelssohn, finally woke up the world to the supreme greatness of Bach's work.

But the long neglect of nearly a century now began to tell. Bach's MSS—which he had bequeathed equally to his sons, Carl Philipp Emmanuel and William Friedemann—had been, to some extent, dispersed, the language [illegible] perfectly intelligible to the plain man of [illegible] day—has fallen out of the common current, many of the instruments in everyday use at his death had become obsolete, and the traditions and technique of performance had been forgotten.

A Jungle of Jargon.

The amazing resurrection of Bach's music in the early decades of the nineteenth century is not to be explained by the mere complexity of the works then revived, nor by the astonishing things the critics and commentators have discovered in them. If that had been all, the whole thing would have been a mere flash in the pan. What carried all who heard them by storm was the profoundly moving human quality of the music.

But, somehow, we cannot clear our way through the jungle of critical jargon that seems to bar us from the music. So often before the wretched amateur can be allowed to hear it he must listen to a lecture on this, that and the other thing, all calculated, I fear, to bewilder him rather than illuminate the matter in hand. No wonder Bach becomes a bugbear!

The Way of Understanding.

My point is that the audience has as much to do with all the critical work that is essential to the making of a satisfactory performance of Bach as a sick man has to do with the data in the Pharmacopoeia. The knowledge necessary for performance may be conveniently left to the conductor or artists involved.

Understanding of Bach's language will come by familiarity with it. To talk about his idiom for five minutes before you proceed to inflict a performance on your audience is about as useful as to discuss the declension of Greek nouns for five minutes before a performance of *Medea* in the original. One has to saturate oneself in Bach's works, as the would-be writer of heroic verse used to be told at school to saturate himself in Virgil—not with a note book jotting down Virgilian tags, but so that the process of assimilation is sub-conscious. Thus one will come to know Bach's language as one knows one's native tongue, to be able to think and feel in it without any knowledge of its syntax or grammar.

The best way to achieve this intimacy is to play or sing the works yourself, to get on the platform instead of sitting in the audience. The next best way is to hear his works as often as possible.

(On Sunday, February 1st, Aberdeen and Glasgow are having programmes especially devoted to Bach's music.)

* *In a Talk from Edinburgh.*

Miner Musicians.

Brass Band Romances.

TO most listeners, probably the best-known colliery band is the St. Hilda, which will broadcast from Newcastle on Saturday, February 7th. Composed of members of the St. Hilda Lodge of the Durham Miners' Association, the band was started in 1903 by four musicians from another Durham colliery. Since then it has won no fewer than four times the thousand guineas trophy annually competed for at the Crystal Palace, as well as a long list of minor events in the brass band calendar.

Perhaps the best compliment ever paid this remarkable band was that uttered by a high [illegible] of the War Office when, after a festival [illegible] Newcastle, he exclaimed to the bandmaster: "You are a brass band with the brass taken [illegible]."

Behind an Music Stand.

Music played by the St. Hilda band undoubtedly has a quality that is peculiarly its own. And the secret? Keenness. The St. Hilda bandsmen are intensely enthusiastic; no musicians in the world, excepting possibly a few "star" pianists, devote more hours a day to the perfection of their art.

But if the St. Hilda Band holds the coveted blue riband of the brass band world, there are other bands that may one day equal, if not eclipse, its achievement. Irwell Springs Band, composed of cotton operatives from Bacup, has already lifted the trophy on three occasions. This band was established in a back bedroom by a small group of enthusiasts who were content at first with a bedstead for their music stand! So poorly were they supported that for several years they could not command the wherewithal to pay their conductor's modest charges. But money came in fast when, after many heart breaking experiences, they won the championship.

Lean Days!

The famous Black Dyke Band, which for a number of years divided honours with the ever-more windy known Besses o' th' Barn Band, is composed of woollen mill workers hailing from the district of Queensbury, near Bradford. They, too, had their lean days, and there were [illegible] in the history of both when it seemed that they must inevitably "go under." But that catastrophe has befallen very few of these workers' bands, in spite of the inauspicious beginnings of most of them. The fact goes to show that in the North a love of music is woven into the very fibre of the people.

Another noted name in the annals of these bands is Wingates Temperance, whose members belong to the district between Bolton and Wigan. It consists almost entirely of men who work in the mine. When it originated, away back in the eighties, the band had a hard struggle for existence, until some bright spirit conceived the idea of getting up a bazaar "in aid." As a sort of thank-offering, the band beat the Besses o' th' Barn, and, in doing so, jumped in a day from obscurity to fame. Their leading cornet-player at one championship contest, which they won, was a lad of only fifteen!

Taking No Risks.

The name of Kingston Mills, too, cannot be left out of any record of brass band achievements. This band was set on a firm footing after some years of hardship by a local enthusiast who encouraged its members to meet for practice at his house, at great inconvenience to himself. Of one of the best-known of its conductors, John Gladney, it is said that he was never known to take a risk. At the Belle Vue band competition in Manchester, he warded off temptation by shutting his performers in a room near the contest hall and keeping them supplied with coffee, until the time came for them to appear on the platform.

R. P.

A Father Lectures the "Uncles."

Helpful Hints for the Children's Hour. By S. R. LITTLEWOOD.

IMMENSE admiration for the wonderful spirit and skill and tact with which our "uncles" and "aunts" manage to create every afternoon an entertainment that thousands upon thousands of children of every class and condition can enjoy and look forward to—this [illegible] being one wants to [illegible]. The way they manage to turn up so [illegible] fresh every afternoon, and to "put [illegible] as cheerily and gaily as they do, amazes and delights all of us (and we are not all by any means children) who gather in the Children's Corner.

It seems only right, however, that I should try to think of a few things which might help to make the children's hour even better than it is already. It is not so much I myself who make the suggestions. The really guilty [illegible] are [illegible] small members of a large family, all of whom are keen listeners, and view matters with the ripe experience of ages ranging [illegible] nine to fourteen, or thereabouts.

The "Little Dear" Attitude.

Speaking, then, as a father, I hope I shall not be misunderstood if I say that the kindest first criticism is—in spite of the admiration I have mentioned—that there is just a wee bit too much "uncle" and "aunt." It is all very well to have an "uncle" coming in once in a way—above all, if he tells us where to find those nice presents. But we do not want everybody to be an "uncle" or "aunt." We want a whole family the other end of the 'phone—father, mother, and, above all, brothers and sisters and cousins who are children themselves.

This last plea I find almost universal. As things are, apart from a very occasional tea-party, the entertainment is practically altogether by grown-ups as grown-ups. Moreover, it is by grown-ups who have not got their children audience in front of them. It is inevitable that under these circumstances a sort of conventional "little-dears" attitude comes into being. To me, it is astonishing that our "uncles" and "aunts" of the moment have not got more of it. But even with them just a hint is there.

"Back-chat" that Bores.

Take the "back-chat," for instance. Being, as they are, delightful people anxious to please each other and everybody, they are always [illegible].

How interesting! [illegible]h, I am so sorry that is over!" "Can't you do it again?" These are the sort of phrases we listen to. I have heard them bandied about on occasions when nothing but the most biting irony could have justified them.

I heard the other day a lecture—or, apparently, a reading—on the history of a certain product, with dates of discovery, methods of preparation and all, which an "aunt" said she thought "very interesting." I guessed—rightly or wrongly—from the way she said it, that she [illegible] of nothing of the kind.

We who are fathers know perfectly well that these polite insincerities are not the children's [illegible] at all. "Absolutely rotten!" "Do shut [illegible]" [illegible] this is the real children's "back-chat." And this is what the people who have [illegible] best means of finding out on the spot what children like—I mean the comedians of the [illegible] side concert party—always go in for. There is no getting away from it, old-fashioned "slap-[illegible]" is what children love and laugh over. If it cannot be got on to the wireless physically, it must be got there verbally.

What would amuse them, I fancy, just as things are, would be a really good quarrel—all in the best humour, but brisk and personal—[illegible] between "uncle" and "aunt" [illegible] of course; but, then, everything that is worth listening to has to be entertained one way or another.

A Wireless Jackie Coogan.

As to the finding of children's voices, I can quite understand that it would be extremely difficult to get real children who could broadcast themselves to acceptable effect. The momentary young visitor to the studio is of little use. Children would have to be specially trained—just as they are for the stage or the screen. But they appear on both of these, and here and there have been discovered children of genius. It seems to me by no means beyond the limits of possibility that we might some day find a Jackie Coogan of the wireless.

While we are waiting for this, surely there would be some means of arranging at any rate a pretended tea-party, on far more intimate and picturesque lines than we have now. Imagination is needed. Not so much the imagination of the poet, as the imagination of the "quick comedian." In pantomime—which is not to be despised, for the children of more than a century have loved it—grown-up men and women have managed to keep children screaming with delight hour after hour and day after day by just pretending to be children.

I know that all sorts of people would still be making out that the tradition which has lived on from Dan Leno and Herbert Campbell to Will Evans, Stanley Lupino, and Billy Merson, is a vulgar one. It has not seemed so to the children. We who are fathers know that there is something about the genuine clown—not necessarily one in harlequin dress, which has ceased to have very much meaning; but any comedian who has to assume frank ignorance and unashamed simplicity—which appeals instantly to children.

He appeals to their sympathies more than anyone "could hope to do discussing with a [illegible]," however cheerfully, what they shall "give the children." There is nothing, after all, that children like so much as something which makes them feel that a grown-up is actually enduring the distresses of childhood, and being, perhaps, occasionally rewarded by its joys. To amuse a child, one must become a child.

The Music Children Like.

So, too, with the music. There are some charming little minuets and mazurkas and pretty delicate snatches of all sorts that I hear tinkled on the piano from time to time, and, of course, the desire to give children a taste for classical rhythms at the earliest possible age is thoroughly to be commended. It is in noticeably direct contrast to the leanings of that large section of their grown-up brothers and sisters who are so intent upon hearing the very latest jazz tunes.

But I am sorry to say that my experience of children's taste is in music very much what it is in dialogue. They like a pretty, graceful little tune now and again. But jollity and sheer bravado have an astonishingly large juvenile public. Some of the very merest children are by no means scornful of the popular music-hall songs of the moment—most of which are about as childish as anything specially intended for the cradle could be.

Too Many Fairy Stories?

It seems dreadfully presumptuous to say so, but I am even in doubt whether we have not just a little too much of the fairies. An eternity of fairy stories—all of them [illegible] the same rather patronizing tone of voice, and all of them much on the same lines, and not all of them masterpieces—does tend to get a trifle palling.

In short, what I feel on [illegible] might remember a little more than they do is that children are not all little angels waiting for the light of knowledge to come to them; but that the vast majority are lively little rascals, full of fun, and many of them blessed with a double dose of original sin.

"What do you think of that, my boy? Aberdeen on a one-valve set!"
"That's nothing! My brother gets New York on two."
"You don't say so. Where does he live?"
"New York."

Sparta Radio Receivers

CABINET MODELS

SPARTA Sectional Cabinet Radio Receivers strike a new note in radio equipment. The requirements of the average operator—extreme simplicity of control and real accessibility have been secured without sacrificing any of the features necessary for obtaining first-class results. The sections form complete units in themselves, and can be purchased separately or together, as desired. The three sections, Receiver, Amplifier and Pedestal, form a handsome cabinet, in mahogany piano finish, attractive in appearance and ranking amongst the highest grade of wireless equipment.

This shows the Sparta Model A Receiver with lid opened to give access to high-tension battery and plug-in coils.

SPARTA TWO-VALVE LOW-FREQUENCY RECEIVER. Model A.
Complete with two tuning coils and 66-volt high tension Battery.
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SPARTA TWO-VALVE HIGH-FREQUENCY RECEIVER. Model B.
Complete with three tuning coils and 66-volt high tension Battery.
Price, 14 Guineas.

SPARTA TWO-VALVE POWER AMPLIFIER. Model C.
Complete with two grid bias batteries and three 66-volt high-tension Batteries.
Price, 16 Guineas.

SPARTA ONE-VALVE LOW-FREQUENCY AMPLIFIER. Model D.
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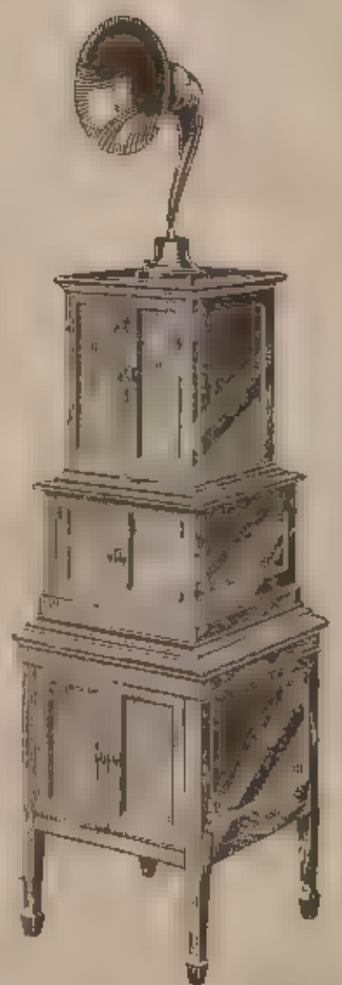
SPARTA BATTERY CABINET. Model E.
For accommodating low-tension batteries.
Price, £4 17s. 6d.



The above shows a Sparta Sectional Cabinet, consisting of Receiver, Amplifier and battery cabinet, their combined height is 4 ft.—a Little Sparta Loud Speaker, price 56.–, is shown on the receiver.

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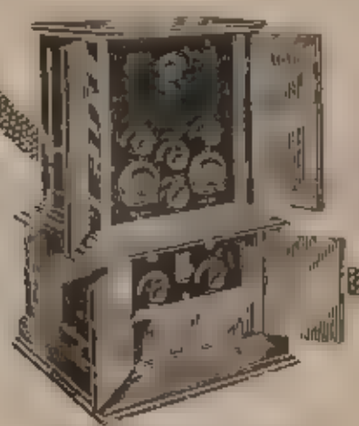
You will be at home with the Sparta L.F. Receiver [illegible] The extreme simplicity of the single tuning unit and the ease with which any wave length can be [illegible] coils will appeal to you, [illegible] which enables each valve to [illegible]
The High Frequency Set [illegible]
The amplifier [illegible] will give a larger volume without distortion, and [illegible] simple, which [illegible] sockets, which [illegible]



This illustrates the Sparta Model B High-Frequency Receiver standing on a Model C Amplifier.

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Dundee Programme.

2DE 331 M.

Week Beginning Sunday, February 1st.

SUNDAY, February 1st.

[illegible]
8.0 [illegible] Rev. GEORGE McWILLIAM, B.D., of [illegible]
[illegible]

MONDAY, February 2nd.

[illegible] Kinnaird Hall Picture House Orchestra.
5.15. WOMEN'S TOPICS.
6.15–6.45.—CHILDREN'S CORNER.
7.0–10.30.—*Programme S.B. from Glasgow.*

TUESDAY, February 3rd.

[illegible] CHILDREN'S CORNER.
6.40–6.55. Boy Scouts' Talk.
7.0–8.0.—*Programme S.B. from London.*
[illegible]
8.[illegible] *Programme S.B. from London.*

WEDNESDAY, February 4th.

3.30–4.30. Kinnaird Hall Picture House Orchestra.
[illegible]—Organ Recital.
5.[illegible] WOMEN'S TOPICS.
[illegible] CHILDREN'S CORNER.
6.45–6.55.—Boys' Brigade Talk.
7.0–10.30. *Programme S.B. from Glasgow.*

THURSDAY, February 5th.

4.30–5.0. [illegible]
5.[illegible] CHILDREN'S CORNER.
6.40–6.[illegible] Mr. [illegible] *S.B. from London.*
[illegible] *S.B. from Glasgow.*

FRIDAY, February 6th.

3.30–4.30. [illegible] Orchestra.
5.0–5.15.—WOMEN'S TOPICS.
5.15–6.0.—CHILDREN'S CORNER.
6.40–6.55. Ministry of Agriculture Bulletin. *S.B. from London.*
7.0.—WEATHER FORECAST and NEWS.
[illegible]
PERCY SCHOLES, *S.B. from London.*
Local News.

Dramatic Night.

WILLIAM MACREADY
[illegible]
7.[illegible]
8.30–8.45. [illegible] *Bell*
[illegible]
9.15. [illegible]
"Inverness" [illegible]
"Mo Bonnie Highlin Laddie" } [illegible] *Bell*
Bachelor" [illegible]
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
The Rt. Hon. F. D. ACLAND. *S.B. from London.*
Station Director's Talk.
Local News.
10.0–10.30. "THE GULF BETWEEN."
10.30. Close down.

SATURDAY, February 7th.

5.15–6.0.—CHILDREN'S CORNER.
7.0–12.0.—*Programme S.B. from Glasgow.*

Hull Programme.

(Continued from column 3.)

10.20. David Miner.
Sweet and Law *Bunby* (11)
[illegible]
"A Dance Medley" [illegible] *arr. Milner*
10.30.—Close down.

SATURDAY, February 7th.

3.0–3.30. } Claude Duval's Dance Orchestra.
4.0–4.30. }
3.30–4.0.—WOMEN'S HALF-HOUR.
7.0. WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. W. PERCIVAL WEST, F.L.S., F.L.S. "The Song of the Thrush."
Local News.
7.30–1[illegible] *Programme S.B. from London.*

Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, February 1st.

SUNDAY, February 1st.

7.[illegible] *Programme S.B. from London.*
8.0 [illegible] Rev. Canon GEOFFREY GORDON, of [illegible]
[illegible] SOLOIST: LANGDON.
9.0–10.30.—*Programme S.B. from London.*

MONDAY, February 2nd.

3.0–4.0.—The Station Pianoforte Trio.
5.0–6.0. CHILDREN'S CORNER.
7.0–9.40.—*Programme S.B. from London.*
9.40.—Mr. GEORGE MACDONALD, C.B., LL.D., F.B.A., on "Roman Britain: (3) Life in the Military Zone." *S.B. to other Stations.* Local News.
10.0–10.30. *Programme S.B. from London.*

TUESDAY, February 3rd.

3.[illegible] The Station Pianoforte Trio.
5.[illegible] CHILDREN'S CORNER.
[illegible] Charles Sarolea, Ph.D., LL.D., F.[illegible], on "Paris as a World City."
7.0–8.0. *Programme S.B. from London.*
8.0–8.20. *Programme S.B. from Glasgow.*
8.20–12.0.—*Programme S.B. from London.*

WEDNESDAY, February 4th.

2.30–3.30. The Station Pianoforte Trio.
3.30–4.0.—Talk to Schools: "Great Stations of the World," by Mr. J. C. SMITH, U.B.E.
5.0–6.0.—CHILDREN'S CORNER.
7.0–10.10.—*Programme S.B. from London.*
10.10.—Mr. J. S. CHISHOLM: Horticulture Talk. Local News.
10.20–10.30.—*Programme S.B. from London.*
10.30–11.30. "THE ROMANY REVELLERS" from the Dunedin Palace.

THURSDAY, February 5th.

3.0–4.0.—The Station Pianoforte Trio.
5.0–6.0.—CHILDREN'S CORNER.
6.40–6.55.—Mr. Charles Davidson. *S.B. from London.*
7.0–11.0. *Programme S.B. from Glasgow.*

FRIDAY, February 6th.

2.30–3.30.—The Station Pianoforte Trio.
3.30–4.0.—Talk to Schools: Sir LESLIE MACKENZIE, M.D., F.R.C.P., F.R.S.E., etc., Medical Member of the Scottish Board of Health, on "Cruise Ship."
5.0–6.0. CHILDREN'S CORNER.
6.40–6.55. Ministry of Agriculture Bulletin. *S.B. from London.*
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
Local News.

[illegible] Evening.

WALDO CHANNON (Violin);
RAMSAY GEIKIE (Pianoforte);
CHESTER HENDERSON, [illegible]
[illegible]
7.30. [illegible] on "The Burning [illegible]
7.45. Waldo Channon, Ramsay Geikie and Chester Henderson.
Trio, "Dumky," Op. 90 ..... *Dvorak*
Lento maestoso—Allegro; Andante; Andante Moderato—Allegro; Lento maestoso—Vivace.
8.20. B. C. Stewart.
"Eri tu" ("Ballo in Maschera") . *Verdi*
The Song of the Volga Boatmen
(Arranged Koslowsky)
8.30. Waldo Channon.
Romance from Concerto No. 2, Op. 22 [illegible]
Hebrew Folk Song and Dance..... *Bruch*
Fugue ..... *Tartini—Kreisler*
8.40. Waldo Channon, Ramsay Geikie and Chester Henderson.
Trio (1918) ..... *Alex Voormolen*
Lento più mosso; Pavane; Finale
(First Performance in Scotland.)

(Continued on col. 1, page 7.)

Hull Programme.

6KH 335 M.

Week Beginning Sunday, February 1st.

SUNDAY, February 1st.

3.[illegible]–3.30. } [illegible]
8.20–10.30. }

MONDAY, February 2nd, and WEDNESDAY February 4th.

3.0–3.20. } Music relayed from the Majestic
4.0–4.30. } Picture House.
3.30–4.0. WOMEN'S HALF HOUR.
6.15–6.15.—CHILDREN'S CORNER.
6.45–6.55. Boy Scouts' Talk (Wednesday).
7.0–10.30.—*Programme S.B. from London.*

TUESDAY, February 3rd, and THURSDAY, February 5th.

3.0–3.30. } Claude Duval's Dance Orchestra.
4.0–4.30. }
3.[illegible]–4.0. WOMEN'S [illegible]
5.15–6.15.—CHILDREN'S CORNER.
7.0 onwards.—*Programme S.B. from London.*

FRIDAY, February 6th.

3.0–3.30. } Music relayed from the Majestic
4.0–4.30. } Picture House.
3.30–4.0.—WOMEN'S HALF HOUR.
[illegible] CHILDREN'S CORNER.
7.0. WEATHER FORECAST and NEWS. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
Local News.

Popular Night.

HERBERT TINN (Tenor).
DAVID MILNER (Solo Banjo).
ADOLPHE KAGAN [illegible]
MIRA JOHNSON } [illegible]
FERGUSON RAWLINGS } [illegible]
LOUIS GOULDEN (Syncopated Pianist).
7.30. Louis Goulden.
Will play a few of the Dance Successes.
7.40. Herbert Tinn.
"I Hear a Thrush at Eve" } *Coulson*
At Dawning" ..... } *(1)*
7.[illegible] [illegible]
"THE OPEN DOOR."
(Alfred Sutro)
Cast
Lady [illegible] MIRA JOHNSON
Sir Geoffrey Transom FERGUSON RAWLINGS
8.10. [illegible]
Larghetto . *Ro-*
Variations [illegible] *Ko-*
8.20. [illegible]
In further Dance Successes.
8.30. David Miner.
Carnival *Morley*
Hungarian Rhapsody, No. 2 *Liszt, arr. Hunn*
"I'll Sing Thee Songs of Araby" .. *Clay*
8.10. Humorous Sketch.
"HISTORY REPEATS ITSELF."
Damon M'Ward).
Cast
General Sir Rupert Kenneth, K.C.B. FERGUSON RAWLINGS
Aileen Kenneth (His Daughter) MIRA JOHNSON

9.0. Herbert Tinn.
Beneath Thy Window *Di Capua*
"Passing By" .. *Purcell*
9.10. Adolphe Kagan.
Ave Maria *Schubert-Wilhelmj*
Obertass (Polish Dance) .. *Wieniawski*
9.20. Louis Goulden.
Still More Syncopations.
9.30. WEATHER FORECAST and NEWS. *S.B. from London.*
The Rt. Hon. F. D. ACLAND. *S.B. from London.*
Local News.
10.0. Herbert Tinn.
Beecham *G. A. Hamilton*
"Through the Sunrise" ... *Nutting*
10.10. Adolphe Kagan.
Melody *Cecil Kerstan*
"The Canary" *Pop[illegible]*

(Continued in column 1.)

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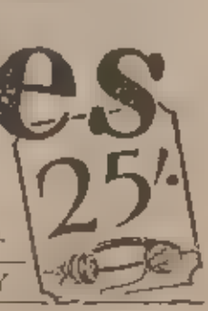

FOR · HOME STATIONS OR · TRANS ATLANTIC · TELEPHONY

Leeds—Bradford Programme.

2LS 346 M. 310 M.

Week Beginning Sunday, February 1st.

SUNDAY, February 1st

[illegible]

MONDAY, February 2nd, and SATURDAY, February 7th

[illegible]
3.45.—The Station Trio
5.15-6.15.—CHILDREN'S CORNER
6.40-6.55.—Scout Corner (Monday).
7.0 onwards.—*Programme S.B. from London.*

TUESDAY, February 3rd, and THURSDAY, February 5th

11.30-12.30.—Gramophone Records
2.30-4.0.—Isaac Freedman and his Orchestra, relayed from the Theatre Royal Cinema, Bradford
4.15-5.15.—WOMEN'S HALF HOUR.
[illegible] CHILDREN'S CORNER
[illegible] "Horticultural Talk," by Sydney Rogers, F.R.H.S. (Thursday)
7.0 onwards.—*Programme S.B. from London.*

WEDNESDAY, February 4th.

1.30-4.30.—Gramophone Records
4.30-4.50.—Bensley Ghent and his Orchestra, relayed from the Tower Picture House, Leeds
5.15-6.15.—CHILDREN'S CORNER
6.40-6.55.—"On My Anvil," by the Smiledsmith.
7.0-10.30.—*Programme S.B. from London.*

FRIDAY, February 6th

[illegible] 2.30.—Gramophone Records
3.30-4.30.—A Talk to Local Schools
4.0-4.30.—Bensley Ghent and his Orchestra
5.5-6.15.—CHILDREN'S CORNER
7.0.—WEATHER FORECAST and NEWS
S.B. from London.
PERRY SCHOLES. *S.B. from Leeds.*
Local News.
Talk, "6FL" TRIO AND QUARTET
ENA ROBERTS (Contralto)
LEONARD HOBERTS (Baritone)
HAROLD BUXTON (Recitator)
GEORGE DALEY (Solo Flute)
IVY SMITH (Solo Pianoforte)

7.30. Trio
Three Miniatures ... *Frank Bridge*
7.42. Ena Roberts
"Hills of Donegal" ..... *Sanderson* (1)
"I Heard You Go By" ..... *Wood* (5)
"For You Alone" ..... *Geehl*
7.53. Harold Buxton.
"Orange Blossoms" ..... *Sax Rohmer* (13)
Lit[illegible] Grandfather" *Chas. Dickens* (13)
8.5. COLLIN SMITH (Solo Violoncello).
Minuet ..... *Handel*
Sarabande ..... *Salter*
Spanish Serenade ..... *Gla[illegible]*
8.25 IVY SMITH
Thou Charming Bird" ..... *F. David*
(With Flute Obbligato.)
Air in a Garden Green" ..... *Ledgey* (1)
8.36. Trio
[illegible] *French*
8.46. Leonard Roberts.
"Harlequin's Song" ("The Passing Show") *Herbert Oliver* (8)
"The Tavern Song" .... *Howard Fisher* (8)
[illegible]
8.58. Ivy Smith
[illegible] *Fr[illegible]*
[illegible]
Arabesque *MacDowell*
9.5 [illegible]
My Shops" ..... *Barratt* (1)
"Ombra mai fu" ..... *Handel*
Angus Macdonald ..... *Roeckx*
9.20 Quartet
[illegible] Plymouth Hoe" ... [illegible]
9.3[illegible] WEATHER FORECAST and NEWS.
[illegible]
The Rt. Hon. F. D. ACLAND. *S.B. from London.* Local News
10.0-10.30.—*Programme S.B. from London.*

Liverpool Programme.

6LV 315 M

Week Beginning Sunday, February 1st.

SUNDAY, February 1st.

3.0-5.30. *Programme S.B. from [illegible]*
8.30-9.0.—Hymn A. and M. No. 242
Anthem, "Send Out Thy Light" *Gounod*
Address by the Rev. GEORGE BARRETT
Hymn A. and M. No. [illegible]
[illegible] *S.B. from London.*

MONDAY, Feb. 2nd, and WED., Feb. 4th.

11.0-12.0.—Midday Concert
3.30-4.30.—Gaylord and his Orchestra, relayed from the Scala Super Cinema
5.30-6.30.—CHILDREN'S CORNER
7.0-10.30.—*Programme S.B. from Manchester (Monday) and London (Wednesday)*

TUESDAY, February 3rd.

4.0-5.0.—The "State Brighter Liverpool" Band, relayed from the State Cafe
5.30-6.30.—CHILDREN'S CORNER
7.0-12.0.—*Programme S.B. from London*

THURSDAY, February 5th, and SATURDAY, February 7th.

3.30-4.30.—Gaylord and his Orchestra
5.30-6.30.—CHILDREN'S CORNER
6.40-6.55.—The Rt. Hon. Lord BAMPTON
S.B. from Birmingham (Thursday)
7.0 onwards.—*Programme S.B. from London.*

FRIDAY, February 6th

3.15-3.45.—Transmission to Schools.
4.0-5.0.—The "State Brighter Liverpool" Band.
5.30-6.30.—CHILDREN'S CORNER
[illegible]
HERBERT [illegible]
GEORGE E. JEFFERY (B[illegible])
MURIEL AKED (Character Study)
HARRY VARTON (Entertainer)
THE STATION TRIO
Under the Direction of
ARTHUR ROWLANDS.

7.30 Trio.
Overture, "The Crown of Diamonds" *Auber*
Serenade [illegible]
[illegible] *London Ronald* (5)
[illegible] *Hope Godfrey* (5)
[illegible] *Douglas Grant* (2)
7.[illegible] LEONARD COLLINSON (Solo Violoncello)
[illegible]reek Dance ..... *Seghiria*
Spinning Wheel" ..... *Dunkler*
"Vedi Dance" ..... *Goldmark*
8.10. Deryl de Willacy.
"Santuzza's Romance" ..... *Mascagni*
"A Birthday" ..... *Cowen* (16)
"The Lament of Isis" ..... *Bantock*
8.20. Trio
Children's Suite ..... *Ansell*
8.4[illegible] Harry Varton
[illegible]
[illegible] Trio.
I Dream of a Garden of Sunshine" / When Spring Comes to the Islands" (From Song Cycle, "Songs of the Southern Isles") *H. Lake*
[illegible]
9.0[illegible] Muriel Aked
Ow Mo[illegible] Mo Mother Went to Vo[illegible]
9.20 Trio
[illegible] *Gilbert* [illegible]
9.30-10.0 *Programme S.B. from London*
[illegible] Trio
[illegible] The [illegible]
[illegible] *Frederick Nicholls*
[illegible] *Montague Phillips*
[illegible] Victor" ("As Victor Thou Return") ("Aida") ..... *Verdi*
10.0[illegible] Trio
Selection, "The Little Dutch Girl" *Kerman*
10.30.—Close down

Nottingham Programme.

5NG 322 M

Week Beginning Sunday, February 1st

SUNDAY, February 1st.

3.0-5.30.
8.30-10.30 } *Programmes S.B. from London.*

MONDAY, February 2nd.

3.30-4.30.—The Scala Picture Theatre Orchestra (Musical Director, Andrew James).
4.30-5.0.—WOMEN'S TOPICS
5.15-6.0.—CHILDREN'S CORNER
6.0-6.15.—Teens Corner
6.20-6.30.—Station Topics.
6.35-6.55.—Prof. H. A. S. WORTLEY, M.A., on "Modern Psychology"
7.0-10.30.—*Programme S.B. from London.*

TUESDAY, February 3rd.

3.30-4.30.—Lyons' Café Orchestra, Conductor, Dansey Eyton
4.30-5.0.—WOMEN'S TOPICS
5.15-6.0.—CHILDREN'S CORNER
6.0-6.15.—Teens Corner
6.35.—Mr. V. de Sola Pinto, M.A., Shakespeare's "Midsummer Night's Dream."
7.0-12.0.—*Programme S.B. from London.*

WEDNESDAY, February 4th.

11.30-2.30.—Gramophone Records of the Week
3.30-4.30.—Lyons Café Orchestra
4.0-5.0.—WOMEN'S TOPICS
5.15-6.0.—CHILDREN'S CORNER
6.0-6.15.—Teens Corner
7.0-10.30.—*Programme S.B. from London.*

THURSDAY, February 5th.

3.25-3.45.—Mr. E. L. Guilford, M.A., on "Dame Life in Old Nottingham"
3.45-4.45.—Scala Picture Theatre Orchestra.
5.15-6.0.—CHILDREN'S CORNER
6.0-6.15.—Teens Corner
6.35-6.55.—Scouts' Corner
7.0-11.0.—*Programme S.B. from London.*

FRIDAY, February 6th.

3.30-4.30.—Lyons Café Orchestra
4.30-5.0.—WOMEN'S TOPICS
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—Teens Corner
6.35-6.55.—Mr. [illegible] on "Planning the Garden and Allotment"
7.0-7.30.—*Programme S.B. from London.*

An Elizabethan Evening.

(With Excursions into the 17th and 18th Centuries.)
THE CHAPLIN TRIO
N[illegible] CHAPLIN (Harpsichord)
KATE CHAPLIN (Viola d'Amore)
[illegible]
THE NOTTINGHAM [illegible] AND MADRIGAL SOCIETY
Conductor, CHARLES [illegible] BILLY
[illegible] L. GUILFORD, [illegible] M.A.
GUILFORD,
and further Cast in Scenes from Shakespeare and Marlowe

7.30 Nellie Chaplin
Pavana (The Measure of Shakespeare) and Galiarda ("The Earl of Salisbury") *Byrde*—1538-1623
The King's Hunting Jig (Fitzwilliam Collection) ..... *Dr. John Bull*—1563-1628
The Queen's Command ("The Parthenia") *Orlando Gibbons*—1583-1625
Glee and Madrigal Society.
Madrigal, "Sing, Shepherds All" *Ascham*—1565-1593 (11)
Ballet, "Now is the Month of Maying" *Morley*—1557-1604 (35)
Madrigal, "Adieu, Sweet Amaryllis" *Wilbye*—1598-1609 (11)
Kate Chaplin
The Irish Ho-Hone ... *arr. G. Saint George*
F. L. Guilford, Margaret M[illegible]
[illegible]
(*Without Shakespeare*—1564-1616).

(Continued in col. 1, page 279.)

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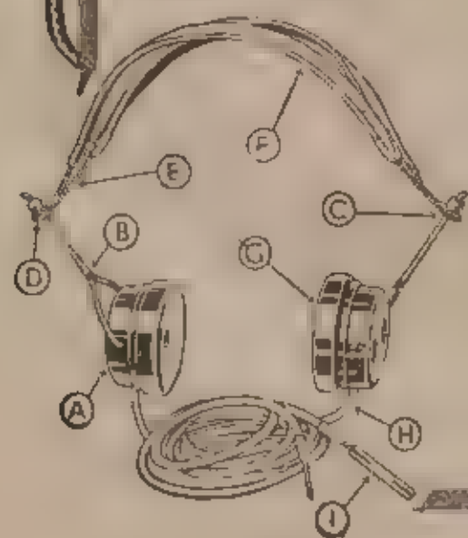

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B T-H

Plymouth Programme.

5PY 338 M

Week Beginning Sunday, February 1st.

SUNDAY February 1st

[illegible]

Religious Adv[illegible] J. HOWEN KODDA (P[illegible] Gre[illegible] United Methodist Ch[illegible]

9.0-10.30.—*Programme S.B. from Lo[illegible]*

MONDAY, February 2nd, to WEDNESDAY, February 4th.

3.30-4.30.—Ernest Manning and his Orch[illegible] relayed from [illegible] New Ballr[illegible] Ch[illegible] [illegible] Lon[illegible]

5.0-5.30.—WOMEN'S TOPICS. [illegible] Viscountess ASTOR, M.P. [illegible]

5.[illegible] CHILDREN'S CORNER.

7.0 onwards.—*Programme S.B. from Lo[illegible]*

THURSDAY, February 5th, and SATURDAY, February 7th.

4.0-5.0.—Albert Fu[illegible]ook and his Trio, relayed from the Royal Hote[illegible]

5.0-5.30.—WOMEN'S TOPICS.

5.30.—CHILDREN'S CORNER.

[illegible] Lord HAMPTON S.B. *from Birmingham.* (Thursday [illegible] onwards.—*Programme S.B. from London*

FRIDAY, February 6th.

3.30-4.0. Talks to Schools: Mr. S. B. STEELHAM, [illegible] Interlude. Mr. H. V. MILL[illegible] How Fo[illegible] Aid is Given to the [illegible]

4.0-5.0. [illegible] MEN'S TOPICS.

5.[illegible] CHILDREN'S CORNER

[illegible] *Programme [illegible]*

A Dickens Recital.

THE COMMON [illegible]

WILLIAM [illegible]

ROSINA DRAYSON [illegible]

CHARLES FREEMAN, Dramatic [illegible]

[illegible]

Selection, Mr. [illegible] Engl[illegible]

[illegible] William Lewis.

M[illegible] *Adams*

[illegible] *Ferrell*

[illegible] *McCulloch*

7.00.—Mr. J. H. THOMAS, M.C., M.I.E.S. "Through Forest and Jungle to the Heart of Africa" (2).

8.10. Reginald Hamy[illegible]

N[illegible] *Fr[illegible] Kowalski*

"Song of the Volga Boatmen" *[illegible] Kosmenoma*

8.20. Recital from "OLIVER TWIST" *Dickens*

Nan[illegible] [illegible] ELSIE ELGAR

Fag[illegible]

Bill Sikes [illegible] CHARLES FREEMAN

8.[illegible] [illegible]

Female [illegible] *Trusty*

8.50.—Mr. S. FOWLER WRIGHT, "Living Poets of Devonshire and Cornwall" (2)

9.20 William Lewis.

In Lewis *Lob*

The [illegible] *Germain*

Bonne [illegible] *[illegible]*

To 10.0.—*Programme S.B. from London*

Reginald Hamy[illegible]

[illegible] *[illegible]*

O. How [illegible] I express in Song? *Malinskin*

"When the King Went Forth to Wa[illegible] *Koemenoma*

10.20 [illegible]

[illegible] *[illegible]*

[illegible] ELSIE ELGAR

[illegible] CHARLES FREEMAN

10.20. Tr[illegible]

Selection, "Poppy" . . *Jones and Samuels*

to 20.—Close down.

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Sheffield Programme.

6FL 301 M

Week Beginning Sunday, February 1st.

SUNDAY, February 1st.

3.0-4.30, 8.20-10.30. } *Programmes S.B. from London*

MONDAY, February 2nd, and SATURDAY, February 7th.

11.30-12.30 [illegible] Records (Monday only)

[illegible] *Programme S.B. from London*

5.0-5.20.—WOMEN'S CORNER

[illegible]-6.0.—CHILDREN'S CORNER

[illegible] *Programme S.B. from London*

TUESDAY, February 3rd, WEDNESDAY, February 4th, and THURSDAY, February 5th.

11.30-12.30.—[illegible]

[illegible] (Wednesday)

Light Concert (Wednesday)

[illegible] WOMEN'S CORNER

[illegible] CHILDREN'S CORNER

[illegible] Mr. C. Johnson, "The Water [illegible] and Management of Poultry [illegible]

Mr. Clifford R. Wright, "What We Owe to Greece" (Thursday)

7 Onwards. *Program[illegible] S.B. from London*

FRIDAY, February 6th

[illegible]

3.30-4.30.—Co[illegible]

[illegible] WOMEN'S CORNER

[illegible] CHILDREN'S CORNER

6.40-7.30 *Programme S.B. from London*

[illegible]

CHARLES TALBOT (Bass)

DORIS HERBERT (Soprano)

[illegible] CONLEY (Tenor)

ERNEST PROUDLOVE (Entertainer)

7.30 Trio.

Military March" ... *Schubert*

[illegible]

Per Questa Bella Mano ... *M[illegible]*

Like the Young God of Wine ... *[illegible]*

[illegible]

[illegible]

Aria "O [illegible] Queen" } *[illegible]*

[illegible]

[illegible]

H. Baynton Power (6)

Trio

Serenade ... *[illegible]*

[illegible]

[illegible] House of Joy" ... *Roger Quilter* (1)

[illegible] Pitch My Lonely Caravan at Night

[illegible]

DOROTHY BINGHAM (Solo Violin)

[illegible] Song ... *[illegible]*

[illegible] ... *[illegible]*

[illegible] Proudlove.

Selected.

Doris Herbert and Charles Talbot

[illegible] "I Heard a Voice in the Tranquil Night" ... *[illegible]*

Trio.

Romance ... *Bridge*

Doris Herbert

She Wandered Down the Mountain Side

[illegible]

Heart [illegible] ... *Ka[illegible]* (15)

[illegible]

On Wings of Song ... *Mendelssohn*

[illegible] Talbot

Song of Hybrias the Cretan ... *J. W. Elliot*

Friend" ... *C. Aurelio Dennis* (1)

The Wonderful Wise Man ... *Kenneth Russell*

9.30-10.0.—*Programme S.B. from London*

[illegible] Trio.

Norwegian Dance ... *Oxley*

Keith Oxley

My Dreams ... *Tom[illegible]*

Believe It True" ... *F. Coote* (8)

Ernest Proudlove

Selected

Keith Oxley and Charles Talbot

Duet "Tenor and Baritone" ... *H. Lane Wilson* (2)

10.10.—Close down.

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3	Pa Jr	16	Ale	27	Learn	6.	A M	17	Aery	32	Sky
4.	Sheet					7	I A U	2	A point	33	Tomato
5	Map	1	And	29	Home	8	Annie	22	Dinkie	34	L M P
6	Ere	15.	Eke	30.	Imps	9	Ban "	23	Tree	35	Amphora
7	Age	17	Rob	31	S	10	Stretched	24	See	36	Lava

Stoke-on-Trent Programme.

6ST 306 M.

Week Beginning Sunday, February 1st.

SUNDAY, February 1st.

3.0-3.30.—*Programme S.B. from London.*
9.30-9.0. Hymn, A. and M., No. 450.
The Rev. W. A. RUNDELL, A.K.C., At Saints' Church, Boothen. Address.
Hymn, A. and M., No. 27.
9.0-10.30.—*Programme S.B. from London.*

MONDAY, February 2nd, to THURSDAY, February 5th, and SATURDAY, February 7th

3.30-4.30. The Majestic Cinema Orchestra. Musical Director: T. [illegible]
3.30-4.30.—Gramophone Records (Thursday).
5.0-6.0. CHILDREN'S CORNER.
6.40-6.55. The Rt. Hon. Lord HAMPTON. *S.B. from Birmingham (Thursday).*
7.0 onwards.—*Programme S.B. from London.*

FRIDAY, February 6th

3.30-4.30. [illegible]
5.0-6.0.—CHILDREN'S CORNER.
6.40-7.30.—*Programme S.B. from London.*
THE HANLEY VOCAL UNION CHOIR
Conductor: EDWARD BATTERSBY
ELLEN MALAND (Soprano).
CYRIL L. BROOKE (Baritone).
AGNES E. SHERWIN (Solo Violin).
IDA FURNIVAL (Solo Pianoforte).
HAROLD MORRIS (Pianoforte).
7.30. The Choir.
"The Soldiers' Chorus" (" Fe[illegible] [illegible] (1)
Part Song, "Come, Dorothy, Come" [illegible]
Part Song, "In This Hour" [illegible]
7.40. Ida Furnival.
[illegible]
"Poème Erotique" (Love Poem). *Vanda of the Dwarfs.*
7.50. Cyril L. Brooke.
My Dearest [illegible]
The Soldier's Scarlet Coat [illegible]
8.0. Agnes E. Sherwin.
Green Lassie [illegible]
8.10. Edith Maland.
[illegible]
8.20. The Choir.
Part Song, "Moonlight" *Eaton Fanning* (1)
Chorus, "Be Not Afraid" [illegible] *Mendelssohn*
8.30. Ida Furnival.
Preludes, Nos. 20 and 1
Study in F, Op. 25, No. 3
Berceuse } *Chopin*
Fantasie-Impromptu }
8.40. Cyril L. Brooke.
"Vale" [illegible] *Kennedy Russell*
"The Blue Dragoons" [illegible] *Russell*
8.50. Agnes E. Sherwin and Harold Morris.
[illegible] for Violin and Piano, Fools from Stole [illegible] *Schut*
9.0. Edith Maland.
"Violanelle" [illegible] *E. [illegible]*
"April Morn" [illegible] *Batten* (1)
9.10. The Choir.
Part Song, "My Bonnie Lass" [illegible] *Bevan* (1)
Part Song, "Who is Sylvia?" *Ed[illegible]*
Chorus, "On Jordan's Banks" [illegible]
9.20. Ida Furnival.
Ballade Op. 119 [illegible] *Brahms*
9.30-10.0.—*Programme S.B. from London.*
10.0. Cyril L. Brooke.
"The Trumpeter" [illegible] *Arthur Dix* (1)
10.5. Agnes E. Sherwin.
[illegible]
10.10. Edith Maland.
Selected.
10.15. Ida Furnival.
Concert Study in D Flat [illegible] *Liszt*
10.20. The Choir.
Part Song, Selected.
National Anthem [illegible] *arr. Costa*
10.30.—Close down.

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Radio Corner, 179, Strand, London, W.C.2.

Swansea Programme.

5SX 485 M.

Week Beginning Sunday, February 1st.

SUNDAY, February 1st.

3.0-5.30, 8.30-10.45. } *Programme S.B. from Cardiff.*

MONDAY, February 2nd, and WEDNESDAY, February [illegible]

5.0-4.0 The [illegible] Orchestra. [illegible]
[illegible]
6.0-5.15 [illegible]
5.15 [illegible] CHILDREN'S CORNER.
7.0 [illegible] *Cardiff (Wednesday)*

TUESDAY, February 3rd.

3 [illegible] Gramophone Records
5 [illegible] CHILDREN'S CORNER
7 [illegible]

THURSDAY, February 5th

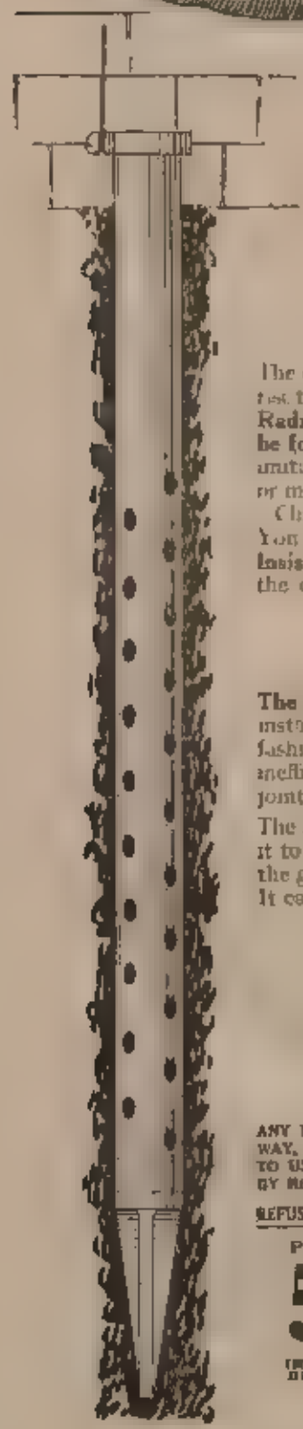
3.0-4.0.—J. W. Barrow's Trio.
[illegible] CHILDREN'S CORNER
[illegible] *from London*

FRIDAY, February 6th

3.0-4.0 [illegible] Orchestra
[illegible] WOMEN'S [illegible]
5.15-6.0.—CHILDREN'S CORNER
6.40-7.30.—*Programme S.B. from London*
[illegible] (Soprano).
BARBARA HOWARTH (Solo Pianoforte).
NAN DAVIES (Soprano).
BILLY AND BETTY [illegible]
ST. [illegible] SILVER BAND [illegible]
[illegible] Officer PHIL [illegible]
7.30 [illegible]
March, "Westward Ho!" ..... *Firth*
Fantasia, [illegible] ..... *Le Duc*
[illegible]
[illegible] *Gardener* (24)
[illegible]
Leaves a Merchant ..... *Coates*
"A Brown Bird Singing" ..... *Wood*
[illegible]
Mazurka ..... *Hasselmans*
[illegible]
[illegible] "Italian Opera" ..... *Rimmer*
Billy and Betty
"Is Everybody" ... } *Billy and*
"She Keeps on Interrupted" } *Betty*
"She Can't to Come from Devon"
Weston and Lee (7)
8.0 Barbara Howarth.
Arabesque ..... *Debussy*
Arabesque in the Form of a Study *Leschetizky*
[illegible] Price
"Down in the [illegible] *Rogers*
"Slave Song" *Dvorak*
Barbara Howarth
Concert Study ... *Liszt*
[illegible]
Selection, "[illegible]" *Rossini*
8.30 [illegible]
[illegible] *Monsigny*
The Dove *Richards*
Nan Davies
[illegible] *Bragg*
Barbara Howarth.
Folk Song ..... *Scott* (24)
"The Island Spell" ..... *J. Ireland*
[illegible] Price.
"O Lovely Night!" *Ronald* (5)
"I Heard You Singing" *Coates*
Barbara Howarth
Fantasia Impromptu [illegible] *Chopin*
9.30 [illegible]
[illegible] *Verdi*
9.2[illegible] *Programme S.B. from London.*
10 [illegible] Billy and Betty.
Where Are You [illegible] *Billy and Betty*
[illegible] } *Clarke* (13)
[illegible]
10.15. [illegible]
Fantasia [illegible] *Berger*
March, "King's Cavalier" [illegible]
10.30.—Close down.

SATURDAY, February 7th.

[illegible] Castle Cinema Orchestra.
[illegible] CHILDREN'S CORNER
7.0 [illegible] *Programme S.B. from Cardiff*



Safety First

The enormous success of the Climax Radio Earth has given rise to a flood of imitations of doubtful efficiency. **The Climax Radio Earth is the 100% earth, and the name Climax will be found on the cap of every genuine article.** The low grade imitation may look much the same—may cost the same, may or may not have a name on it—but without the hall mark "Climax" on the cap it is most likely a 10% proposition. You cannot afford to take the risk. Refuse substitutes. **Insist on a Climax Radio Earth.** Identify the Climax by the cap.

The Climax Radio Earth costs five shillings. It can be installed in five minutes. It is far better than the old-fashioned water or gas pipe earth, with its long, ugly and inefficient wire trailing through the house, followed by a bad joint on to a wandering pipe.

The heavy armoured point of the Climax Radio Earth allows it to be easily driven into place. It penetrates deeply into the ground, ensuring an excellent earth connection always. It carries water easily to the surrounding ground.

If you are troubled with

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Muddy reception,

The probable cause of the trouble is an inefficient earth.

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GET A CLIMAX COPPER EARTH.

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REFUSE SUBSTITUTES. INSIST ON SEEING THE NAME CLIMAX ON THE CAP

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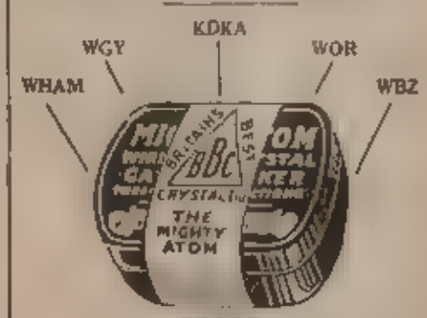

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Of all Dealers **1/6** *or Post Free.*

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234/5, Salisbury House,
LONDON WALL, E.C.2.

Edinburgh Programme.

(Continued from page [illegible])

B.15. B. C. Steuart.
"The Yeomen of England" ....E. German
Drake Goes West" .....Sanderson (1)
[illegible]

[illegible] WEATHER FORECAST and NEWS.
S.B. from London.
The Rt. Hon. F. D. ACLAND. S.B. from London
[illegible] MARSHALL - Station Topics.
[illegible]

[illegible]
Ballade in A Flat Op. 47 .....
10 [illegible]
Chester Henderson.
[illegible]

SATURDAY, February 7th.
5.0-4.0. The Station Pianoforte Trio.
5.0-6.0. CHILDREN'S CORNER
7.0-12.0.—*Programme S.B. from London*

Nottingham Programme.

(Continued from page 269)

Mabel Chaplin.
"Heartsease" (Arr. [illegible] Saint George).
[illegible] Madrigal Society
Madrigal, "All Creatures Now Are Merry [illegible]
Choral Ayre, "I Thought That Love Had Been a Boy" .. *Byrde*—1538-1623 (2)
Ballet, "Fire, Fire, My Heart [illegible]
Choral Ayre, "Come Again, Sweet Love" *Dowland*—1562-1625 (2)
The Chaplin Trio
The Tourdion (1588)
Courante (1685)
Saint Martin's (1665)
Kempa Jigg ..... arr. *Dr. E. Naylor*
E. L. Guilford in the Final Scene from
FAUSTUS
(*Christopher Marlowe*—1564-1593)
Nancie Chaplin.
Gavotte and Musette from English Suite in G. Minor ..... *Bach*—1685-1750
Lady Elizabeth Spencer's Minuet
Dr. Philip R[illegible]
Le Coucou" (The Cuckoo)
C. Daquin 1694-1772
Mabel Chaplin
[illegible]
Kate Chaplin.
Lament ..... *Arbiola*—1800
Le Grand Pere ... arr. *G. Saint George*
E. L. Guilford and Margaret M[illegible]
[illegible] a Scene from
"THE TAMING OF THE SHREW"
(*Bram Shaw*)
[illegible]
Madrigal, "Since First I Saw Your Face [illegible]—1589-1648 (1)
Ballet, "Lady, [illegible]
Madrigal, "When the Bright Sun [illegible] *Byrde*—1538-1623 (1)
Choral Ayre, "Now Let Her Change [illegible]
The Chaplin Trio
Sonata No. 2..... *Jean Baptiste Loeillet*
[illegible]

SATURDAY, February 7th.
3.15-4.15. Scala Picture Theatre Orchestra.
5.0-6.0. CHILDREN'S CORNER
7.0-12.0.—*Programme S.B. from London*

£50 wouldn't buy the Set back!

Save money by completing this Set yourself at home——

—no previous experience or Radio skill required.

The S.T.100

—the 2-valve long distance set giving the power of 4 valves

Send for the Book to-day. 3d. post free.

THERE has never been a Circuit that has created such enthusiasm as the S.T. 100. Not only has it [illegible] U.S.A. And right [illegible] using only of two valves and a [illegible] so arranged as to amplify at high and low frequency [illegible] coils so coupled as to permit of a fine degree of reaction [illegible] d it is an ideal Circuit for the beginner for the man of moderate means, for the man who wants really good [illegible] ngth without distortion, and for the [illegible] nce Broadcasting.

[illegible] this splendid [illegible] shown above. Our files contain many letter [illegible] very similar to the one reproduced here.

This Set will work equally well with bright or Dull Emitter Valves and will readily work a Loud Speaker 100 [illegible] miles from a main B.B.C. station and [illegible]

[illegible] to complete the Set is to [illegible] al simplified wiring diagram [illegible]

[illegible]	£4 : 17 : 6
[illegible]	£8 : 5 : 0
[illegible]	£5 : 3 : 0
[illegible]	£9 : 12 : 6

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The EDISON BELL

DOUBLE-PURPOSE UNIT

is the latest advance made in Radio Manufacture, and the fact that behind it is the 30 years' reputation of Edison Bell will assure listeners-in that they can expect something just as perfect as perfection can be.

The Edison Bell Double Purpose Unit (D.P.U.), as its name indicates, has the twin aim of serving as (1) a Valve Detector and (2) a Dual Amplifier, and the interested experimenter will find even other ways of using this new instrument.

The D.P.U., which is the result of long and patient research must not be confounded with the many Straight Single Valve Sets now on the market. It is far superior to any of these where volume, range, and clarity of tone are concerned.

The D.P.U. is fitted with a High Frequency Transformer suitable for 300/500 metres, while additional Transformers can be added to cover ranges embracing 500/900, 900/1600 (Chelmsford Wave Length), and 1600/2800 metres.

Under the most adverse conditions the efficiency of the Edison Bell D.P.U. will be found far greater than the average Single Valve Detector, and equal to many Two Valve Sets.

The tuning and reaction system is quite free from hand effect, and gives a very certain control over wave length and reaction. The use of wire wound impedance instead of a Grid Leak gives good musical quality and eliminates noises due to grid current. When a Crystal Set is joined to the D.P.U. the pair become a One Valve Dual and Crystal Set, the uses of which make it the most efficient One Valve Dual Circuit known. Full particulars for working the D.P.U. are supplied with each Instrument.

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(Marconi Licence 12/6.)

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No METAL Horn. No METAL Diaphragm. No HARSH, Strident or Mechanical Effects.

Our long experience in the manufacture of sound-reproducing apparatus has taught us the ideal quality to aim at, and our new Speaker will easily convince Music Lovers that it gives the most perfect all-round reproduction that can be obtained.

The Edison Bell Speaker is novel in design and quite distinct and different from anything else. It emits a purely natural tone devoid of any nasal sounds so often heard with Loud Speakers at present on the market.

Frequency Tests show that it has no marked resonance point on the musical scale, and that the efficiency increases towards the bass, making the reproduction of music exceptionally sweet. It gives forth nothing but the sound supplied to it from the Set.

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And at Huntingdon.

You can get a complete Burndept loud speaker installation for £14 2s.

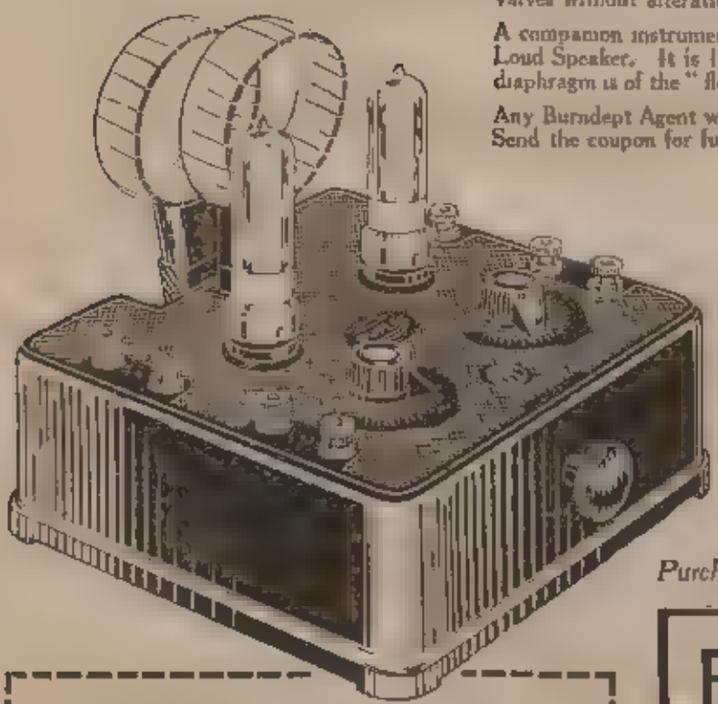
THE desire of every listener who wants to make the most of the broadcast programmes is to have a loud speaker installation so that he and his family can enjoy the concerts in the most convenient way. Now that the Ethophone-Duplex and the Burndept Junior Loud Speaker are on the market, the cost of the necessary apparatus is more within the limits of the man of modest means. You can get a complete Burndept loud speaker installation for **£14 2s.** Wonderful value! This price includes *everything* for equipment with a guaranteed reception range of 20 to 25 miles from a main broadcast station and about 100 miles from the high-power station. In many cases, listeners have obtained better results with this apparatus under favourable conditions. The operation of the installation is simplicity itself

The price, **£14 2s.**, includes the following: Ethophone-Duplex Receiver (**£5 5s.**), Marconi Licence (**£1 5s.**), Burndept Junior Loud Speaker (**£2 15s.**), two R5 Valves (**12s. 6d.**), a 6-volt 30-ampere accumulator (**£1 15s.**), a 45-60 volt high tension battery (**13s. 6d.**), coils for 300-500 metres (**8s. 6d.**), and aerial equipment (**15s.**)

The Ethophone-Duplex is an inexpensive two-valve receiver of novel design. It is tuned by a special type of variable condenser, and the reaction coil is controlled by a geared movement. A dual rheostat makes possible the use of bright or dull-emitter valves without alteration to the set.

A companion instrument to the Ethophone-Duplex is the clear-toned Burndept Junior Loud Speaker. It is 19 inches in height and has a neat black crystalline finish. The diaphragm is of the "floating" pattern and can be adjusted

Any Burndept Agent will demonstrate the Ethophone-Duplex and the Burndept Junior. Send the coupon for full particulars of the complete installation.



A world-famous combination—Ethophone V. and Ethovox Loud Speaker.

THE Ethophone V., a four-valve receiver of remarkable power, gives its owner the choice of concerts from both British and C[illegible] stations, and also [illegible]. A [illegible] station [illegible] reliable [illegible]. The instrument has been specially designed for use with dull-emitter valves. Several novel features are incorporated, one of the most notable being the Selector which is used to reduce "interference." The workmanship is beyond criticism. When used with the Ethovox Loud Speaker, the Ethophone V gives splendid results, and those who hear the combination in operation are amazed at its powerful and pure reproduction. The price of the Ethophone V., without valves or batteries is £30, to which must be added £2 10s., Marconi Licence. The price of the Ethovox Loud Speaker (either 120 or 2,000 ohms resistance), is £6. Send the coupon for further particulars.

Purchase Burndept by its name—substitutes are not the same.

To BURNDEPT LTD., Aldine House, Bedford Street, Strand, London W.C.2.

Please send me particulars of
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(2) the Ethophone V. and the Ethovox Loud Speaker

NAME

ADDRESS

DATE Radio Times 30/1/25

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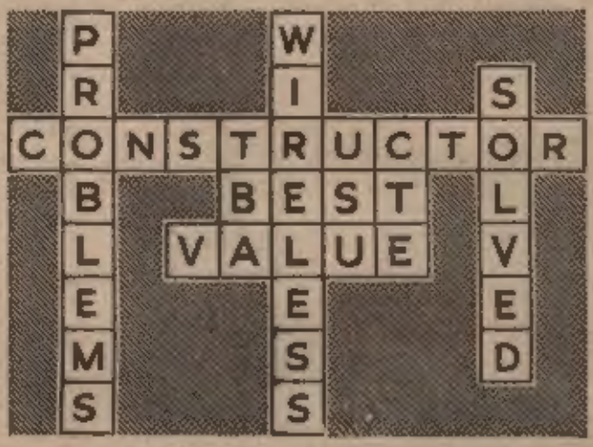
Telephone: Gerrard 9072. *Telegrams:* Burndept, Westrand, London

LEEDS: 12, Basinghall Street (near City Square)
CARDIFF: 67, Queen Street. NORTHAMPTON: 10, The [illegible]

Read "The Wireless Constructor"

and use no cross words when building your set.



THERE are no puzzles in "The Wireless Constructor," they are all solved for you. The descriptive articles are written in such a clear and simple manner that even the absolute beginner can construct for himself a thoroughly efficient wireless receiver.

Over a quarter of a million people regularly buy this magazine each month, and it is the magazine that even the advanced wireless man strongly recommends to his less experienced friends.

"The Wireless Constructor" covers the whole field: it caters for the wants of the wireless enthusiast of every age and stage. The youngster is shown how to construct wireless receivers efficiently and well from the simplest materials. The more advanced youth is able to add to his knowledge of wireless and improve his set to the satisfaction of the whole household, while even the advanced experimenter finds in its pages many useful articles, hints and tips.

SIXPENCE MONTHLY

"The Wireless Constructor" is produced by Radio Press, Ltd., the largest wireless publishers in the world (Proprietors also of "Wireless Weekly" and of "Modern Wireless"). Like all Radio Press publications, it is under the general and personal direction of John Scott-Taggart, F.Inst.P., A.M.I.E.E., the well-known authority and inventor of the S.T.100, and many other popular circuits.

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Exide

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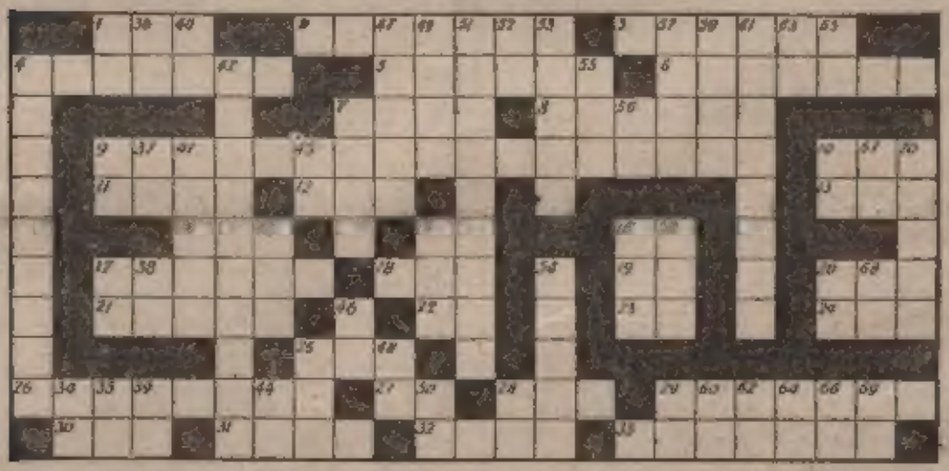
Our decision must be accepted as final.

Envelopes to be marked **"Competition"** in top left-hand corner, and addressed to:—The Chloride Electrical Storage Co. Ltd., Clifton Junction, near Manchester.



The "words" in this puzzle include several generally accepted abbreviations or initials similar to the following:—

"R.H.A."—Royal Horse Artillery.

The "Clues" are not put forward as exact definitions but as affording an indication to the required word.

HORIZONTALS

1 Seven Hundred
2 A rare fruit tree.
3 Hard workers
4 A mineral found in Norway
5 Hero of a Roman epic
6 Your interest is
7 Usual for doctors
8 Probably dumped
9 A quality lacking in celluloid
10 A scriptural beast of burden
11 A great poem
12 Useful at Bridge
13 Goes with a dash
14 Demonstrative adjective
15 A royal title
16 Thou
17 Dismal
18 A woman's secret
19 Another scriptural beast
20 Waves or noises
21 Dig again

HORIZONTALS—continued

22 Indefinite article
23 Prefix signifying facility
24 A smaller scriptural beast
25 Upper crust
26 Conductors
27 The sing of the bell sheep
28 An excellent
29 Crippling
30 Demonstrative adjective
31 A monkey's tail
32 Found in cheese
33 A crime of violence

VERTICALS

4 Surpass
34 Electro-Technics
1 A note of a scale (musical)
9 That's it
17 The family friend
35 Abbreviated lake
36 Keeper of the Rolls

VERTICALS—continued

37 Not half-cooked either
38 A British Regiment
39 Anglo-Saxon
40 101
41 Often quoted
42 Having been made to specification
43 A physical unit
44 Often before day
45 Unmarried sister
52 Little Nipper Boys
7 A darling
60 End of the fight
47 A type of pie
48 Lead
49 To put in possession
15 The Heavies
50 A light meal
51 Beginning
52 A respected profession
53 Preposition
55 A gold coin

VERTICALS—continued

56 The nest of a bird of prey
57 A charged area
58 England's glory
16 Welsh belonging to
32 Half a rubber
59 Bedded bullock
60 One better than a bachelor
61 Long ages
62 In or near
63 Has no meaning
64 Perfection
65 and 66 Thou and I
67 Steamer
10 Date indication
29 Quite right
68 A magazine profile
67 Postal address sign
68 West Indies
69 Over there
70 Crowd at horse shows

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THE LARGEST BATTERY WORKS IN THE BRITISH EMPIRE.

See page 274 for solution to last week's Cross Word Puzzle

Here will we sit, and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Shakespeare, Merchant of Venice.

The New Master of Music

A new factor has entered into music—the Sterling "Primax" Hornless Loud Speaker. For here is a radio instrument truly capable of charming the listener with the sympathy of a voice, the melodic appeal of a piano, and the inspiration of orchestral music. A test at any good radio dealers will confirm the fact that there is no loud speaker that can compare in tone, or volume and purity—the "Primax" is incomparable, supreme.

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PRICE **£7:15:0**

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