

WONDERS OF VOICELESS SPEECH.



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week commencing
SUNDAY, July 19th.

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.

MEMORIES OF MASTER MUSICIANS.
By Professor Francesco Berger.

TALKING WITHOUT A VOICE.
By Sir Richard Paget.

THE NEED FOR A RADIO DRAMA.
By R. E. Jeffery.

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR THIS WEEK.

LISTENERS' LETTERS.

IMPORTANT TO READERS.

The address of "The Radio Times" is 6-11, Southampton Street, Strand, London, W.C.2.

The address of the British Broadcasting Company, Ltd., is 2, Savoy Hill, Strand, London, W.C.2.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage): Twelve Months (Foreign), 16s. 6d.; Twelve Months (British), 13s. 6d.

Weather News by Wireless.

By Dr. G. C. SIMPSON, C.B.E., F.R.S.

Dr. Simpson is Director of the Meteorological Office, and he has travelled extensively for the purpose of studying climatic conditions in remote parts of the world. In the following article he describes how radio is used for the purpose of forecasting the weather.

FEW of those who hear each evening the weather forecasts which precede the General News Bulletin realize the practical use made of them. To the majority, to-morrow's weather means nothing more than whether an umbrella should be taken to office or whether a holiday will be spoilt. To the farmer and sailor, however, a weather forecast may be of prime importance. It is not of so much importance, perhaps, to the ocean-going sailor, for he has to go through all weathers, and, in any case, is provided with powerful radio apparatus and trained operators capable of taking in the special weather information issued for shipping by the Air Ministry high-power wireless station.

It is the sailor in the small craft which voyage round our coasts, often in doubt as to whether to try to ride out the gale or to seek shelter in the nearest port, who is in the greatest need of up-to-date weather information and forecasts. Both farmers and such sailors have receiving sets for listening to the B.B.C. transmissions, and they have expressed a strong desire for further weather information in the morning.

The needs of the farmer and the sailor for a morning weather bulletin were placed before the B.B.C. by the Ministry of Agriculture and Fisheries and the Board of Trade. Although such a bulletin

would involve opening Chelmsford every morning, Sundays and holidays included, the B.B.C. have, with the concurrence of the Postmaster-General, generously agreed to make the issue and from July 1st a weather bulletin specially prepared for farmers and sailors

by the Meteorological Office is being broadcast from Chelmsford at 10.30 a.m. As this bulletin is based on observations taken at 8 a.m. all over Europe, from Spitzbergen to Cairo and from the Atlantic to Russia, it is the most up-to-date weather information which has ever reached the public and will be of use to many besides those for whom it is primarily intended.

The new bulletin is divided into three parts:—

(a) The Forecasts for Farmers. These forecasts usually refer only to rainfall, temperature and cloud. There are generally two or three forecasts, each referring to as large an area as possible, so as to keep the number of forecasts small. The areas cannot be fixed permanently, but are chosen each day by the forecaster according to the weather situation. The areas are described in general geographical terms such as "Central England," "Scotland and

(Continued overleaf in column 3.)



DR. G. C. SIMPSON

"The Lass of Richmond Hill."

Romance of the Famous Song. By A. B. Cooper.

THERE are few more charming songs than "The Lass of Richmond Hill," and it is no marvel that its authorship has been claimed by those whose claim cannot be allowed, or that the famous Richmond Hill, near London, beloved of poet and painter, famous not only for its lovely view of the Thames Valley, but for its historic associations, has laid claim to the possession of the "lass." In fact, in view of the public house there called "The Lass of Richmond Hill," the undoubtedly and very real "hill" itself, and the presence on most days of the week of many "lasses" of more than ordinary good looks, one is not surprised to find that many people think the song as much a part of the Surrey-Richmond tradition as its Maid of Honour cakes.

On Richmond Hill there lives a lass,
More bright than May-day morn,
Whose charms all other maids surpass,
A rose without a thorn.

This lass so neat, with smiles so sweet,
Has won my right good will,
I'd crown her queen, to call her mine,
Sweet Lass of Richmond Hill.

Ye zephyrs gay that fan the air,
And wafton through the grove,
O whisper to my charming fair,
"I die for her I love."
This lass so neat, etc.

So far has this misapprehension gone, that the very name of the "Lass" herself, who undoubtedly lived at Richmond, and is said to have written the song with her own fair hand, and a song, mark you, about herself—the conceited little minx—has been given as Rosa Smith.

There certainly was a girl of this name, who lived at Richmond, Surrey, on its famous hill, and she wrote verses. The chief trouble is that she did not write the famous song, neither is she the "Lass" who inspired it.

A North Country Word.

Besides, the word "lass" does not belong to the south country. It is a native of Lancashire and Yorkshire, just as its diminutive "lassie" is a native of Scotland, and it is the "broad-acred shite" of Yorkshire which lays claim to the "Lass" whose postal address was "Hill House, Richmond, Yorks." Unlike some houses which are called "The Cedars" when there is no cedar for miles, or "Fair Lawn" when the plot of grass is only the size of a pocket-handkerchief, Hill House stood on a real hill—but not the Surrey one.

A good many song stories end unsatisfactorily, but this one does not. The young lady to whom the song was addressed by a young Irish barrister was Miss T'Anson, and the man who wrote it was Leonard Macnally, who was probably brought to Hill House by her brother, who was also a barrister, or, at least, became one later.

Sung at Vauxhall Gardens.

Macnally, or McNally, was born in Dublin in 1752 and died there in 1820. Like a good many other barristers, he found it necessary to supplement his "legal" income with his pen, and he wrote several songs and operettas for Covent Garden and other theatres.

Just exactly when this famous and charming song was written by Macnally is not known, for the pair had been long married when it was first printed and publicly sung. These two events occurred almost simultaneously in 1789, for indeed, a great favourite at the famous Vauxhall Gardens, situated on the left-hand side of the tram-route from Vauxhall Bridge to the Oval, just under the railway, and at that time

the resort of rank and fashion, sang "The Lass of Richmond Hill" to big audiences and great applause, and the *Morning Herald* printed the verses in its columns.

It is more than possible that the place and circumstances under which it was first brought under public notice, first started the idea that Richmond, Surrey, was where the "Lass, more bright than May-day morn" dwelt.

The tune was written by James Hook, the father of the famous wit, Theodore Hook; but for a long time it was strangely attributed to no less important a person than the Prince of Wales, afterwards the Prince Regent, after whom Regent Street, London, was named, and, later still, the egregious George the Fourth.

SONGS YOU OUGHT TO KNOW.

"I Love Thee" ("Ich Liebe Dich").

THIS is one of the most beautiful love songs ever written. The music, by Gring, has English words by C. Laubach (after H. C. Andersen). It will be broadcast from Belfast on July 21st. We publish the words by permission of the publishers, Messrs. Edwin Ashdown, Ltd.

My thought of thoughts thou art become
For ever.

My heart's first love, my life's sweet melody.

No power can earth my soul from thee may sever.

I love but thee, I love but thee.

I love thee, sweet, to all eternity.

I love thee, sweet, to all eternity.

Of thee alone my heart is always dreaming.

Mine is to toil, rejoice, or weep in thee.

To watch the bliss within thy dear eyes beaming.

To worship thee, to worship thee.

To worship thee to all eternity!

To worship thee to all eternity!

Whether His Royal Highness himself claimed to have written the music we cannot say, but, seeing that in later life he claimed (like Bill Adams) to have won the Battle of Waterloo, it is by no means improbable. Had he written it, it would have been the one and only thing standing to his credit.

SCHOOL WIRELESS FOR LABRADOR.

THE Maravian Mission boat, the *Harmony*, which left London Dock recently on her annual visit to Labrador, called at Dartmouth for coal and picked up a four valve wireless set which has been specially made for use in the Mission boarding school for Eskimoes and the children of settlers at Makkovik.

This set was a present from listeners in various parts of the kingdom, who heard Captain Jackson speak about the voyages of the *Harmony* and the mission work in Labrador from London, on Sunday, June 7th.

Captain Jackson has a small two-valve receiving set on board which he uses mainly for time signals, but he has been able to pick up Chelmsford from the Labrador coast. He hopes that the Makkovik school will not only be able to get American stations like Schenectady regularly, but also that it will be kept in touch with "home" through the news bulletins from Chelmsford.

Weather News By Wireless.

(Continued from the previous page.)

Northern England," etc. Each listener should, therefore, listen until a district is called which includes his locality and then take the forecast which follows.

The forecasts apply only to the twelve hours after they are issued, that is until 10.30 p.m., but the farmer is interested in the probable changes in the weather over a longer period. To meet this need, the forecasts are followed by a "Further Outlook for Farmers," which is a short statement of what weather changes are expected over the country as a whole. It is realized that 10.30 a.m. is not a convenient time for farmers to be listening, but as it has been impossible to arrange an earlier transmission, it is hoped that these forecasts may be of some service, especially on those occasions when the farmer is in doubt and needs some help in forming an opinion as to the weather he has to expect.

(b) The General Inference for Farmers and Shipping. The "forecasts" and "further outlook" give the conclusions reached by the experts in the Meteorological Office, but do not contain the reasons for reaching these conclusions. The reasons are based, as is well known, on the pressure and wind distribution as shown by the charts prepared in the Meteorological Office.

A falling barometer usually indicates approaching bad weather, while a rising barometer generally indicates clearing weather. These relationships are really based on the weather associated with cyclones and anticyclones, and if one knows where the cyclones and anticyclones are situated and where they will move, one can generally interpret the changes in the weather with great confidence. The "general inference" gives this information and every farmer and sailor who has even a smattering of knowledge of modern meteorology will find the "general inference" the most valuable part of the new bulletin.

(c) Forecasts for Shipping. For the purpose of these forecasts, the seas around the British Isles have been divided into three main areas: Western Area, Southern Area and Eastern Area, each one of which has been sub-divided into two or more fixed districts. When possible, a forecast is given for each area as a whole; if this is not possible, forecasts for the separate divisions or groups of divisions are given. The forecasts for shipping deal only with wind and visibility and refer to the next twelve hours after issue. The forecasts are followed by a "Further Outlook for Shipping."

The Meteorological Office prepares a similar set of forecasts for shipping each evening, in continuation of the morning forecasts, which expire at 10.30 p.m. It has been found impossible to broadcast this issue from Chelmsford, but the B.B.C. has arranged to issue the evening forecast for the Western Area with the Local News from the Liverpool Station. Similarly, the evening forecasts for the Eastern and Southern Areas will be issued with the Local News from Newcastle and Bournemouth respectively.

It is hoped that this new weather bulletin will meet the practical needs for which it is issued. The B.B.C. and the Meteorological Office will be grateful to receive suggestions from listeners as to how this weather service can be made more and more useful.

Story of the Drum.

By Francis Gribble.

JUST as the harp is the developed lyre, so the drum is the developed tambourine—the tambourine being merely the borrowed foreign name of that timbrel with which Miriam, the sister of Moses, accompanied her song of triumph: "Sing ye to the Lord, for He hath triumphed gloriously: the horse and his rider hath He thrown into the sea."

The hollow drum, which made a more effective noise, came later; but it was not everyone who liked it. It drowned the soft notes of the viol, and in 1521 a musician indignantly protested that drums "cause much disquiet to pious old people, to the sickly and weakly, the devout in their cloisters and those who have to read, study, and pray." He added: "I verily believe that the Devil must have had the devising and making of them, for there is no pleasure nor anything good about them. If the noise of the drumstick be music, then the coopers who make barrels must be musicians."

"Nakers" at Court.

By that date, however, the drum had already begun to establish itself; and even the kettle-drum, which was the latest kind of drum to come into use, was known and was becoming popular. A "naker," as the kettle-drummer was first called, figures in the list of the musicians attached to the Court of Edward I., and there was a "naker" in the band which played Edward III. into Calais.

Those larger kettledrums, borne on either side of a ridden horse, for cavalry purposes, were introduced into Europe by the Hungarians, who brought them from Scythia. Henry VIII. sent to Vienna for some; and they became the special instruments of the Hussar regiments—a name derived from the Hungarian word for cavalry. James II. made them the recognized appanage of every regiment of horse; and they were bought for the Artillery in 1689, and appeared for the first time in the field during the Irish rebellion of that year.

First Used by Handel.

Of the introduction of the kettledrum into our orchestras, various accounts have been given. Lully appears to have been the first musician to use them in France, towards the end of the seventeenth century. In England they were first used by Handel, who frequently borrowed from the Tower a pair of kettledrums which had been captured in battle, at Dettingen, according to some authorities, and at Malplaquet, according to others. Their use at a concert given at Leicester, in 1774, is said to have "not only attracted public attention by their great novelty, but also from the circumstance of their being beaten by the Earl of Sandwich."

A Bold Effect.

The occasion was a performance of Handel's *Jephtha* for the benefit of the Leicester Infirmary. The audience included the famous Captain Cook, just back from his voyage round the world, who brought the heir apparent to the throne of the Sandwich Islands with him, "to be present at this grand display of musical sounds." As for the interest which Lord Sandwich took in the matter:—

"Lord Sandwich" (writes one who was present at the concert) "had regular oratorios performed at Hinchinbrook, and was so enamoured with the thunder of the drums that he had one side of his music-room strained with parchment which, upon being suddenly struck, so alarmed the company as to throw many into fits, which, his lordship maintained, was a certain proof of the boldness of the effect."

Rossini's Comic Masterpiece.

A Famous Opera Composed in a Fortnight.

AMONG the operas based on Beaumarchais's famous comedies, the *Barber of Seville* holds a commanding place. It is a comic masterpiece that appeals alike to the musician and the mere playgoer, and, though some of its melodies are a little hackneyed, it is listened to with delight all over the world.

Rossini is said to have composed it in a fortnight. At any rate only a month intervened between his reception of the libretto and the first production. It is certain, too, that for thirteen days both the author of the text and the composer had hardly time to eat, and that they did not stop to sleep till it was impossible for them any longer to keep their eyes open. Rossini did not even shave during the whole of that period—a circumstance which caused a wag to remark that it was strange the "Barber" should make him let his beard grow.

A Chapter of Accidents.

The opera was produced at Rome on February 5th, 1816, and its reception was extraordinary. Many of the audience came expecting, and, indeed, willing to take their part in, a disturbance, because Paisiello, who was still alive, had set the text of the *Barber of Seville* to music more than half a century earlier, and some of his admirers thought that Rossini ought not to have taken the same subject. But the fiasco which actually took place was more than even the malcontents anticipated.

Everything went wrong. When Almaviva entered to sing his serenade to Rosina, all the strings of his guitar snapped. Shortly afterwards, there was a like mishap with Figaro's instrument. To this quickly succeeded another unrehearsed incident, Basilio, instead of tripping sedately on to the stage, entering hurriedly head foremost. Then came the climax. Just as the concerted piece which closes the first act was begun, a cat came leisurely across the stage. Figaro chased it in one direction, Bartolo in another, and Basilio in a third, and finally the animal, in a frantic effort to escape, took refuge in the skirt of Rosina's dress, thus holding up the action and convulsing the audience.

The Composer's Contempt.

So, when the curtain fell, there was a hostile demonstration, which caused Rossini, who was at the piano, to turn towards the auditorium, shrug his shoulders, and clap his hands. This show of contempt intensified the uproar, which continued during the rest of the performance, with the result that not a note of the music was heard.

The composer said that the amount he received for the opera (£80) did not compensate him for the "agony" inflicted on him by this outrage. But, as a fact, he suffered little, if at all. He strolled calmly out of the theatre, and when, an hour later, the singers called at his lodgings to tender him their sympathy, he was fast asleep.

The Lost Overture.

At the second performance, however, the opera "went" well, and very soon Rossini on several evenings in succession had the way to his rooms lighted by a thousand torches in the hands of the very people who had poured contempt on him a short time before.

Yet the reception of the work at Paris in 1821 was very similar to that which had been given it at Rome, and for much the same reason, though here again Rossini triumphed. As some of the critics demanded a revival of Paisiello's opera, it was staged, only to be greeted with derision.

Since its introduction, the *Barber of Seville* has undergone many modifications. The original

overture is said to have been lost, and the present one had done good service before it became associated with the ever-ready Figaro, having been the overture to two of Rossini's earlier operas, *Aureliano in Palmira* and *Ellen-beth, Queen of England*. From the former work also came the cavatina, "Lo, smiles the morning in the sky," with which Almaviva serenades Rosina.

Still more curious have been the changes in the music-lesson scene in the second act. The air used here for a time was "Di Tanti Palpilli," from *Tancredi*—a composition known as the "rice aria," because Rossini composed it while cooking his rice. Like several other great musicians, he was proud of his skill in the culinary art, and he frequently declared that he could cook rice and macaroni better than anybody he knew. It was a standing joke of his, too, that he and Meyerbeer could never agree, because that composer liked spaghetti better than macaroni.

Liberties With the Score.

But ultimately Rossini let his prima donna sing what she wanted to in the lesson, and, as a result, the scene has long been one of the most grotesque absurdities in grand opera. For Rossini, though supposed to be a pupil receiving a lesson, has given selections which only a brilliant and accomplished artist would have the hardihood even to attempt. Sometimes, too, the selections have been modern waltz songs.

Patti, in particular, surpassed herself in the singing-lesson scene. Throughout the opera she took great liberties with the score, which she decked with so many trills that its own composer is said to have professed not to recognize it. In Paris she once sang to him "A little voice I heard just now," incorporating in it all her own embellishments.

"A pretty song," remarked Rossini. "Whose is it?"

Puzzled the Printers.

But, as the learner, the great prima donna was delightfully incongruous. She was fond of giving selections, including the laughing song from *Mignon Lasciat*, and she generally finished up by sitting down to the piano, and singing "Home, Sweet Home."

Not the least remarkable distinction of Rossini's comic masterpiece is that it is the first opera ever played in Italian in America, where it was represented in 1825. Shortly before it was put on the stage its title in the original, *Il Barbiere di Siviglia*, sorely puzzled the printers, one paper announcing that the opera of "H. Barbiora di Siviglia," by Rossini, in now in rehearsal, and will be given as soon as possible.

"Slander's Whisper" from this opera will be broadcast from Newcastle on July 23rd.

T. W. WILKINSON.

In giving particulars of the revival at Cardiff Station, on July 4th, of David Garrick's Musical Farce, *May Day, or The Little Gypsy*, it was not mentioned that the libretto had been specially revised for this occasion by Mr. Percival Graves. The music was composed by Dr. Arne, who wrote the tune for "Rule, Britannia."

SIR WILLIAM NODD, a Director of the B.B.C., and one of the earliest active friends and promoters of broadcasting in this country, has lost his younger daughter, Mrs. H. P. Osborne, who died on June 20th. Listeners will, we are sure, associate themselves with the staff of the Company in offering their sympathy to Sir William in his bereavement.

Official News and Views. GOSSIP ABOUT BROADCASTING.

The Opening of Daventry.

ON the occasion of the opening of the new permanent High-Power Station at Daventry a special programme will be given by some of the most popular broadcast artists. The "2LO" Military Band will play, and other items in the programme will be provided by Miss Kate Winter (soprano), Mr. Walter Hyde (tenor), Mr. Norman Allin (bass) and Miss Daisy Kennedy (violinist).

A Wembley Trip.

London, Glasgow and Dundee listeners will enjoy a short visit to Wembley on July 20th. Among other things, they will hear native sounds and music and the Muziek Call from the Muzaret.

"Coffee and Cupid."

Among the new productions of the British National Opera Company in its autumn season is Bach's "Coffee and Cupid," an enlarged version of the "Coffee Cantata" which Dr. Sanford Terry has prepared. Dr. Terry is well known as the leading authority on Bach in Scotland. It is to be broadcast in all stations from Aberdeen on Sunday, July 28th, when the characters will be represented by Miss Dorothy Silk (Lieschen), Mr. Robert Radford (Schlenker), and Mr. Stuart Wilson (Hans).

Mr. Irvine Cooper's Operatic Choir will sing the choruses, and the whole production will be under the direction of Mr. Paul Kellum, the Station Musical Director.

Dr. Terry will say a few words by way of prologue.

"Entente Cordiale."

The Weekly Feature in the London programme for July 22nd will be the relaying from the Royal College of Music at 10.30 p.m. of Dame Ethel Smyth's new opera, entitled *Entente Cordiale*.

This is the first performance of the piece, which is to be given by the students of the College and conducted by the composer.

"London Cries."

On Friday, July 24th, London and Chelmsford will broadcast again Mr. Vincent Thomas's delightful arrangement of "London Cries" which have been collected and edited by Mr. Octavina Pink, who will again speak notes of interest on each "Cry" as it is given. The soloists will be Miss Nancy Royle and Mr. Michael Head, who gave the "Cries" before. The string orchestra accompaniment will be conducted by Mr. Dan Godfrey.

Many listeners may have seen the book of fine colour prints by Francis Wheatley, R.A., to which Mr. Pink contributed the notes and Mr. Thomas the music.

The Old Style and the New.

Some prefer the new and some prefer the old style of music, but many listeners will welcome a programme which contains a varied selection of each. On Thursday, July 23rd, a programme of old and new songs in orchestral numbers has been arranged by the Cardiff Station. Miss Dorothy Bennett and Mr. John Collinson are to be the vocalists, and Mr. Frederick Nicolls, himself a modern composer, will give a short talk during the programme propounding the query, "What do you think of modern music?"

"Nottingham by the Sea."

The Nottingham Station's concert on Friday, July 31st, has the novelty of being relayed from Skegness, the Lincolnshire seaside resort which is often named "Nottingham-by-the-Sea."

From 8 to 10 o'clock the Station will be linked to Arcadia, Skegness, and Nottingham listeners will hear the programme provided there by Mr. Fred Clements's Entertainers, who will be staging a Carnival Night.

Musical Advisory Committee.

An important step has just been taken with a view to associating the work of the B.B.C. still more closely with the musical profession.

A Musical Advisory Committee has been formed consisting of Sir Hugh Allen (Royal College of Music), Mr. J. B. McEwen (Royal Academy of Music), Sir Walford Davies (University of Wales), Sir Landon Ronald (Guildhall School of Music), and Dr. Whittaker (Armstrong College, Newcastle). Colonel Somerville (former Commandant of Kneeller Hall) and Professor Torrey, of Edinburgh, have been asked to join the Committee. Colonel Somerville has already accepted. The functions of the Committee are to give their views and advice on the musical policy of the B.B.C., on the systematic development of musical appreciation amongst the great body of listeners and also on the relations of the musical profession with broadcasting. The first meeting of the Committee took place on July 8th.

A Centenary Service at Birmingham.

In connection with the centenary celebration of St. Martin's Church, Birmingham, it has been arranged to broadcast the bells from 7.50 until 8 on Sunday, July 19th, and to relay a special service from 8 to 8.30 p.m. This includes an anthem and hymn by the choir and an address by the Rector of Birmingham, Canon Guy T. Rogers.

This service will take the place of the one from the studio which is usually broadcast.

An Irish Night.

A special Irish programme has been arranged at Manchester for Monday, July 27th. Two Irish artists, Mr. Jerome Murphy and Miss Mollie O'Callaghan, will contribute a miscellany of serious and humorous Irish songs, and a background of typical Irish music will be provided by the "2ZY" Orchestra.

Humour and Shanties.

Mr. Stanley Maher and his "crew" of four achieved a great success in a recital of sea shanties at Manchester recently. Mr. Maher will appear again in a programme of Songs, Humour, and Sea Shanties on Thursday, July 30th.

A Concert by the Sea.

A new experiment is to be made on Bank Holiday, August 3rd, when the B.B.C. outside broadcast department are going to visit a well-known seaside resort and relay items from a concert on the shore for the benefit of London listeners. It will probably be possible to broadcast the sound of the waves as a background. The feature is to be repeated ten days later for the benefit of those listeners who can only receive High Power transmissions.

An Interesting Religious Service.

A religious service will be broadcast from the Edinburgh Station at 8.50 p.m. on Sunday, July 19th, and simultaneously broadcast to Aberdeen and Belfast. It will be conducted by the Rev. James Black, D.D., of St. George's United Free Church, Edinburgh, and assisted by Dr. John Kellum. He will be assisted by the choir, under the direction of Dr. Alfred Hollins, F.R.C.O., the well-known organist.

Round the World in a Sailing Ship.

Captain Howard Jackson will give his second talk at Bournemouth Station on July 31st, when his subject will be "A Voyage Round the World in a Sailing Ship in 1890." His narrative will be interspersed with popular sea songs and shanties in which well-known local artists will take part.

"The Waterman."

The chief item in the Leeds programme on Friday, July 31st, will be a presentation of *The Waterman*, a ballad opera by Charles Dibdin, who wrote "Tom Bowling," and arranged by William Young and Florian Pascal. This will be given by the "2LS Fireside Players," under the direction of Mr. Clifford Bean.

The Waterman was first performed at the Theatre Royal, Haymarket, on August 8th, 1774. It was revived at the St. James's in 1838, and again at the Haymarket in 1843. The continued popularity of this opera is, no doubt, due to the fact of its being the medium for introducing such famous ballads as "The Jolly Young Waterman," "Then Farewell, My Trim-built Wherry," and "The Boy of Biscay." Although originally set for three voices, it will be presented over the microphone in one scene. The special feature of the play is the race for the "Doggett Coat and Badge."

A Modern British Composer.

Belfast promises an interesting programme on Wednesday, July 29th, when Mr. Armstrong Gibbs will conduct and play in a programme of his own works.

Mr. Gibbs is one of the most significant of the younger generation of British composers, and will be known to many listeners for his share in the charming opera, *Midsommer Madness*, which was successfully produced in London last summer. In addition to a programme of instrumental works, listeners will hear a group of his effective settings of poems by Walter de la Mare.

A House Warming.

The Edinburgh Station has now transferred to new and more commodious premises and, to inaugurate the opening of the new studio, a special programme has been arranged for the evening of Friday, July 31st, which will be relayed to the Glasgow and Aberdeen Stations. The programme itself will be divided into two parts, Miss Eileen Bingham, soprano, and Mr. John Petrie Dunn, the Scottish pianist, being the performers in Part I, while in Part II, the well-known London entertainers, Miss Grace Iyell, Miss Vivian Worth, and Mr. Louis Hertei will broadcast. The popular local Dance Orchestra, known as the Euterpe, will also render selections from their repertoire, and Captain P. P. Eckersley, Chief Engineer of the B.B.C., will give a short address.

The Lord Provost of Edinburgh, Sir W. L. Skelton, has expressed regret at being unable to be present during the evening, but has sent his best wishes for the future of the Station in its new surroundings.

Three Adventurers.

Chelmsford listeners will be introduced on Saturday, July 25th, to Desmond, Tim, and Podge, during the course of the Cardiff Station programme, to be simultaneously broadcast from the High Power Station. This statement will have no particular significance for those listeners who have not heard of the previous exploits of these three adventurers, but the Cardiff audience will remember the hair-raising situation which has been described. On this occasion Desmond, Tim, and Podge will be revealed as warriors of the first order, their adventure being entitled "G.H.Q. at Kwang-Loo."

Scots Music.

In response to numerous listeners' requests, the Glasgow Station has arranged to devote at least an hour in the programmes of each week to characteristic Scots music, and next week the programme for Wednesday evening, July 29th, includes an hour of Scots music, with old familiar songs by Mr. Robert Watson, and Gaelic and other melodies by the Station Orchestra.

PEOPLE YOU WILL HEAR THIS WEEK.



(Messine Baritone)
Mr. ROY HENDERSON (Baritone), who will be heard from Belfast on July 22nd.



(Soprano)
Miss MIRIAM LICETTE (Soprano) will sing at Chelmsford on July 21st, and Newcastle on July 22nd.



(Novelist & Poet)
Sir ANTHONY HOPE HAWKINS "Anthony Hope", the famous author, will read one of his "Dolly Dialogues" at London on July 20th.



(Soprano)
Miss MAY HUXLEY (Soprano) will be heard from London, Chelmsford and other Stations on July 19th.



H.R.H. PRINCESS MARY VISCOUNTESS LASCELLES is to speak at the opening of the Mary Summer House on July 24th.



Miss ELSIE STELL (Violinist) will broadcast from Birmingham on July 19th.



(Soprano)
M. LAFITTE, who will give a piano recital from London on July 19th (B.B. to other Stations).



(Soprano)
Miss DORIS CAMPBELL (Soprano) is to sing at Liverpool on July 24th.



Mr. OCTAVIUS PINK, the author, will broadcast descriptive notes to the "Cries of Old London" programmes from various Stations on July 26th.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

MENDELSSOHN'S OVERTURE TO "A MID-SUMMER NIGHT'S DREAM"

(LONDON, TUESDAY; S.B. TO ALL STATIONS, EXCEPT CHELMSFORD.)

MENDELSSOHN wrote this work when he was only seventeen years old, "in the beautiful summer of 1826, in the open air, in the Mendelssohn's garden." Knowledge of Shakespeare's fairy play is practically all one wants for listening to Mendelssohn's Overture to it, yet the Overture is so well planned and written, and so easy to follow in its general outline, that a short description is well worth while, if only to enable keen listeners to make a little study of orchestration.

The opening, then, consists of high chords in the WIND. The FIRST MAIN TUNE which follows is very rapid, fluttering and ideally fairy-like. Only VIOLINS, and occasionally VIOLAS, play. It lasts for some time and, indeed, dominates the whole Overture.

Presently, the FULL ORCHESTRA bursts forth.

When the climax dies down (about a minute-and-a-half to two minutes from the beginning of the piece), the SECOND MAIN TUNE is heard; it is much more serene and song-like. In the first phrase the melody is given to CLARINETS, then VIOLINS enter.

About a minute later, the fairies begin their noisy dance, and we hear the braying of Bottom with his donkey's head. (This is one of the least ambiguous touches of realism in all music.)

For the rest of the performance listeners may be left to their own understanding.

MOZART'S OBOE QUARTET.

(LONDON, CHELMSFORD AND BOURNEMOUTH, THURSDAY.)

This is a pleasant, graceful little work, which has a special attraction in being written for an unusual and rather piquant combination of instruments. It should be understood that "Oboe Quartet," "Clarinet Quintet," etc., are names given to works for the one wind instrument mentioned and so many string instruments. Thus, Mozart's Oboe Quartet is written for an Oboe, a Violin, a Viola and a Cello.

It is a quite short work; there are only three Movements, and none of them very extended.

I.

Quick. This Movement is constructed on the same general plan as most first movements of works of this type; but it is such a wonderful combination of daintiness with intricacy, and spontaneity with subtlety, that if the most experienced musician without previous knowledge of the work attempted to pick out "Main Tunes" and such-like while listening, he would be bound almost entirely to miss the spirit of the music. One can get the fullest possible enjoyment out of this Movement by listening to the almost continuous interplay of the Oboe with the Strings. Most of the time one speaks and another answers, but sometimes all are talking at once; yet, somehow, so delicately that they seem merely to support one another.

The Oboe has a liberal allowance of notes, but (at all events up to the last Movement) there is no question of mere display.

II.

Slow. This Second Movement is just a short, tranquil, expressive song—or rather, Quartet, for here again the Oboe is little more than the senior member of the party. Without detriment to the full enjoyment of the music, it might be possible in this slow-paced Movement to pay attention to the manner in which Mozart again

escapes making the Strings a mere accompaniment to this highly independent instrument.

III.

RONDO, Quick, but not too quick. A Rondo is, roughly speaking, a piece in which the same tune comes round several times. This particular Rondo is about as near an approach as the courtly Mozart ever made to a rustic dance, and the Oboe may be said to hint at its own prototype, the shepherd's reed.

The first sentence of the chief Tune (heard at the very beginning) is played by the Oboe, while Strings do not pretend to do much more than accompany. It is repeated by the Violin; the Oboe comes in with an amendment at the end, which also is confirmed by the Violin.

In the course of the Movement, the Oboe is given a real "run for his money."

SCHUMANN'S "POET'S LOVE."

(LONDON, CHELMSFORD AND BOURNEMOUTH, THURSDAY.)

Schumann was married in the year 1840, and in that year he is said to have written over a hundred songs. Among the best of them is the song-cycle, *Poet's Love* (in the original German, *Dichterliebe*), a setting of a poem-cycle of the nineteenth-century poet, Heine.

As regards the general style of these songs—the piano part is far more full and elaborate than the voice part.

It is obvious that concise lyric poems such as these cannot be paraphrased in a few words of prose, but it may, perhaps, be useful to give a short description of the whole cycle.

No. 1-5 are short, tender love songs.

No. 6 is very different; it is solemn and severely simple. It tells of the "Image of Our Lady" in Cologne Cathedral, reminding the poet of his own love.

No. 7—I blame thee not, although my heart must break. Love who art true to me. This may be looked upon as Schumann at his best—powerful and noble.

No. 8 is similar to the first five.

No. 9 sings of wedding festivities—but the second verse suggests tragedy. The piano part here could almost stand as a solo.

No. 10 is wistful.

No. 11 introduces a new mood—gentle irony.

No. 12-14 are (speaking very generally) a return to the style of the first ones.

No. 15 is, again, delicate, but very lively.

The fairy tales of childhood

Stretch forth a beckoning hand.

No. 16:—

Old songs of tears and sorrow

Dead dreams of days long past,

'Tis time they now were buried,

Fetch me a coffin vault.

I've buried all my sorrow

And all my love inside.

This last song ends with a long, beautifully suggestive, meditative piano solo.

"RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have 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, "The Radio Times," 8-11, Southampton Street, Strand, London, W.C.2.

Listeners' Letters.

(Listeners are requested that we do not receive correspondence unless the publisher's name is given in letters which must be signed with a pencil. The Editorial address is 8-11, Southampton Street, Strand, London, W.C.2.)

Would You Believe It?

DEAR SIR,—I am interested in broadcasting and think the programmes are excellent. I cannot understand why listeners complain.

I always enjoy Pirian Fader, and I should like to know at which church he preaches.

Yours, etc.,

London, W.

W. W. S. W.

Honesty the Best Policy.

DEAR SIR,—During the past few months the B.B.C. have had several failures with their outside broadcasts. As a result, some people have accused the B.B.C. of lack of enterprise in not substituting "fake" sounds, as listeners "would never know the difference."

Truly, this is a most extraordinary view, and the people who express it must surely have fallen into the common error of looking at only one side of a question, for they do not seem to realize the chaotic aspect which broadcasting would assume if the B.B.C. were to begin a campaign of deception.

Everything which the listener heard would be marred by an element of doubt as to whether it was genuine or not. There is an old saying that "Honesty is the best policy," and it is certainly true in regard to the B.B.C., for the listener is dependent on the good faith of the man at "the other end."

Yours, etc.,

Kendal.

R. PECKLER.

A Question of Spelling.

DEAR SIR,—Having read with interest an article by Sir Richard Terry on sea shanties in *The Radio Times*, I submit the following to you for the information of your many readers.

Seamen have always pronounced the word as "shanty." In a sea career of more than thirty years, seven of which were served in sailing ships where the shanties were sung, I have never heard the word otherwise pronounced. For verification of my statement I refer those who are interested to the following books: "The Shanty Book," by Sir Richard Terry; "Sea Songs and Shanties," by Captain W. B. Whall; and "A Sailor's Garland," by John Masfield.

The first book is written by one who is acknowledged to be the greatest living authority on sea shanties, the other two are by seamen who have served in sailing ships and should know of what they are writing.

Yours, etc.,

F. G. C. (Commander R.N.R.).

Southampton.

In Praise of Outside Broadcasts.

DEAR SIR,—Having read the letters of your correspondents "Satisfied" and J. D. Millard under the respective headings of "Studio versus Hall" and "Listeners as Eavesdroppers," I feel compelled to protest against their endeavour to discourage the B.B.C. from broadcasting concerts, etc., held in public halls. There are thousands of listeners who delight in hearing the demonstrations of the audiences, whether extravagantly noisy or otherwise. It is a study in psychology.

Diana Clara Butt's recent concert gave enjoyment to my household and the thunderous applause accorded to her and her husband added to our pleasure.

Yours, etc.,

West Hartlepool.

FRANK H. GRAY.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the facing page.)

The First Woman Baritone.

DEAR SIR,—About forty years ago there was a Miss Ella Dean on the music-hall stage billed as a "Woman Baritone." She certainly could sing "The Little Hero" and "Pat Malloy."

No doubt, a number of your old readers will recall her. Yours, etc.,
Much Hadham, Herts. W. K. CHONG.

Shall Your M.P. Be Broadcast?

(FROM CAPTAIN IAN FRASER, M.P.)

DEAR SIR,—Lieut.-Commander Kenworthy did the House of Commons an injustice in his article in *The Radio Times* when he expressed the view that back-benchers would oppose the broadcasting of Parliament unless their speeches were included. I am of opinion that the majority of the House will consent to a start being made by the broadcasting of front benchers' speeches only, when the whole matter is put properly before them. It would be indefensible for a back-bencher to stand in the way of listeners hearing selected leading speakers on some universally interesting subject merely because their own speeches were not to be included in the broadcast from the beginning.

But why, it may be asked, should they not be included? Lieut.-Commander Kenworthy himself supplies one of the answers. Because, as he points out, it would not be advisable to attempt to interpose in existing programmes broadcast from existing stations, more than a very small and selected portion of the Debates. He suggests one and a half to two and a quarter hours a week, in periods of three-quarters of an hour. This is wise, for the B.B.C. does not want to give the public who are not all interested, too much of any particular type of material to which to listen.

In my view it also effectively rules out all but leaders of parties and front-rank men, for if the time is to be so limited, then the listener will want the best and the most interesting speakers he can get. Of course, certain back-benchers are amongst the best; but, in general, the leaders of all parties have greater opportunities of delivering important and interesting speeches, and their names are more generally known and their utterances would, therefore, excite more curiosity and be more entertaining and even, sometimes, educative.

It would be wise to start slowly, not to ask the House to give us too much, to submit to microphones being put up in all sorts of places, not, in fact, to disturb its accustomed habits too greatly.

The position is now that the Prime Minister has undertaken, as a result of a question I put to him in March, and of subsequent questions, to refer the whole matter to the Committee which he will have to set up shortly to consider the future organization of broadcasting in this country.

There, for the moment, the matter must rest, though listeners can help by giving publicity to their desire to have some opportunity of hearing the personalities of our political leaders.

Yours, etc.,

London, N.W.

IAN FRASER.

Does Radio Help Vegetation?

DEAR SIR,—With reference to a paragraph which appeared in *The Radio Times*, regarding results obtained by attaching a wireless aerial to a walnut tree, we have had a somewhat similar experience with a bush planted near where the earth wire enters the ground. This bush seems to have made amazing progress since we have been using our set, and surpasses in size and luxuriance any of the other bushes of the same species we have in our garden and which were planted at the same time.

Cappellenbosch, Yours, etc.,

Belgium.

JOHN HONNOTS.

The Need for a Radio Drama.

Plays That Spell Success. By R. E. Jeffrey.

THE time is long past when the broadcasting of plays could depend for success, to some considerable extent, upon the novelty of the actual idea of transmission by radio; and now that radio has become a permanent and integral part of the everyday lives of millions of people, it is urgent that a new craftsmanship in drama should be created to supply the needs of broadcasting. In other words, there is necessity for a "radio drama."

By this is meant the creation of a play-writing technique which will produce the best possible type of drama for broadcasting purposes, overcoming the many obstacles and, perhaps, turning to advantage the peculiar limitations of the medium.

"Doubling Thomases."

Broadcast drama is in somewhat the same position as was the cinema in its early days. "Doubling Thomases" there were who predicted speedy oblivion for the new craze of cinematography; only the perspicacious individual imagined—or dared to predict—that screen plays would ever have a real place in the entertainment of the masses. The evaluation of the critics was protracted, but at long last they were confounded by results.

Radio drama, then, is experiencing an almost analogous phase. Our chief difficulty is a great one. The work of stage authors and producers is inevitably bound up in the knowledge that they can depend upon hearing plus sight for their effect upon the emotions of an audience. These senses, indeed, when both employed, strengthen each other by confirmation. It is generally considered that the radio author and producer can depend upon hearing minus sight, but even that is not granted us.

Imaginary Scenery.

We have to deal with hearing versus sight. Consideration of this important psychological point will show what an excellent reason there is for requesting that lights be turned out while listeners are hearing a play by radio. Listeners must provide—aided by suggestion from the radio producers—their own play scenery from their own imaginations.

How much more prolific is the imagination when its possessor is in darkness—particularly when it is being prompted by vivid suggestions from out the ether! One can hardly be expected to imagine, say, a Congo jungle or the interior of a ship at sea while sight is engaged by the china dogs on the mantelpiece, or by the cat washing itself!

Thrills That Tell.

Mental antagonism, unconsciously induced, is difficult to overcome, as one is, in nine cases out of ten, quite unaware of the existence of the antagonism. Our problem, then, is greatly a psychological one. To interest by the spoken word coming from the ether, we have to endeavour to present situations and emotions which will penetrate deeply into the human consciousness.

This is the reason why thrilling melodramatic situations are at present more effective than more subtle ones. We have also to stimulate—we might even say train—the imagination of listeners to a greater degree than is required when the sight is assisting and confirming. And parallel with the radio play must come the development of the power of imagination of the listeners.

We ourselves have made this a greater difficulty than it need have been by taking listeners into our confidence by means of photographs in the Press. Many pictures have been published of radio players in modern dress, sitting with manuscripts in their hands and postured in nonchalant fashion round the micro-

phone; and, to complete the awful unreality of it all, these pictures have included extraordinary objects in the background for producing noises incidental to the play!

If these things are in the mind when listening to a radio play, imagination is balked and the critical faculty is made hypersensitive and alert. This effect is to be deplored, inasmuch as these conditions now obtain but seldom. In the development of this branch of broadcasting many changes have been made. A method has been introduced of projecting on to a screen the lines of the players, just in the same way as the sub-titles of a film are flashed before the gaze of the cinema audience. This enables the players in the studio to "act" with greater freedom, and also ensures that the throat is not restricted, as it often is when one is reading from a book while acting a part.

New Players Wanted.

The noise effects are now usually in another room to avoid distracting the players, this requiring two synchronized microphones. In future, also, there may be an actual stage, and the players may dress their parts—all with the idea of getting the right "atmosphere."

As well as seeking a new technique of drama, we must have, if there is to be success, a new type of player. Actors in the wireless studio must possess richly imaginative minds, and voices of a sufficiently flexible and responsive quality to interpret and project each succeeding thought-transition with clearness and accuracy.

As to the actual nature of the plays, they will not follow the trend of the present stage play, with its predominating sex, or, rather, sexual, interest. They will set a new standard, rather than adopt an existing one. It must be remembered that radio plays are presented at the family fireside. Their ethics must be unquestionable.

As the writing of them becomes more cultivated, their literary quality must be equal to their dramatic strength. Their authors, too, must not be hide-bound by stage requirements; they must free themselves from this restrictive curb and adapt themselves to the changed conditions.

The Financial Aspect.

The financial aspect gives us some concern. We cannot pay a nightly royalty, as can be done when a play is run at a theatre; but we can pay a fair price for the right to broadcast such plays in the British Isles. Several short plays by young authors have been accepted, and from this new school we hope much. One or two well-known authors have also been commissioned to write for broadcast.

Presenting stage plays on the radio is merely a stop-gap. They have been written for viable acting and speaking, and it is accidental if they are suitable for broadcast. Policy must not rely upon fortuitous circumstances. Hence the necessity of insisting upon a new type of play for radio.

Novelties to Come.

The popularity already attained by the light sketch and the one-act play specially written for radio, has justified past work. The plays of Richard Hughes, Reginald Berkeley, Edgar Wallace and others who have written for broadcasting, have amused or thrilled hundreds of thousands of listeners. More plays of these authors will be transmitted, and other names are being added to the list of radio-playwrights, not the least of these being Emile Cammaerts and Captain Frank Shaw.

Next season's programmes will contain many interesting radio plays, and developments by playwrights, producers, and players may be anticipated.

HIGH-POWER PROGRAMME.

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

5XX 1,600 M.

SUNDAY, July 16th.

10.30 a.m.—WEATHER FORECAST.

3.30-5.30. } Programmes S.B. from London.

8.30-9.0.—Religious Service and Address by the Rt. Rev. the Lord Bishop of SALISBURY S.B. from Bournemouth.

MONDAY, July 20th.

10.30 a.m.—WEATHER FORECAST.

6.0-11.0.—Programme S.B. from London.

TUESDAY, July 21st.

10.30 a.m.—WEATHER FORECAST.

6.0-8.0.—Programme S.B. from London.

Symphony Programme.

MIRIAM LICETTE (Soprano),
THE WIRELESS SYMPHONY
ORCHESTRA:

Conducted by EUGENE GOOSSENS.

8.0. THE ORCHESTRA.

Overture, "Gwendoline" *Chabrier*
"Siegfried's Journey to the Rhine" *Wagner*

Two Small Pieces for Orchestra.

"On Hearing the Cuckoo in Spring" *Delius*
"Summer Night on the River" *Delius*

MIRIAM LICETTE

Air, "Tortore Cannot Move Me" ("Il Seraglio") *Mozart*

THE ORCHESTRA.

Symphony in E Flat ("The Rheinish") *Schumann*

"Menuet des Follets" ("Faust") *Beethoven*
"March to the Scaffold" (The "Fantastic" Symphony) *Beethoven*

First Rhapsody in F *Mozart*

MIRIAM LICETTE

Air de Salomé ("Herodiade") *Maurice*

THE ORCHESTRA.

Lament for String Orchestra *Frank Bridge*
"Fetes" *Debussy*

Overture, "Siege of Corinth" *Rossini*

10.0-10.30.—Programme S.B. from London.

10.30-11.30.—THE SAVOY BANDS. S.B. from London.

WEDNESDAY, July 22nd.

10.30 a.m.—WEATHER FORECAST.

6.0-8.0.—Programme S.B. from London.

8.0-10.0.—Orchestral Concert. S.B. from Birmingham.

10.0-11.0.—Programme S.B. from London.

THURSDAY, July 23rd.

10.30 a.m.—WEATHER FORECAST.

6.0-11.30.—Programme S.B. from London.

FRIDAY, July 24th.

10.30 a.m.—WEATHER FORECAST.

3.30-4.0.—Ceremony of the Opening and Dedication of the Mary Summer House, including the Opening of the House by H.R.H. PRINCESS MARY VISCOUNTESS LASCELLES, the Dedication of the Chapel by His Grace the Archbishop of CANTERBURY, and a Short Address by the Central President of the Mothers' Union, Mrs. HUBERT BARCLAY. Relayed from the Mary Summer House, Church House, Westminster.

6.0-11.0.—Programme S.B. from London.

SATURDAY, July 25th.

10.30 a.m.—WEATHER FORECAST.

6.0-8.0.—Programme S.B. from London.

8.0-10.0.—Programme S.B. from Cardiff.

10.0-10.30.—Programme S.B. from London.

10.30-12.0.—THE SAVOY BANDS. S.B. from London.

EVENTS OF THE WEEK.

SUNDAY, July 16th.

LONDON, 3.30.—First Performance by the "2LO" String Orchestra.

LONDON, 9.0.—The Olof Solomat Sextet.

BIRMINGHAM, 3.30.—Chamber Concert.

MONDAY, July 20th.

BIRMINGHAM, 10.30.—Interlude Prologue—"The Valley of Enchantment."

BOURNEMOUTH, 8.15.—Operatic Evening.

MANCHESTER, 8.0.—Light Symphony Concert.

NEWCASTLE, 8.0.—Concert relayed from the Royal Infirmary.

GLASGOW, 8.0.—"The British Empire." A Programme which is in part relayed from the British Empire Exhibition, Wembley.

TUESDAY, July 21st.

"5XX," 8.0.—Symphony Concert. Conducted by Eugene Goossens.

ALL STATIONS except "5XX," 8.0.—Shakespeare—Tragedy and Comedy.

WEDNESDAY, July 22nd.

ALL STATIONS, 10.30.—DAME ETHEL SMYTHE Conducting her Opera, "L'Entente Cordiale."

BIRMINGHAM and "5XX," 8.0.—Vocal and Orchestral Programme.

CARDIFF, 8.0.—The Spirit of Adventure—in Bristol and Bath.

MANCHESTER, 8.0.—A "High Speed" Programme.

NEWCASTLE, 8.0.—An Hour of Opera.

BELFAST, 7.30.—Choral and Symphony Concert.

THURSDAY, July 23rd.

LONDON, 8.0.—Chamber Music and Schumann's "Dichterliebe."

BIRMINGHAM, 8.0.—A Trip into the Country in a Char-a-banc.

CARDIFF, 8.0.—The Old and New in Music and Song.

ABERDEEN, 8.0.—Gems from Opera, and Violin Solos.

BELFAST, 9.0.—"Among the Heather"—Scottish Songs and Airs.

FRIDAY, July 24th.

LONDON and "5XX," 3.30.—Opening of the Mary Summer House by H.R.H. PRINCESS MARY VISCOUNTESS LASCELLES, and Dedication by His Grace the Archbishop of CANTERBURY

LONDON, 10.30.—"Crise of Old London."

BOURNEMOUTH, 8.0.—The Comic Opera, "Falka" (Chausson).

MANCHESTER, 8.0.—Chamber Music.

ABERDEEN, 8.0.—Piano Recital of Modern Masters.

GLASGOW, 8.0.—Songs and Humour.

SATURDAY, July 25th.

BIRMINGHAM, 9.0.—Scenes from Great Comedies.

CARDIFF and "5XX," 8.0.—Comedy and Music.

ABERDEEN, 8.0.—The Opera, "Carmen" (Bizet). Acts I and II.

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PROGRAMMES FOR SUNDAY (July 19th.)

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

The High-Power (Chelmsford) Programme will be found on page 152.

2LO LONDON. 365 M.

1.30-5.30.

First Performance by
THE "2LO" STRING ORCHESTRA
Conducted by DAN GODFREY, Junr

Assisted by

MAY HUXLEY (Soprano),
DENNIS NOBLE (Baritone),
THE ORCHESTRA

Introduction and Allegro Elgar
Serenade Pierné
"An Evening Breeze" Lange

MAY HUXLEY.

Recit. and Aria, "Ah fors è lui" ("La Traviata") Verdi

"The Cuckoo" L. Lehmann
DENNIS NOBLE.

"The Great Awakening" Kramer
"He Who Loves a Rony Cheek" Lionel Benson

THE ORCHESTRA

Variations on "The View of Bray" E. Austin

Intermezzo, "Au moulin" Gillet
St. Paul's Suite Holm

MAY HUXLEY.

"The Captive Lark" London Roundel
"A Song of Rest" London Roundel

"Love in the Woods" London Roundel
DENNIS NOBLE.

"Dear Old Rye" (From "Four Songs of the Monastery") Ernest

THE ORCHESTRA

Concerto Grosso Handel
Intermezzo, "Loin du Bal" Gillet

Chandosford Suite Danshell

8.30-9.0.—Religious Service, relayed from Bournemouth. With an Address by the Right Reverend the Lord Bishop of SALISBURY.

MARY FOSTER (Contralto),
LAFFITE (Solo Pianoforte).

THE OLOF SOLOIST SEXTET
Under the Direction of VICTOR OLOF.

2.0. THE SEXTET

"La Boutique Fantastique" Rossini-Raspighi
LAFFITE

Ballet in G Minor, Op. 118 Brahms
"Aufschwung" ("Scoring") Schumann

MARY FOSTER.

"A Prayer" Kalinikov
"Secrecy" Wolf

Violin Solo.

"Liturgy" Schubert-Bonay
"La Capricieuse" Elgar

(Soloist, VICTOR OLOF.)
LAFFITE.

"Island Spell" John Ireland
"Ragamuffin" John Ireland

Toccata Debussy
THE SEXTET.

"Cherry Ripe" Cyril Scott
"L'Anglais" Puccini

"Mock Morris" Grieg
10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST AND GENERAL NEWS BULLETIN. S.B. to all Stations.

Local News.

MARY FOSTER.

"The Promise of Life" Conen
"If I Can Live" Stephenson

THE SEXTET.

"Liebestraume" (in A Flat). Liszt
MARY FOSTER.

Recit. and Aria, "Ombra mia fu" Handel

10.30.—Close down.

5TY BIRMINGHAM. 479 M.

Chamber Music.

ISABEL TEBBS (Soprano),
FRANK CASTELL (1st Violin),
ELSIE STELL (2nd Violin).

ARTHUR KENNEDY (Viola),
LEONARD DENNIS (Violoncello),
WALTER HEARD (Flute).

S. C. COTTERILL (Clarinet),
W. A. CLARKE (Bassoon).

S. C. Cotterill and String Quartet.

Quintet in D Minor, Op. 115 Brahms
(For Clarinet, First and Second Violins,
Viola and Cello.)

ISABEL TEBBS.

"Sogno" Schiro
"Se Sarai Rossa" Arditi

WALTER HEARD and
FRANK CASTELL.

Duet, Op. 36 Doppler
(For Flute and Violin.)

ISABEL TEBBS.

"A Woodland Madrigal" Ratten
"The First Violet" Mendelssohn

"Madrigal" Chamade
WALTER HEARD, S. C. COTTERILL
and W. A. CLARKE.

Trio Kunner
(For Flute, Clarinet and Bassoon.)

ISABEL TEBBS.

"A Song of May" Bath
"Nymphs and Shepherds" Purcell

THE STRING QUARTET.

Quartet in F, Op. 86 ("The Nigger") Brahms

Allagro ma non troppo; Lento; Molto
Vivace; Finale, Vivace ma non troppo.

7.50. The Bells of St. Martin's
8.0. Special Centenary Service,

relayed from
St. Martin's Church.

Conducted by the Rev. T. GUY ROGERS.

8.40.—Address by the Rev. HERBERT C.
RAISON, Principal of Queen's College.

9.0-10.30.—Programme S.B. from London.

6BM BOURNEMOUTH. 386 M.

3.30-5.30.—Programme S.B. from London.

Religious Service.

S.B. to other Stations.

8.00. Choir of Holy Trinity Church,
Bournemouth.

Choirmaster, H. J. NASH.

"Magnificat" Dr. Samervell
Hymn, "We Love the Place, O God" (A. and M., No. 242).

Bible Reading.

The Right Rev. the Lord Bishop of SALISBURY. Religious Address.

Choir: Quartet, "Holy Night" Beethoven

Hymn, "Our Blest Redeemer" (A. and M., No. 207).

9.0-10.30.—Programme S.B. from London.

5WA CARDIFF. 353 M.

3.30-5.30. REGINALD BUSSELL (Baritone),
DOROTHY GODWIN (Solo Harp).

THE STATION ORCHESTRA:
Conductor—WARWICK BRAITHWAITE.

Overture, "Fidelio" Beethoven
"Waltzes," Book I Brahms

REGINALD BUSSELL.

"Dal vanti alla finestra" Mozart
"Largo al factotum" Rossini

"Give a Man a Horse He Can Ride" M. Mend

DOROTHY GODWIN.

"Autumn" J. Thomas
"Mazurka" Schaecker

THE ORCHESTRA

Selection, "The Valkyrie" Wagner-Tann

Suite, "Harvest Time" Haydn Wood

Harvesters' Dance; Interlude; Harvest
Home.

REGINALD BUSSELL.

"Varian's Song" Mussorgsky
"Song of the Flea" Mussorgsky

"The War Song of the Vikings" Beatrice Crick
DOROTHY GODWIN.

Impromptu Caprice Paganini

Prelude (Chopin). Revised for Harp by
D. Godwin

"Mélodie Mazurka" Debussy
THE ORCHESTRA.

Symphony No. 4 ("Jupiter") Mozart

8.30-9.0.—Service and Address by the Rt. Rev.
The Lord Bishop of SALISBURY. S.B.
from Bournemouth.

9.0-10.30.—Programme S.B. from London.

10.30.—"The Silent Fellowship."

10.55.—Close down.

2ZY MANCHESTER. 376 M.

3.30-5.30.—THE HARTON COLLIERY
BAND.

Conductor—GEORGE HAWKINS.
NORRIS PARKER (Bass-Baritone),
ARTHUR SPENCER (Solo Pianoforte).

THE BAND.

"Egyptian Ballet" Lupton
NORRIS PARKER.

"Hawthorn Tree" John Ireland
"Love is a Sickening Fall of Woes" John Ireland

ARTHUR SPENCER.

Impromptu in B Flat Schubert
Two Valses Brahms

THE BAND.

"Slavonic Rhapsody" Friedmann
Intermezzo, "The Wedding of the Rose" Leon Jessel

NORRIS PARKER.

"A Soft Day" C. F. Stanwood
"In Summer-time on Breton" Stanwood

THE BAND.

Overture, "William Tell" Rossini
ARTHUR SPENCER.

Serenade to Columbine Gabriel Pierné
"Lullaby" Bachmann

THE BAND.

Reminiscences of Tchaikovsky Bidgood
Cornet Solo, "Facilia" Hartmann

Soloist—JACK MACKINTOSH.
NORRIS PARKER.

"The Bells of San Marie" John Ireland
"When Lights Go Rolling Round the Sky" John Ireland

THE BAND.

Symphony, Part I Schubert

5.30-5.45.—Music for the Children.

8.0-9.0.—S. G. HONEY: Talk to Young
People.

Methodist Hymnal No. 566, "Take My
Life and Let It Be."

Religious Address by the Rev. JOHN
HEATH.

Bible Reading.

Anthem, "The Lord is My Shepherd" (Smart).

Methodist Hymnal No. 927, "Saviour,
breathe an Evening Blessing."

9.0-10.30.—Programme S.B. from London.

5NO NEWCASTLE. 403 M.

3.30-5.30.—Programme S.B. from London.

8.30-9.0.—Service and Address by the Rt. Rev.
The Lord Bishop of SALISBURY. S.B.
from Bournemouth.

9.0-10.30.—Programme S.B. from London.

5SC GLASGOW. 422 M.

3.30-5.30.—Programme S.B. from London.

8.30-9.0.—Service and Address by the Rt. Rev.
The Lord Bishop of SALISBURY. S.B.
from Bournemouth.

9.0-10.30.—Programme S.B. from London.

PROGRAMMES FOR MONDAY (July 20th.)

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

The High-Power (Othelloford) Programme will be found on page 152.

ZLO LONDON. 365 M.

3.15.—Transmission to Schools: Mr. E. Kay Robinson, "Water Scorpions and Their Allies."

4.0.—Time Signal from Greenwich. "A Slight Mistake," from "The Dolly Dialogues," read by the Author, ANTHONY HOPE (Sir ANTHONY HOPE HAWKINS). Programme of Music by the Band of the 5th King's Royal Irish Hussars, relayed from the Lake Bandstand, Wembley. "A Bridal Veil of Years and Glass," by Violet M. Methley.

5.0.—An Hour's Dance Music.

6.0.—CHILDREN'S CORNER: Piano Solos by Anita Sophia. "Bey Wolf Says Grace," "The Wireless Fairy," by Uncle Jack Frost.

6.30.—Children's Letters.

6.40.—An Appeal on behalf of the Invalid Children's Aid Association, by Lady DIANA DUFF COOPER.

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

Dr. J. J. SIMPSON, "The Animal with the Pen and Ink." S.B. from Cardiff.

7.25.—Musical Interlude. S.B. to all Stations except Bristol.

7.40.—Topical Talk. S.B. to other Stations.

Popular Marches and Overtures.

LILY FAIRNEY (Mello-Soprano).

THE KEARTONS (Entertainers).

THE CALLENDERS CABLE WORKS BAND.

Conducted by TOM MORGAN.

8.0.—THE BAND. March of the Crusaders from "Decameron Nights." Overture, "Ray Blas" Mendelssohn.

An Interlude from Wembley.

PALESTINE.

8.15.—Foreword by Major R. T. LITTLE, Exhibition Commissioner for Palestine.

8.15.—Buying and Selling in a Native Food and Fruit Bazaar.

8.18.—A Yemmito—Shalom Haim Naddaf, singing two songs typical of Palestine.

"Marriage Song"; "Holiday Song."

8.24.—Two Songs by Mohammed Munna. "El Aoudiah"; "El Karate."

8.28.—Hamed Abdullah. "The Call from the Minaret."

8.32.—SIERRA LEONE. Foreword by Mr. K. G. BURBRIDGE, Exhibition Commissioner for Sierra Leone.

8.40.—Well-Known Balanji Player of Sierra Leone.

8.45.—LILY FAIRNEY. "What a Wonderful World It Would be."

"The Moonlit Road" W. H. Squire.

Overture, "Pique-Dame" Suppe.

9.5.—Popular Brass Band Music. THE BAND.

Selection, "Les Huguenots" Meyerbeer.

"STUNG." A Summer-time Breakfast Comedy for Broadcasting by L. du G.

Lacy PHYLIS PANTING.

George RAYMOND TRAFFORD.

THE BAND. Diversion, "The Jolly Bandmen" Sutton.

9.30.—Cornet Duet, "Ida and Dol" Lacy (Soloists, R. W. HARDY and J. W. SIMPSON).

Intermission, "Wedding of the Rose" J. J. Simps.

THE KEARTONS.

In their Original Numbers:

Americans:

THE EXPERIMENTAL TRANSMISSION

For Amateur Wireless Engineers

Will be carried out by the

GLASGOW STATION

11.0-11.30.

"Listen, Everybody, Have You Heard the News?"

"I'm a Kait."

"Chinatown Blues."

THE BAND.

"Three Dale Dances" Arthur Bond.

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

Dame HENRIETTA BARNETT, D.R.E., "The Art of Holiday Taking." S.B. to all Stations. Local News.

10.30.—"The Valley of Enchantment." S.B. from Birmingham.

11.0.—Close down.

5IT BIRMINGHAM. 479 M.

3.45.—The Station Wind Quartet. James V. Cox (Baritone).

4.45.—WOMEN'S CORNER: Sidney Rogers, F.R.M.S., Topical Horticultural Hints—Late Salads. Gertrude Davies (Soprano).

5.15.—CHILDREN'S CORNER.

6.0-6.5.—Children's Letters.

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

Dr. J. J. SIMPSON. S.B. from Cardiff.

7.25.—Music. S.B. from London.

7.40.—Topical Talk. S.B. from London.

8.0.

THE STATION ORCHESTRA.

GERTRUDE DAVIES (Soprano).

MAY MARTIN (Contralto).

GEOFFREY DAMS (Tenor).

HAROLD HOWES (Bass).

SIDNEY RUSSELL (Lecturer).

EDITH JAMES (Songs at the Piano).

Old English Ballads.

GERTRUDE DAVIES.

"Home, Sweet Home" Bishop.

"Strangers Yet" Charles.

MAY MARTIN.

"The Lost Chord" Sullivan.

"The Last Waltz" Molloy.

GEOFFREY DAMS.

"Once Again" Sullivan.

"The Holy City" Adams.

JAMES HOWELL.

"Thy Sentinel Am I" Watson.

"In Old Madrid" Proctor.

GEOFFREY DAMS and

JAMES HOWELL.

"Alice, Where Art Thou?" Archer.

GERTRUDE DAVIES, MAY MARTIN

and GEOFFREY DAMS.

"Memory" Leslie.

A few Remarks regarding each of the above

Items will be given by Sidney Russell.

9.0.—A Lightsome Programme.

THE ORCHESTRA.

Overture to a French Comedy Keler-Bela.

Entr'acte, "Fanciful-Fanciful" Deane-Graham.

Valse, "Gently Gliding" Lische.

EDITH JAMES.

"N 'Tis a Botten World" Haynes and Bennett.

"Sorry, Oh, It's Quite All Right" Godfrey.

"Could Lloyd George Do It?" Weston and Lee.

THE ORCHESTRA.

March, "The Little London Soldiers" Peral.

Selection, "A Country Girl" Houskisson.

10.0-10.30.—Programme S.B. from London.

10.30.—Interlude Prologue. S.B. to other Stations.

"THE VALLEY OF ENCHANTMENT."

Specially written by John Overton for PERCY EDGAR, who will play the following characters in the order named:

SERGEANT COLLINS (A Constable).

JOE BRUMMEL (A Cockney Custer).

PERCY EDGAR (Himself).

PADDY WHACK (An Old Gipsy Tinker).

JOHN O' DREAMS.

11.0.—Close down.

68M BOURNEMOUTH. 386 M.

3.45.—"Antique Furniture," by Jordan Moore.

The Wireless Orchestra: Conducted by Capt. W. A. Featherstone.

5.15.—CHILDREN'S CORNER: Songs and Stories, etc.

5.45-6.0.—Children's Letters.

6.30.—Music.

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

Dr. J. J. SIMPSON. S.B. from Cardiff.

7.25.—Music. S.B. from London.

7.40.—Topical Talk. S.B. from London.

8.0-8.15.—Interval.

Popular Operatic Night.

Relayed from the Winter Gardens.

THE MUNICIPAL ORCHESTRA:

Conductor, Sir DAN GODFREY.

DILLON SHALLARD (Tenor).

JEANNE DELUNE (Soprano).

8.15.—THE ORCHESTRA.

Carousal March, "La Prophete" Meyerbeer.

Overture, "William Tell" Rossini.

Introduction and Dance of the Hours, "La Gioconda" Ponchielli.

DILLON SHALLARD.

"Aria" (from "Benvenuto") Bion.

"There is No Death" O'Hara.

THE ORCHESTRA.

Selection, "Cavalleria Rusticana" Mascagni.

DILLON SHALLARD and JEANNE DELUNE.

"Scenes and Duets" ("H Trovatore") Verdi.

Interval.

THE ORCHESTRA.

Ballet Music, "Faust" Gounod.

JEANNE DELUNE.

"Aria" ("Aida") Verdi.

"The Star" F. Rogers.

THE ORCHESTRA.

Selection, "Rigoletto" Verdi.

10.0-10.30.—Programme S.B. from London.

10.30.—Programme S.B. from Birmingham.

11.0.—Close down.

5WA GARDIFF. 353 M.

11.30-12.0.—The Band of the Argyll and Sutherland Highlanders, relayed from the Institution Gardens, Bath.

1.30-4.30.—The Band of the Argyll and Sutherland Highlanders, relayed from the Royal Victoria Park, Bath.

5.0.—"5WA'S" "FIVE O'CLOCKS."

6.0.—CHILDREN'S CORNER.

6.5.—"The Letter Box."

6.15-6.30.—"Teens' Corner: "Holidays and Cameras"—by Mr. S. J. Lewis.

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

Dr. J. J. SIMPSON, M.A., D.Sc., "The Animal with the Pen and Ink." S.B. to all Stations.

7.25.—Music. S.B. from London.

7.40.—Topical Talk. S.B. from London.

A Summer Merry Making.

ELSIE SUDDABY (Vocalist).

JOSEPH SLATER (Solo Flute).

THE MOUNTAIN ASH GIRLS' CHOIR.

MICHAEL PENN (Recitals).

THE STATION ORCHESTRA.

Conductor, WARWICK DRAITHWAITE.

PROGRAMMES FOR MONDAY (July 20th.)

The letters R.B. printed in italics in these programmes signify a Remittance Broadcast from the station concerned.

- THE ORCHESTRA**
 8.00—Shepherd's Hay " *Crangier*
 8.10—**MR. JACOB PENN**
 1.00—Poetry of Summer
 8.15—**PLATE SUDDABY**
 Amid the New-Mown Hay
 When Dances Pied " *Arne*
 Come Lasses and Lads
 8.20—**JOSEPH SLATER**
 Valse for two *Edvard German*
 Gay Dance *Handel*
 8.30—**THE CHOIR**
 Old English Maypole Dances (accompanied by the Violin)
 (Solo Violin: **LEONARD BISHFIELD**)
 8.40—**THE ORCHESTRA**
 Country Song *Marshall*
 Marching Song *Marshall*
 8.50—**JOSEPH SLATER**
 Allegro in G *Beethoven*
 Minuetto *Handel*
 Moment Musical *Handel*
 9.00—**THE CHOIR**
 Country Song
 9.15—**THE ORCHESTRA**
 Solvan Scenes
 9.30—**MR. JACOB PENN**
 Recital of Poetry
 9.40—**PLATE SUDDABY**
 I Love The Jocond Dance
 A Green Cornfield *Walford Davies*
 Seaside Song " *Hamilton Harty*
 Blackbird's Song " *Roger Quilter*
 When Chithers Plays " *Walford Davies*
 9.50—**THE ORCHESTRA**
 Shepherd's Dance " *Gardner*
 10.0-10.30.—Programme S.B. from London
 10.30.—Programme S.B. from Birmingham
 11.0.—Close down

27Y MANCHESTER. 378 M.

- 3.0.—Broadcast for Schools: (3.0) M. Albert Thomas, M.A. (Paris), Reading of French Literature (2.15) Mr. James ... Reading of "Hamlet" (2.30) ... Act V, Part of Scene ...
 The Bessies of the Barn Band (Conductor: Harry Barton)
 4.10.—from the Municipal ...
 4.20.—Edith Wear (Soprano)
 4.30.—Children's Letters
 4.45.—**CHILDREN'S CORNER**
 5.0.—**THE FORECAST and NEWS**
 5.15.—J. J. SIMPSON S.B. from Cardiff
 5.25.—Music S.B. from London
 7.40.—Topical Talk S.B. from London

Light Symphony Concert.

- BERNARD ROSS** (Harp)
HARRY MORTIMER (Solo Clarinet)
THE "27Y" AUGMENTED ORCHESTRA
 Conductor: **T. H. MORRISON**
THE ORCHESTRA
 Overture, "The Roman Carnival" *Debussy*
 Wotan's Farewell " ("The Valkyrie") *Wagner*
THE ORCHESTRA
 Prelude and Lullaby *Schubert*
HARRY MORTIMER
 Solo Clarinet *Floyd*
THE ORCHESTRA
 Tone Poem, "Aubade" *Schubert*
 Struggles Only "Andante Chaconne" *Debussy*

- LEONARD ROSS**
 Regency *Sodary Hump*
 G. M. Jones Music *Major Quiller*
THE ORCHESTRA
 Heideburg Concerto in G *Bach*
HARRY MORTIMER
 Violino and Rondo from Concerto in A Major
W. H. ORCHESTRA
LEONARD ROSS
 Sea Rhapsody *John Ireland*
 I Was and Beauty " *Roger Quilter*
THE ORCHESTRA
 Peer Gynt Suite No. 1 *Edvard Grieg*
 10.0-10.30.—Programme S.B. from London
 10.30.—Programme S.B. from Birmingham
 11.0.—Close down

5NO NEWCASTLE. 403 M.

- 4.0.—Orchestra relayed from Fenwick Terrace Tea Room
 5.0.—1.00—Topics "A Slight Mistake" *John Galsworthy*
 The Dolly Dialogue (Anthony Hope), Weekly News Letter
 Dorothy Sunderland (Soprano)
 5.30.—**CHILDREN'S CORNER**
 5.40.—Schubert's Hail (Horn), Mr. M. J. Baylorn, M.Sc. A.C., "The Horatius" *Typical Film*
 5.50.—Music
 6.40.—Topic from Mr. H. C. Dawson
 7.0.—**WEATHER FORECAST and NEWS**
 S.B. from London
 Dr. J. J. SIMPSON S.B. from Cardiff
 7.25.—Music S.B. from London
 7.40.—Topical Talk S.B. from London

THE ROYAL INFIRMARY (Provided by "5NO")

- GLADYS PALMER** (Conductor)
ARCHIBALD FAIRBAIRN (Recital)
THE PRINCE OF GLENN
THE STATION ORCHESTRA
 Conductor: **EDWARD CLARK**
 This Concert will start at 7.30, but the items between 7.30 and 8.0 will not be broadcast
 8.0.—**ARCHIBALD FAIRBAIRN**
 Selections from his Repertoire
 8.10.—**THE ORCHESTRA**
 The Grand March *Offenbach*
 8.20.—**THE GLEEMEN**
 Dramatic Part Songs
 Song of the Bard " *Julius Harrison*
 The Hermit " *Elgar*
 Dr. Babylon's Wave " *Quinn*
 8.35.—**ARCHIBALD FAIRBAIRN**
 Further Selections from his Repertoire
 8.50.—**GLADYS PALMER**
 Two Elizabethan Songs
 Weep Ye No More Sad Fountains " *Darwood*
 Whither Runneth My Sweetheart " *Burton*
 The Wraggle Tagg's Gipsies *Teal*
 9.0.—**THE GLEEMEN**
 Miscellaneous Part Songs
 1.0.—*Dudley Buck*
 The Mulgan Musketeers " *Edvard*
 The Soldier's Farewell " *Edvard*
 "When Evening's Twilight " *Holtan*
 9.15.—**THE ORCHESTRA**
 The Shamrock " *Myers*
 9.30.—**Pianoforte Recital**
EDWARD ISAACS
 From the "Lullaby" *Edvard*
 Explanatory Remarks
 Two Preludes in E Major and E Minor
 Prelude and Fugue in C Sharp Major (No. 3 of the "Forty-Eight")
 Solo from Piano and Fute Sonata
 French Suite No. 5 in E Major
 10.0-10.30.—Programme S.B. from London
 10.30.—Programme S.B. from Birmingham
 11.0.—Close down

2BD ABERDEEN. 495 M.

- 11.0-12.0.—Morning Transmission—Gramophone
 3.30-5.0.—The W. & A. Music Orchestra: Mor and Hay (Entertainment at the ... and ...)
 5.15.—**CHILDREN'S CORNER**
 5.40.—Boy Scouts' News Bulletin *Girl Guides*
 6.0.—News Bulletin
 6.30.—Symphony Orchestra relayed
 7.0.—**W. & A. MUSIC ORCHESTRA and NEWS**
 S.B. from London
 Dr. J. J. SIMPSON S.B. from Cardiff
 7.25.—Music S.B. from London
 7.40.—Mr. G. M. FRASER Aberdeen Librarian: Historical Walks—(4) "The Burmish of Reel and Round About"

THE WIRELESS ORCHESTRA S.B. from Glasgow

- "Empire March" (1924) *Elgar*
 8.10.—**ALFRED J. FORBES**
 "The Battle of Stirling Bridge" *Traditional*
 "Mary Morrison" *arr. Sullivan*
 8.40.—*Edvard*
Vocal Humour—Gallo
 8.50.—**D. MILLAR CRAIG** (Violoncello)
 Grave *arr. Morten*
 Sarabande and Courante *Buxtehude*
 Aria *Tenaga*
 8.41.—**VIVIENNE CHATTERTON** (Soprano)
 The Sea Lullaby *D. M. Stewart*
 The Sea Lullaby *Goring Thomas*
 8.50.—*Hamberg*
 A Love's Lullaby *Edvard*
 8.55.—**RONALD GURLEY**
 Music and Humour
 9.0.—*D. MILLAR CRAIG*
 9.10.—**VIVIENNE CHATTERTON**
 The Sea Lullaby *Hamilton Harty*
 Sea Wrack
 "Who'll Buy My Lavender" *Edvard*
 A Fanny Fellow " *arr. Fredric Schep*
 Golden Stumbers " *arr. Fredric Schep*
 9.45.—**RONALD GURLEY**
 More Music and Humour
 9.55.—**THE ORCHESTRA**
 S.B. to Glasgow
 "Land of Hope and Glory" *Elgar*
 10.0-10.30.—Programme S.B. from London
 10.30.—**Song Recital**
STUART ROBERTSON (Baritone)
 11.0.—Close down

5SC GLASGOW. 422 M.

- 4.0.—An Hour of Melody: Orchestra, relayed from the Central Station Hotel.
 6.0.—**WOMEN'S HALF HOUR**. Mrs. Maxwell Scott, "Victor Hugo in Queensway"
 6.30.—**CHILDREN'S CORNER**
 6.45.—Weather Forecast for Farmers
 7.0.—**WEATHER FORECAST and NEWS**
 S.B. from London
 Dr. J. J. SIMPSON S.B. from Cardiff
 7.25.—Local News
 7.30.—Music S.B. from London
 7.40.—**MR. W. KERSLEY HOLMES** Topical Talk
 8.0-10.0
The British Empire Via Wembley.
THE BRITISH EMPIRE VIA WEMBLEY.
THE LESSER KNOWN EMPIRES
 S.B. to Dundee
 We cannot all visit Wembley, but, through the medium of "5SC," we shall endeavour to give you some idea of what this great Exhibition stands for together with a glimpse of life and incident in those parts of the Empire.
 (Continued on page 169)

THE CHILDREN'S CORNER.

NEWS FROM THE
AUNTS AND UNCLES.

A Fairy League Picnic.

MEMBERS of the Fairy League in Newcastle and the surrounding counties are all excited at the prospect of the picnic which is being organized for August 5th. Uncle Peter has made arrangements to take the children by motor saloon to Cocker Hall, by kind permission of the Earl of Durham. In addition to games and sports and a tea party, it is hoped to have a children's concert in the grounds of Cocker Hall, or inside the house, and to relay this concert to be broadcast from the Newcastle station, so that those who are not able to go to the picnic, will still have the pleasure of hearing how those who have been able to go are enjoying themselves.

A charge of 1s. 6d. is made for a picnic, to help to cover expenses, and a charge of 2s. for each grown-up. Applications for tickets should be sent to Uncle Peter at the Newcastle Station on July 15th at latest.

"Tea by Rail."

Children in Newcastle and district are listening to a new radio play which is so that they will not miss hearing the exciting bits which are drawn once a week. It is a play about which the children should be invited to tea at the Station on Saturday afternoons.

The first of these tea parties took place on Saturday, June 27th, and it was a merry affair. The rest of the children who were listening enjoyed it almost as much as did those at the party.

Cardiff's Mysterious Visitors.

Fifty-two newly-enrolled Radio Sunbeams took advantage of their privilege and spoke to the Radiohunks and Sunbeams of the Cardiff area on July 4th. Even the smallest of them showed no signs of stage fright, and they spoke up splendidly.

In spite of the effort of the Aunts, two strange individuals who called themselves "Spick and Span," forced their way into the Cardiff Station.

OLD THUNDER WAGS HIS TAIL!

By CLARENCE WINCHESTER



He put his head into the loud speaker.

for lost people and save them from freezing to death. But to London he had to go, and when he found it was very hot there, his big brown eyes looked very crossly at Uncle Ether and Auntie Aerial, who had brought him from a mountain guide.

"I know I shan't be happy in this noisy, stuffy place," he said to himself, "so I shan't wag my nice bushy tail any more. I'll just keep it still all the time, so there."

He was in Uncle Ether's back garden, lying

WHEN Old Thunder was brought from the snow of the Swiss mountains to the heat and dust of London, his long bushy tail wagged so fast that he could not live in a big city because his daily task was to wag his tail.

on a recent occasion and insisted on telling the Radiohunks about their adventures at the Dog Show. On leaving, they announced their intention of making a further appearance at a later date. We shall see and you will hear.

A Clever Young Violinist.

The Children's Corner seems to attract gifted children in every district and that at Aberdeen is no exception. Many children have broadcast from the station, songs, duffs, choruses, and all kinds of musical music. During the week beginning Monday, July 27th, several clever children will broadcast during the Children's Corner and the Aunts and Uncles are anxious for the other children to hear the little violinist who will play on that date. He is only ten and cannot yet manage a full size instrument, but his tone is so fine and full that many a much older player might learn from him.

Writing Plays at Twelve.

Then, many of the Aberdeen children help with the little plays which are given from time to time from the station. One Aberdeen was first in broadcasting a play which was written for wireless by a boy of twelve and performed without any alteration whatever! The author himself took the part of the hero. It was a very exciting play about Robin Hood with a bold bad Baron, who shut people up in a deep dungeon, and Richard the King who appeared in the nick of time to save his faithful Knight from being hanged.

There was a cook, too, who had a large iron ladle and a very harsh tongue, but whose heart was quite kind, for she helped the children to escape. We are looking forward to the next play from this young author. He intends to write one about pirates and cannibals.

Uncle Edgar's Challenge.

After many alarms and excursions, excitement and preparation, the war against the Troll and the Underworld has been brought to a successful conclusion, at Birmingham.

under a tree, and he couldn't see why he had to lead such a lazy life. He wanted to see people from being frozen—and how could they freeze in sunny London? No other dog nor man should be lazy he thought. Besides, there was no snow to play with, nothing to do but sit.

Uncle Ether and Auntie Aerial could not know why he wouldn't wag his tail, for they were very kind to him.

"Perhaps his tail is tired," said Uncle Ether. "It's a very long one, and if it's wagged, it's more likely to get tired than a short one."

"Of course," replied Auntie Aerial. "The longer a dog's tail, the heavier it must be!"

"I know what we'll do," said Uncle Ether. "We'll bring him in and put on the loud speaker. He's never heard one before, I know!"

"That's fine," cried Auntie. "Let's do it now!"

So Old Thunder was led into the sitting room to hear the wireless. At first, he took no notice, but when he saw that neither Uncle Ether nor Auntie Aerial was speaking, although a voice was sounding in the room, he pricked up his ears and listened hard.

"That's funny," he said to himself. "These grown-ups are not saying any words yet I can hear someone talking!"

Slowly he walked to the table and put his front paws on the edge, lifting himself up. Then he put his head into the loud speaker, trying to see who was talking. How Uncle Ether and Auntie Aerial did laugh!

Any moment they thought his head would become fixed in the horn, so they lifted him away and placed him on the floor again. To

Needless to say, the greatest enthusiasm had been aroused when Uncle Edgar challenged the Troll to single combat, and everything might have been lost but for the lucky coming of the Nightmares, headed by the Witch of the World's End.

Unfortunately, the Fairy Godmother was overpowered during the battle and was found later in a faint. Uncle Edgar is afraid that she is under a spell!

The Sparrow and the Microphone.

When the engineers' test was being made on the day before the opening of Birmingham's Hall of Memory, the microphone was placed in a lawn in front of the Hall. Much to everyone's astonishment, a little sparrow hopped cheekily up to the "micro" until about two feet from it and then, evidently thinking that the nightingale had had too much broadcast publicity, opened his little throat and sent out about half a dozen very healthy "cheeps" which, to those who happened to be listening to the test, sounded extraordinarily like the 6 dot seconds which we are accustomed to hear later in the evenings.

Having thus contributed his part of the test, he hopped gravely away with an expression which said quite plainly, "now the honour of all sparrows has been vindicated!"

A Hull Mystery Solved.

The mysterious "dark" blue band, which is making special efforts in the Hull Children's Corner on Saturday afternoons in aid of the fund to provide the Hull Children's Hospital with wireless equipment, have now blossomed forth under the name of "The Savannah Six," and will continue to charm listeners in spite of this name!

Reaching Out!

At 10.30 on Monday at 10 p.m.: "Jim, do go to sleep—there's a good boy!"

Jim, aged 12: "Mummy, how can you expect me to be good when I've just got Manchester?"

their surprise he began to wag his tail, for he thought the loud speaker was a great idea. And when the music came, he grew very excited and wagged his tail faster and faster. Very soon he forgot that London was hot and stuffy.

Some days after that, Old Thunder thought that London might hold a lot of other amusing things. He slipped out of the front door when Uncle Ether and Auntie Aerial were not looking and away he went.

He could not be found anywhere, and Uncle Ether and Auntie were very and indeed. One night they thought they would listen to cheer themselves up, and this is what they heard when the news was read out:

Brave dog saves little girl. At Balham this morning a little girl, aged five, was saved from death by the courage of a big dog. Seeing the child in front of a moving motor-car, the animal dashed into the road and dragged the girl to safety. She was not hurt. The dog, which was very like those used on the mountains for life saving, placed the girl on the pavement and wagged his tail rapidly. A moment later he was lost in the crowd.

Auntie Aerial jumped to her feet.

"Why!" she cried, "that must be Old Thunder, the dear thing!"

And it was, for late that night Old Thunder was barking to be let in, and by the look in his eyes anyone could tell that he was the happiest dog in London and that he had done a good deed.

It was time to be at work again," he said to himself as he snuggled down in his basket. "I'll have to look for another job to-morrow. London is not so bad, after all!"

PROGRAMMES FOR TUESDAY (July 21st.)

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

The High-Power (Chelmsford) Programme will be found on page 182.

210 LONDON. 365 M.

1.0-2.0.—Time Signal from Greenwich. Holborn Restaurant Luncheon Music.

4.0-5.0.—"Famous Figures in Fiction: The Curates in 'Starley'" (by E. & M. Mason). Organ and Orchestral Music, relayed from Shepherd's Bush Pavilion. Stories and Jingles to tell the Under Fives" (by Muriel Winch).

6.0.—CHILDREN'S CORNER: Songs by Kate Winter. "Seylla and Charybdis" (E. W. Lewis).

6.30.—Pretend Stories, told by Frank Worthington.

6.40.—Close down.

7.0.—Close down.

7.15.—SIGNAL FROM BIRMINGHAM: WEATHER FORECAST and GENERAL NEWS BULLETIN S.B. to all Stations.

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

7.40.—Musical Interlude. S.B. to all Stations.

7.45.—Mr. H. J. LEWIS, "Lightweight Campaigning, No. 2." S.B. to other Stations.

Shakespeare.

S.B. to all Stations. Excerpt from

NORMAN NOTLEY (Actor).

THE J. H. SQUIRE CELESTINE (Act II, Scene 3).

MAYER GORDON (Violon).

FRANK BLADE (Violoncello).

Under the Direction of J. H. SQUIRE.

Sung by MILTON ROSSINI.

RENE ROGUE, HENRY OSCAR.

JOHN STRACHEY, MARGARET.

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JOHN STRACHEY, MARGARET.

Under the Greenwood Tree (As You Like It).

Excerpt from

"AS YOU LIKE IT"

Act III, Scene 3.

THE OCTET.

Overture, The Merry Wives of Windsor.

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and GENERAL NEWS BULLETIN S.B. to all Stations.

Mr. C. LEONARD WOOD (Actor).

The Moon-Cat (Luncheon, 1.0-2.0).

Local News.

1.30.—THE SAVOY HAVANA BAND.

and THE SELMA BAND.

Relayed from the Savoy Hotel, London.

S.B. to other Stations.

1.30.—Close down.

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5NO NEWCASTLE. 221 M.

11.20-12.30.—Elvie Pringle (Violon). Nella Moffat (Violoncello). George Kitchin (Zither).

4.0.—Orchestra, relayed from Tilley's Restaurant.

5.0.—Tea-time Tunes: "Famous Figures in Fiction: The Curates in 'Starley'" (by E. & M. Mason).

5.10.—Stories and Jingles to tell the Under Fives" (by Muriel Winch).

5.20.—ANEURIN BODYCOMBE (Tenor).

"Teach Me to Love" (Liddle).

"On Wings of Delight" (Brewer).

I Dream that I Hear You Singing (Marshall).

"Old Mary" (Grant).

6.30.—CHILDREN'S CORNER.

6.40-8.30.—Music.

7.0-11.30.—Programme S.B. from London.

7.0-11.30.—Programme S.B. from London.

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7.0-11.30.—Programme S.B. from London.

51T BIRMINGHAM. 479 M.

2.45.—Lozells Picture House Orchestra: Janice Howell's Party.

4.45.—WOMEN'S CORNER: Louise Thibault.

"What Women Admire in Men" (Wendy Morris) (Contralto).

5.15.—CHILDREN'S CORNER.

6.0-6.5.—Children's Letters.

6.10-11.30.—Programme S.B. from London.

6.10-11.30.—Programme S.B. from London.

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6.10-11.30.—Programme S.B. from London.

6.10-11.30.—Programme S.B. from London.

6.10

PROGRAMMES FOR THURSDAY (July 23rd)

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

The High-Power (Ghelmsford) Programme will be found on page 152.

2LO LONDON. 365 M.

10.00 *Phonograph* from the New Gramophone Co.

4.05.00 *Phonograph* from the New Gramophone Co.

6.30 *Phonograph* from the New Gramophone Co.

6.40 *Phonograph* from the New Gramophone Co.

7.15 *Phonograph* from the New Gramophone Co.

7.25 *Phonograph* from the New Gramophone Co.

7.40 *Phonograph* from the New Gramophone Co.

8.00 *Phonograph* from the New Gramophone Co.

8.15 *Phonograph* from the New Gramophone Co.

8.30 *Phonograph* from the New Gramophone Co.

8.45 *Phonograph* from the New Gramophone Co.

9.00 *Phonograph* from the New Gramophone Co.

9.15 *Phonograph* from the New Gramophone Co.

9.30 *Phonograph* from the New Gramophone Co.

9.45 *Phonograph* from the New Gramophone Co.

10.00 *Phonograph* from the New Gramophone Co.

10.15 *Phonograph* from the New Gramophone Co.

10.30 *Phonograph* from the New Gramophone Co.

10.45 *Phonograph* from the New Gramophone Co.

11.00 *Phonograph* from the New Gramophone Co.

11.15 *Phonograph* from the New Gramophone Co.

11.30 *Phonograph* from the New Gramophone Co.

5IT BIRMINGHAM. 479 M.

3.45 *Phonograph* from the New Gramophone Co.

4.05 *Phonograph* from the New Gramophone Co.

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5.00 *Phonograph* from the New Gramophone Co.

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2ZY MANCHESTER. 378 M.

3.45 *Phonograph* from the New Gramophone Co.

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9.30 *Phonograph* from the New Gramophone Co.

(July 23rd.)

10.0-11.30.—Programme S.B. from London

PROGRAMMES FOR FRIDAY (July 24th.)

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

THE QUARTET

Quartet No. 14 in B Flat Mozart
Allegro ma non troppo. Andante con Moto. Minuetto—Allegro vivace.

Caseo Sere Mendelssohn
"La Pastorella" Liszt

WILLIAM ANDERSON.

Two Movements from Quartet No. 1 in A Flat Brahms
Rhapsody (quasi recitativo), Scherzo

THE QUARTET

Two Movements from Quartet No. 1 in A Flat Brahms
Rhapsody (quasi recitativo), Scherzo

DOROTHY SLA

Is Wa. a Lover and His Lass Rogers
The Palatium Bearers Martin Shaw

THE QUARTET

Quartet No. 2 in D Major Brahms
Allegro Moderato—Nortuna—Fugue.

WILLIAM ANDERSON.

"Serenity" Hugo Wolf

"Wandering" Hugo Wolf

10.0. WEATHER FORECAST and NEWS.

S.B. from London.

Colonel the MASTER OF SEMPIILL.

S.B. from London.

Local News.

11.0. SUNDAY BENNETT.

Recital of

Songs at the Piano.

11.0.—Close down.

5NO NEWCASTLE. 403 M.

3.30.—Transmission to Schools. Mr. Edward

Clark, "Musical Appreciation."

4.0.—Orchestra, relayed from Tiley's Restaurant.

5.0.—The Time Topics: "The Excursions of

Petrushka" by Constance Cawdry

Comed. "The Law" by Junior

Comed.

6.0.—CHILDREN'S CORNER.

7.0.—The Hour. Mr. T. O.

8.0.—The Hour. Mr. T. O.

9.0.—The Hour. Mr. T. O.

10.0.—The Hour. Mr. T. O.

11.0.—The Hour. Mr. T. O.

12.0.—The Hour. Mr. T. O.

13.0.—The Hour. Mr. T. O.

14.0.—The Hour. Mr. T. O.

15.0.—The Hour. Mr. T. O.

16.0.—The Hour. Mr. T. O.

17.0.—The Hour. Mr. T. O.

18.0.—The Hour. Mr. T. O.

19.0.—The Hour. Mr. T. O.

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24.0.—The Hour. Mr. T. O.

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27.0.—The Hour. Mr. T. O.

28.0.—The Hour. Mr. T. O.

29.0.—The Hour. Mr. T. O.

30.0.—The Hour. Mr. T. O.

31.0.—The Hour. Mr. T. O.

32.0.—The Hour. Mr. T. O.

33.0.—The Hour. Mr. T. O.

34.0.—The Hour. Mr. T. O.

35.0.—The Hour. Mr. T. O.

36.0.—The Hour. Mr. T. O.

37.0.—The Hour. Mr. T. O.

38.0.—The Hour. Mr. T. O.

39.0.—The Hour. Mr. T. O.

40.0.—The Hour. Mr. T. O.

THE ORCHESTRA.

Rose Marie Fritzi

Tenor Songs Violin Solos.

CONSTANCE IZARD.

Sonata in A Handel

Rose Marie Fritzi

"The Knight of Bellshelm"

"O Vision Entrancing" ("Esmeralda")

CONSTANCE IZARD

Meditation ("Thais") Massenet

Musical Podewils

French Dances

Rose Marie Fritzi

La Donna e mobile Verdi

Wien I Awake Ellen Wright

The Lane to Anywhere Edward Green

What other Stations are doing

10.0. WEATHER FORECAST and NEWS

S.B. from London.

Colonel the MASTER OF SEMPIILL

S.B. from London.

11.0.—What other Stations are doing

(Continued.)

12.0.—Close down.

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66.0.—Close down.

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68.0.—Close down.

THE FAIRIES.

A Play in One Act

By Arthur Hink

Jula McKay (A Crofter)

GEORGE DEWAR

Maggie McKay (His Wife)

CRUIK WILSON

Duff Mackay

NEIL McLEAN

Scene: A Crofter's House and Surroundings.

THE ORCHESTRA.

Overture

11.0. WEATHER FORECAST and NEWS.

S.B. from London.

Colonel the MASTER OF SEMPIILL

S.B. from London.

12.0.—What other Stations are doing

(Continued.)

13.0.—Close down.

14.0.—Close down.

15.0.—Close down.

16.0.—Close down.

17.0.—Close down.

18.0.—Close down.

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73.0.—Close down.

74.0.—Close down.

PROGRAMMES FOR SATURDAY (July 25th)

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

The High-Power (Ochelmsford) Programme will be found on page 152.

2LO 101.1 FM 365 M.

4.0 Time Signal from Greenwich. Concert. The "3LO" Octet and Leonora H from Music Department. The London Singers. R. Henri Goddard (Entertainer). The Plant in the Window, by Capt. Edward Gregory (Author of "The Art and Craft of Horse-Making"). A Garden (S.B.), by Marion Com, P.R.H.S.

6.0—**CHILDREN'S CORNER** Music by the Choir. Selected Items by Nieces and Nephews.

6.30. Children's Letters.

6.40. Music Interlude.

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

Mrs. CHARLOTTE MANSFIELD on "St James of Santiago." S.B. to all Stations.

7.25.—Musical Interlude S.B. to all Stations.

7.40.—A Talk on "Walking" by Major J. T. GORMAN S.B. to other Stations.

S.O.

A Vocal Half-Hour.

GARY VALE, Soprano.

THE SATISFACTORY SINGERS.

THE WIRELESS ORCHESTRA.

8.0. Conducted by L. N. GODFREY, Joint THE ORCHESTRA.

"Morning Song" Hilda.

"Strike the Lyre" Dr. Cook.

"When For the World's Retrospect" Earl of Mornington.

GARY VALE.

"Sweet Love" Maudie.

"The Spring Is At the Door" Maudie.

"A Feast of Lanterns" Granville Bantock.

"Song of the Volga Boatmen" Trademark.

"Haste Ye, Soft Gales" G. B. M.

"Woe Has Grown to Joy" S. B.

8.30. "The Growth of Ragtime."

THE WIRELESS ORCHESTRA.

CHARLES BURN.

THE WIRELESS ORCHESTRA.

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THE WIRELESS ORCHESTRA.

130. THE SAVOY HAVANA BAND.

THE SAVOY HAVANA BAND.

Relayed from the Savoy Hotel, London.

S.B. to all Stations.

12.0. Close down.

5IT 479 M.

3.4. The Havana Orchestra Direction, Shenkman and Quitt. Relayed from the Palais de Danse.

4.45. WOMEN'S CORNER: Dora G. Mercer.

Mother Nature—Moderate.

5.15.—CHILDREN'S CORNER: Auntie Phil and a Further Snooky Adventure.

6.0. Children's Letters.

6.0. WEATHER FORECAST and NEWS.

S.B. from London.

Mrs. CHARLOTTE MANSFIELD S.B. from London.

7.0. Music S.B. from London.

7.40.—Mr. GORDON FLETCHER "Remotes in the Mountains—(1) Penhore and the Brecon Country."

S.O.O.

THE STATION ORCHESTRA.

WILLIAM ANDERSON (Bass).

EDNA GODFREY TURNER (Playboy).

WILLIAM MACREADY (Playboy).

Mainly from Musical Comedies.

THE ORCHESTRA.

Selection, "Paul Jones" Planquette.

WILLIAM ANDERSON.

"The Yeoman's Wedding Song" Portman.

"Ho, Jolly Jenkins" Iverson.

"A Dream Song" Paley and G. G.

THE ORCHESTRA.

Value, "The Kiss Code" G. G.

WILLIAM ANDERSON.

"The Yeomen of England" Merrie.

"The Yeomen of England" Merrie.

"The Yeomen of England" Merrie.

"The Yeomen of England" Merrie.

THE ORCHESTRA.

Selection, "The Girl on the Floor" K. G.

9.0. Scenes from Great Comedies.

THE RIVALS.

(B. Sheridan.)

Mrs. Mansfield.

EDNA GODFREY TURNER.

Sir. T. G. WILLIAM MACREADY.

LONDON ASSURANCE.

Charles G. G. WILLIAM MACREADY.

G. G. EDNA GODFREY TURNER.

WILLIAM MACREADY.

Masks and Faces.

(Reids.)

Edna Godfrey Turner.

WILLIAM MACREADY.

10.0. WEATHER FORECAST and NEWS.

S.B. from London.

Sports Talk S.B. from London.

Local News.

10.30.—THE SAVOY BANDS. S.B. from London.

Local News.

2.0 Close down.

6BM BOURNEMOUTH. 386 M.

3.45. "Gathering" by George Dance, F. G. G.

Relayed from the Bournemouth Municipal Orchestra.

4.45.—CHILDREN'S CORNER Songs and Stories.

6.0. Children's Letters.

6.30. Music.

7.0. WEATHER FORECAST and NEWS.

S.B. from London.

Mrs. CHARLOTTE MANSFIELD S.B. from London.

7.25. Music S.B. from London.

7.40. Major J. T. GORMAN. S.B. from London.

Local News.

8.0. Close down.

8.0. Close down.

8.0. Close down.

S.O.O.

ELMYN LEE (Soprano).

HAROLD STROUD (Tenor).

WILLIAM PATRICK (Baritone).

F. M. COPPINDALE.

THE WIRELESS ORCHESTRA.

Capt. W. A. DEAN (Bass).

"Join in the Chorus."

THE WIRELESS ORCHESTRA.

Selection of W. H. Hudson's Ballads.

WILLIAM PATRICK.

My Old Ship.

ELMYN LEE.

Dear Love, My Love.

MOON, MY MOON.

HAROLD STROUD.

Kiss on Smiling.

WILLIAM PATRICK.

THE WIRELESS ORCHESTRA.

Selection of W. H. Hudson's Songs.

HAROLD STROUD.

Moonlight.

ELMYN LEE.

Some Day Waiting for Me.

WILLIAM PATRICK.

Love Bells.

WILLIAM PATRICK.

A West Country Courtship.

THE WIRELESS ORCHESTRA.

THE WIRELESS ORCHESTRA.

A Musical Switch.

THE WIRELESS ORCHESTRA.

"Humour in Music."

THE WIRELESS ORCHESTRA.

"Funeral March of a Marionette."

THE WIRELESS ORCHESTRA.

THE WIRELESS ORCHESTRA.

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THE WIRELESS ORCHESTRA.

PROGRAMMES FOR SATURDAY (July 25th.)

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

8.0. **THE ORCHESTRA**
Selection, "The Crown" ... Jones
8.15. **WILLIAM LEWIS**
"A Ring of Roses" ("The Dollar Princess")
Leo Fall
"That's the Sort of Man" ("The Street Singer") ... Joy St. Helier
"O Peaceful England" ("Merris England")

8.30. **S. E. N. A. L. BENNETT**
Original Songs at the Piano
"I Don't Wanna Go Back to Dixie."
"So Seems to Know"
"Like to Sing a My Bath."
"Let's Another Little Go 'em Food"
O.

8.45. **THE ORCHESTRA**
Selection, "Cleopatra" ... Strada
8.55. **G. H. Q. AT KWANG LOO**
By Her Herbert McChase
Local Music at DESMONTY
A. L. G. General TIM
Que. broadcast General PUBLIC
In Their Fourth Adventure

IVOR MADDOX
SONY
ON THE "SWA" RADIO PLAYERS.
In Their Original Parts.
Directed and Produced
by the Author
9.05. **SIDNEY EVANS**
My M. Her ("The Archduke") Monahan
Comes ("The Fun of the Fair")

9.30. **THE L. A. LEWIS**
SIDNEY EVANS
O. L. F. ("Our Mass
Duet")
"When You're in Love" ("The
Music of the Mountains") Tote

9.45. **THE ORCHESTRA**
Selection, "The Dollar Princess" ... Strada
10.0. **WEATHER FORECAST and NEWS**
S. B. from London.
Sports Talk. S. B. from London.
Local News.

10.30. **THE SAVOY BANDS. S. B. from London**
12.0. Close down.

22Y **MANCHESTER. 378 M.**
Selection, "The Dollar Princess" ... Strada
8.15-4.0. Conductor, Harry Barlow, relayed from the Municipal Gardens.
8.45-9.0. E. H. Heywood (Soprano)
9.0-9.15. Talk to Women.
9.15-9.30. Children's Letters.
9.30-9.45. **THE L. A. LEWIS**
SIDNEY EVANS
O. L. F. ("Our Mass
Duet")
"When You're in Love" ("The
Music of the Mountains") Tote

9.45. **THE ORCHESTRA**
Selection, "The Dollar Princess" ... Strada
10.0. **WEATHER FORECAST and NEWS**
S. B. from London.
Sports Talk. S. B. from London.
Local News.

10.30. **THE SAVOY BANDS. S. B. from London**
12.0. Close down.

55C **GLASGOW. 422 M.**
4.0. An Hour of Melody Orchestra, relayed from the Central Station Hotel.
5.0. **WOMEN'S HALF HOUR**
5.30. **CHILDREN'S CORNER**
6.0-6.5. Weather Forecast for Farmers.
7.0. **WEATHER FORECAST and NEWS**
S. B. from London.
Talk. S. B. from London.

7.25. Local News.
7.30. Programmes S. B. from London.
7.40. Musical Interlude
Round the Stations and Dances.
8.0-8.15. Programmes S. B. from Belfast.
8.15-8.30. Programmes S. B. from Manchester.
8.30-8.45. Programmes S. B. from Cardiff.
8.45-9.0. Programmes S. B. from Bournemouth.
9.0. **DANCE MUSIC**, relayed from Gloucester Hotel. S. B. to Aberdeen.
10.0. **WEATHER FORECAST and NEWS**
S. B. from London.
Mr. G. B. PRIMROSE "Sport of the Day".
10.30. **THE SAVOY BANDS. S. B. from London**
12.0. Close down.

10.30. **THE SAVOY BANDS. S. B. from London**
12.0. Close down.

10.30. **THE SAVOY BANDS. S. B. from London**
12.0. Close down.

10.30. **THE SAVOY BANDS. S. B. from London**
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12.0. Close down.

10.30. **THE SAVOY BANDS. S. B. from London**
12.0. Close down.

10.30. **THE SAVOY BANDS. S. B. from London**
12.0. Close down.

REGINALD WHITEHEAD
"The R. A. V. Band"
THE BAND
Selection, "The Dollar Princess" ... Strada
8.15-4.0. Conductor, Harry Barlow, relayed from the Municipal Gardens.
8.45-9.0. E. H. Heywood (Soprano)
9.0-9.15. Talk to Women.
9.15-9.30. Children's Letters.
9.30-9.45. **THE L. A. LEWIS**
SIDNEY EVANS
O. L. F. ("Our Mass
Duet")
"When You're in Love" ("The
Music of the Mountains") Tote

9.45. **THE ORCHESTRA**
Selection, "The Dollar Princess" ... Strada
10.0. **WEATHER FORECAST and NEWS**
S. B. from London.
Sports Talk. S. B. from London.
Local News.

10.30. **THE SAVOY BANDS. S. B. from London**
12.0. Close down.

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9.30-9.45. **THE L. A. LEWIS**
SIDNEY EVANS
O. L. F. ("Our Mass
Duet")
"When You're in Love" ("The
Music of the Mountains") Tote

9.45. **THE ORCHESTRA**
Selection, "The Dollar Princess" ... Strada
10.0. **WEATHER FORECAST and NEWS**
S. B. from London.
Sports Talk. S. B. from London.
Local News.

10.30. **THE SAVOY BANDS. S. B. from London**
12.0. Close down.

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12.0. Close down.

Talking Without a Voice.

Wonders of Artificial Speech. By Sir Richard Paget.*

MOST people have done a bit of talking in their time; but not many can remember how they learned to do it, or what kind of experiments they had to make before they hit on the way of producing the various sounds of English speech.

You all know, of course, more or less, what is happening when we talk. Our lungs are blowing air up the windpipe and between the two little lips formed at the top of the windpipe which are called the vocal cords, and which are enclosed within the little lump in our throats which is called "Adam's apple." If we keep these little lips separated, our mouths produce inarticulate or unvoiced sounds.

A Succession of Puffs.

If we keep the vocal cords pressed together the air makes them chat or, as it forces its way between them. In that case, the air enters our mouths, not as a continuous stream, but as a rapid succession of little puffs, and our ears then produce what are called voiced sounds.

We hear these puffs as a musical note, and we can vary the rate at which the puffs are produced—and, consequently, the pitch of the musical note which we hear—by stretching or shortening the lips of our vocal cords.

If we make our vocal cords long and loose we get a very low note; if we make them short and tight, we get a high note.

What our mouth and tongue and lips actually do is to vary the number and the sizes of the cavities which the air-stream or the air-puffs pass, they also vary the size of the opening from one cavity to the next cavity, or to the open air. In this way we can form the different cavities in our mouth so that they resonate (as it is called), to different notes.

Talking Organ Pipes.

This action can be imitated by models. For example, I have a set of small talking organ pipes. The vocal cords in this case consist of an ordinary organ reed, very much like the reed of a motor-horn or of a mouth-organ.

The artificial mouth consists simply of a short cardboard tube six or seven inches long and about two inches across. Inside this tube is the artificial tongue which consists of a stop—or partial obstruction of the tube—which thus divides the tube into two resonant cavities separated by a narrow waist. A vertical artificial tongue is set forward or backward in the tube, so as to give what we may call a high-waisted or a low-waisted shape to the air space inside the tube, we get different pairs of resonances set up, which our ears hear as different vowel sounds.

High Waist or Low Waist.

I have a model with the waist line high up—in what women would call Empire style. The short front cavity gives a high-pitched resonance—the long cavity behind the tongue gives a low note, and when I blow the pipe by means of a foot bellows, you hear the result as the vowel sound "i," as in "eat."

I am covering and uncovering the mouth of the pipe by hand, so as to give the vowel sound with a consonant; this makes it easier to hear.

Here is another pipe with the waist line a little lower but still not nearly as low as the present fashions. This gives the vowel sound "e," as in the word "men." "A" is a low-waisted sound—about in the present fashion. "o" is still lower—with the waist line somewhere round the knee.

In this way, we can reproduce all the various vowel sounds, for they are all due to shaping

* I. a Talk from London.

our mouths so as to produce a pair of cavities each giving a particular pair of resonances.

Here I have a similar tube, but the tongue, instead of being fixed, is fitted so as to slide easily inside the tube. The tongue has a wire handle which projects beyond the mouth of the tube, so that the tongue can be moved up and down at will.

If, while I blow, I move the tongue up and down, I move the position of the stop, and, consequently, we get the familiar call of a well-known domestic animal.

When we come to the consonants, matters are a little more complicated.

Here I have a talking pipe, just like the others, except that it has another shorter length of pipe of the same diameter fixed to it so as to branch off at right angles from the main pipe behind the artificial tongue. If I hold the main pipe horizontally with the branching pipe pointing downwards, the main pipe and its branch look like the capital letter "f."



Sir Richard Paget demonstrating the Cleirophone.

The branching pipe sets, you will understand, as a nasal cavity, and it has its outer end closed except for a small hole or nostril. The resonant pitch of this pipe is about the same as that which I had heard in my own nasal cavity.

Instead of using pipes for our resonators, we can use the human hands by themselves to form a variable resonator.

Here I have the little instrument which I call the Cleirophone. It is a small hollow handle, about the size of a small pear, with a short tube attached to its thin end. Inside there is an artificial vocal cord made of rubber, which vibrates when air is blown past it.

I now hold the handle between the thumb and first finger of my right hand, held palm down. I next close my right hand against my left hand held palm up so as to make the biggest cavity I can between the palms and fingers of my two hands. Then I draw back the three outer fingers of my right hand, so that they are within the cavity, and can act as a variable tongue.

Now I can talk with my hands alone, by simply blowing air through the pipes to the artificial vocal cord inside the Cleirophone and moving my fingers so as to give—as nearly as possible—the same resonances and changes of resonance inside my hands as I have heard inside my mouth.

"Radio Radiance."

Mr. Jack Hellier on Wireless Revues.

MRS. JACK HELLIER, as a comedian of long experience, writes all her own patter, and has written scores of sketches which have been produced on the stage; but he confessed in a conversation I had with him the other day that in the case of his revue, *Radio Radiance*, the third and fourth editions of which will be broadcast during the current week his task was different from any he has ever undertaken before.



In the first place," he said, "the technique is different. A broadcast revue must have continuity, the slightest break in the action is fatal. On the stage a comedian may entertain his audience for several minutes without speaking a word, and the producer also has the advantage of varying matters by spectacle."

The Chief Thing Needed.

There is no time for a comedian to pause, no one pauses and he tries his hand at maintaining the interest of a vast audience which can see nothing, and has an instant remedy at hand if it becomes bored.

The main essential is to write sketches which will set the imagination to work unconsciously, and to deal with incidents of everyday life that we are all familiar with, and are easy to visualize.

Another necessity is brevity. No sketch must take longer than three or five minutes to act, because the listener does not want to be bored with long winded orations and explanations. To work out a plot in that short time is a most difficult task.

Rightly Banned.

The slightest suggestion of vulgarity is barred, as, of course, is obscenity.

"Well, I hate vulgarity as much as anyone, and, though it requires skill, I have always found it possible to provide humor without giving offence."

Mr. Hellier explained that he finds most of his ideas in houses, trains, the street, or anywhere that is the haunt of human beings. "Wode I was out the other day," he said, "I saw a small boy with a crowd round him because he had got something in his eye. Someone took him to a chemist, who put him right, whereupon he managed to get a hair in his eye. The humorous possibilities of the situation struck me at once, and I shall probably exploit them in a future broadcasting sketch."

A Human Tragedy.

"I was once in a friend's house when someone broke an ornament. The woman of the house was overcome with emotion. 'That was the first bit of our little home,' she exclaimed, 'and now it is broken.' It was a human tragedy in its way. This incident happened twenty years ago, but I suddenly recalled it, and when I introduced it into a sketch, it was tremendously appreciated."

"I have done quite a lot of broadcasting myself. I had with me one day Miss Frolott, the well-known actress, and I suggested that if she remained in the studio and put headphones on, she would be able to hear me quite well. 'Oh, that won't do,' she said. 'I don't want to hear you; I want to see you.'"

"I laughed so much at the idea of seeing me without hearing that it was some moments before I dared to speak into the microphone."

REPRINTED BY PERMISSION

Memories of Master Musicians.

By Professor FRANCESCO BERGER, Hon. R.A.M.

Probably no living man has enjoyed the companionship of great instrumentalists, singers, and composers more than Professor Berger, who has just celebrated his ninety-second birthday. For nearly forty years he has been a well-known figure at the Guildhall School of Music, and in this article he gives readers a glimpse of some of his treasured memories.

TO sit still with eyes closed, and to listen to the greatest joys. It recalls friendships with the famous musical personalities. Before my eyes passes a magic panorama of figures, and I live over again the happy hours spent with them.

Frederick and Clara Schumann and Saint-Saëns, Muszkowski, Paderewski, Grieg—all these wonderful men of the past I knew and remember well.

An Eccentric Genius.

Some of my early training I received at Trieste, on the Adriatic, under Luigi Ricci. The floors of his rooms were covered with extracts from his own operas! Later on I worked in Leipzig for several years under Moschies and Hauptmann, both personal friends of Mendelssohn, and eventually I came home to London.

I have always lived in a world of music.

One of the most eccentric men I ever met was Hans von Bülow, a German with a most excitable temper. When I was the hon. secretary of the Royal Philharmonic Society, I once invited von Bülow to dine with the directors. He replied: "What have I done that, besides playing at your concert, I should be expected to dine with your directors?"

His opinion of the works of his great countryman, Wagner, was eccentric also, for I remember on one occasion when the latter's name was under discussion, the remark was made: "Well, Herr Bülow, you must admit that Wagner had some heavenly moments."

I don't dispute the heavenly moments," he answered, "but he had some devilish bad moments."

Introduced at the Zoo.

A very old friend was the great virtuoso, Sarasate. He and Otto Goldschmidt, his pianist, were once visitors with me at the London Zoological Gardens. In fact, it was whilst strolling through the "Zoo" one day that I was able to introduce to Sarasate one of my pupils, who became famous in another branch of the arts—the late Miss Marie Corelli.

Miss Sybil Thorndike was also a pupil of mine at the Guildhall School, and I was much impressed by the beauty of her playing on the pianoforte. Had she continued studying, I am confident that this gifted actress would have achieved equal success as a pianist.

Herbert Reeves was another of the Victorian "stars" whom I was proud to count as a

friend. His person only was charming, and his rendering of Ruffe's lovely "Come Into the Garden, Maud," in which I often accompanied him, was a sheer delight. He and some pronounced mannerisms of his own when on the concert platform, and these, strangely enough, were inherited by his son, Herbert Reeves.

I can recall a concert in the Dome at Brighton, when Herbert had to deputise for his father, and some wit wrote this poem to fit the occasion:

The minstrel's boy to the Dorcas has gone.

On the platform there you'll find him.

His father's tracks he has put on,

But his voice he's left behind him!

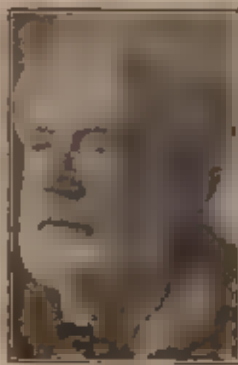
Unequalled for personal charm, Arthur Sullivan stands out in my memory as one of the most captivating personalities I ever knew. He was talented, and yet so modest and so unassuming that it was only when he was upon him, I found his staff preparing to receive the Princess of Wales, now Queen Alexandra, at dinner, which was an honour conferred on no other composer.

When Ysaie's Hair Caught Fire.

His collaboration with W. S. Gilbert was curious, for the two men were so utterly different in character. Gilbert was, of course, a very brilliant man and a born humorist, but he was highly temperamental, and always inclined to be what the French term *difficile*.

It was at one of my parties that Sir Joseph Barby wrote down the melody of the over-popular song, "Sweet and Low."

At my happy home, too, Ysaie nearly lost his



shiny head of jet black hair, of which he was very proud.

One day, against the mantelpiece, he was smoking his after-dinner cigar when his hair caught fire in a lighted candle. Fortunately, another of my guests rescued him in time, at the famous Ysaie might have been burned to death. As it happened, he was able to fulfil a professional appointment later in the evening.

These supreme performers on the piano and violin, Paderewski and Kibel'k, I have also known intimately, indeed, in his letters to me, the great pianist does me the honour of calling me "My dear colleague." Needless to say, I am extremely proud of the friendship of such great artists.

A Violinist on Skates.

Then there is Ra-Imanoff, who dined at my house when he first visited London. I found him a delightful companion, and look upon him as one of the greatest of living composers. Unfortunately, he always says he is never allowed to forget that "youthful indiscretion," as he himself terms it—his famous "Prelude in C Sharp Minor."

Another friend of mine was the world-famous violinist, Joachim. He was fond of telling the story again and again of how he learned the gentle art of skating. Having practised with an instructor, he tried what he could do without any assistance. When he let go of the man's arm, he fell flat on the ice. "You see," said the instructor, "it isn't quite so easy to skate as to play the fiddle!"

Besides these master musicians it has been my happy privilege to number among my friends such distinguished artists as Dvorak, Godowsky, Josef Hofmann, Patti, Bortolami, Regondi, Arlt, and many others.

The spirit of their work will live for ever in the ether. And radio provides the means for everyone to catch this immortal spirit and make it his own.

RADIO ON LIFEBOATS.

UNDER the Life Saving Appliances Rules of 1924 new Board of Trade Regulations dealing with the equipment of ships' lifeboats have come into force. They contain important rules which make it obligatory upon certain classes of foreign-going ships to carry certain installations, and lay down certain standards to which the apparatus must conform.

The regulations require that a foreign-going ship carrying more than ten lifeboats shall have one equipped for wireless telegraphy. Where there are more than fifteen boats, one of them shall be a motor-boat with a wireless installation, and two such motor-boats, similarly equipped, shall be carried when the number of lifeboats exceeds twenty. These new rules will, no doubt, be the means of saving many valuable lives.



"Stop looking with that wireless, Henry! This is the fourth time I've had to get up for the National Anthem."

PROGRAMMES FOR BELFAST (July 19th to July 25th.)

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

2BE 439 M. SUNDAY.

3.30-5.30.—Programme S.B. from London.

5.30-9.0.—Religious Service, S.B. from Edinburgh.

9.0-10.0.—Weather Forecast and News S.B. from London.

10.15.—Programme S.B. from London.

11.30.—Close down.

MONDAY.

5.0.—The "2BE" Quartet
5.30.—CHILDREN'S CORNER

6.55-8.0.—Weather Forecast and News S.B. from London.

7.0.—WEATHER FORECAST and NEWS S.B. from Cardiff

7.10.—Local News.

Vocal and Instrumental Music.

7.10.—STATION ORCHESTRA

WILLIAM ANDERSON (Bass)

CONSTANCE IZARD (Violin)

PAULINE BARKER (Harp)

7.30.—THE ORCHESTRA.
Waltz, "The British Colours".....Hill

7.40.—WILLIAM ANDERSON
Songs with Orchestra
"The Song of the Lark".....Hill

7.50.—"Serenade" (Hill).....Hill

8.0.—THE ORCHESTRA.
"Andante and Rondo" from Symphonies

8.10.—Solo Violin, CONSTANCE IZARD

8.20.—Solo, "A Day in Naples".....Byng

8.30.—WILLIAM ANDERSON
Songs with Orchestra

8.40.—Straight Opening "Now Heaven in Full Glory".....Haydn

8.50.—CONSTANCE IZARD.
"Nero Spiritual".....Hill

9.0.—"The Song of the Lark".....Hill

9.10.—"The Song of the Lark".....Hill

9.20.—THE ORCHESTRA.
Entr'acte "In a Fairy Boat".....Hill

9.30.—PAULINE BARKER
"Fugue" (Spring Song).....Hill

9.40.—PHYLLIS HARDING on "Finland."

9.50.—Medleys.
THE ORCHESTRA.

10.0.—Valer Pot-pourri (100 years in 15 minutes)

10.10.—Weather Forecast and News S.B. from London.

10.20.—Dance BENNETTA BARNETT. S.B. from London.

10.30.—Programme S.B. from Birmingham

11.0.—Close down.

TUESDAY.

11.30-12.15.—Gramophone Records.
THE STATION ORCHESTRA

EVA SPARKES (Contralto)

4.0.—THE ORCHESTRA.
March, "Pomp and Circumstances" No. 2

4.10.—Solo, "Othello".....Hill

4.20.—EVA SPARKES
"Silver Ring".....Hill

4.30.—"A Brown Bird Singing".....Hill

4.40.—"I Love Thee".....Hill

4.50.—"The Birth of Men".....Hill

5.0.—THE ORCHESTRA.
Solo, "Green Lanes of England".....Hill

5.10.—"The Banks of Green Willow".....Hill

5.0.—EVA SPARKES.
Solo, "O Ship of My Delight".....Hill

5.10.—"They Say".....Hill

5.20.—THE ORCHESTRA.
Solo, "The Love Dream in Your Eyes".....Hill

5.30.—Solo, "The Love Dream in Your Eyes".....Hill

5.40.—Solo, "The Love Dream in Your Eyes".....Hill

5.50.—Solo, "The Love Dream in Your Eyes".....Hill

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12.20.—Solo, "The Love Dream in Your Eyes".....Hill

12.30.—Solo, "The Love Dream in Your Eyes".....Hill

7.30.—The Orchestra
Solo, "The Love Dream in Your Eyes".....Hill

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14.40.—Solo, "The Love Dream in Your Eyes".....Hill

14.50.—Solo, "The Love Dream in Your Eyes".....Hill

15.0.—Solo, "The Love Dream in Your Eyes".....Hill

FRIDAY.

THE STATION ORCHESTRA
JOHN VINE (Tenor)

FRANK A. STONELEY (Violin)

ROBERT STONELEY (Cello)

PAULINE BARKER (Harp)

THE ORCHESTRA.

"Zion" Fantasy on Hebrew Melodies

4.12.—Andrew Moody, "Humilis" for Violin and Harp.....Hill

4.22.—Soloists, REGINALD JOHNSON and PAULINE BARKER

4.32.—FRANK A. STONELEY
"Hebrew Melody".....Hill

4.42.—Song Recital.
JOHN VINE

4.52.—"Adelaide".....Hill

5.02.—"The Flower of Fines".....Hill

5.12.—"Fingering".....Hill

5.22.—"Love's Message".....Hill

5.32.—Light Music.
T. O. CORRIE

5.42.—Novelty Piano Solo, "Dustin the Koen".....Hill

5.52.—THE ORCHESTRA
Children's Suite, "Cap and Bells".....Hill

(Old Tales Humorously Retold.)

(Continued on the facing page.)

Belfast Programme.

(Continued from the facing page.)

- Fox trot, "Tea For Two" ... Ya ...
 Valse, "Poem" ... Ya ...
 One-step, "Beautiful Day" ... Patten
6.30 CHILDREN'S CORNER
 5.55-6.30 ...
7.0. WEATHER FORECAST and NEWS
 S.B. from London
7.15. PERRY SCHUBERTS S.B. from London
7.2. Local News
7.30. Music. S.B. from London
7.40. Miss KENNETH BAKE. S.B. from London
8.0.9.0.
"Round the Stations."
9.0-10.0.
A Varied Hour.
THE STATION ORCHESTRA
JEANNIE ERSKINE and
ANNA WARNOCK
9.0. THE ORCHESTRA.
 From Chuck (1714) to Wagner (1813)
 (Chronological Pot Pourri)
9.12. JEANNIE ERSKINE and
ANNA WARNOCK
"Waiting For the Mail Car"
 (Anna Warnock).
9.22. THE ORCHESTRA.
 From "The Glow Worm's Wedding"
 (With Glockenspiel Solo.)
 "A Celtic Lament" from "Celtic Suite"
9.40. JEANNIE ERSKINE and
ANNA WARNOCK
 Choosing a Minister for 2nd Drums
 honey" ... Anna Warnock
9.50. THE ORCHESTRA.
 Selection, "Merry England" ... German
10.0. WEATHER FORECAST and NEWS
 S.B. from London
 (Signal the MASTER OF SEMILL)
 S.B. from London
10.30. Programme S.B. from London.
11.0. Close down

SATURDAY.

- 4.0-5.0. The Elphick** J. HARRIS
 (Solo Clarinet)
5.30 CHILDREN'S CORNER
 5.55-6.0. Children's Letters
7.0. WEATHER FORECAST and NEWS
 S.B. from London
Mrs. CHARLOTTE MANSFIELD. S.B.
 from London
7.25. Local News.
THE STATION ORCHESTRA
MINA HARPER (Violin)
PAULINE BAKER (Harp)
CHARLES WELFORD (Entertainer).
7.30. THE ORCHESTRA.
 Organ: Labours
 Symphonic Poem, "De Mol" ...
7.50. CHARLES WELFORD.
 Entertaining
8.0. PAULINE BAKER.
 Fantasy on Irish Melodies
 arr. Gerhard Taylor
8.10. THE ORCHESTRA.
 Overture, "Shamus O'Brien" ...
8.30. MINA HARPER.
 Adagio—Moto Perpetuo ...
8.32. CHARLES WELFORD
 Agitated ...
8.47. THE ORCHESTRA
 "Patriotic Memories" ... Ed. St. Quentin
 (Melody of Favourite Marches.)
9.0-10.0. Programme S.B. from London
10.0. WEATHER FORECAST and NEWS
 S.B. from London
 Sports Talk. S.B. from London
10.30. THE SAVOY BANDS. S.B. from
 London

PROGRAMMES FOR MONDAY (July 20th.)

(Continued from page 155)

- You will hear buying and selling in a
 Native Bazaar, Native Songs, Dendangera,
 A Voice from the Minaret" calling the
 ...
 (Nigerian Bag-Pipe) a Malayan Orches-
 tra, etc., relayed from the Pavilions at
 the British Empire Exhibition
 A Word-Picture of the undernoted posses-
 sions will be given with details as to
 1. Disposition. 2. History. 3. Climate
 4. British Population. 5. Products.
 The foreword in each case will be given by
 the Commissioners of the various Ex-
 hibitions at Wembley
JOHN COLLINSON (Tenor)
DUNCAN CLARK (Elocutionist)
PERSONAL.
8.0. THE ORCHESTRA.
 S.B. from Aberdeen.
 "Empire March" ("1924") Elgar
8.35. Foreword by Major R. T. LITTLE,
 Exhibition Commissioner for Palestine,
8.15. Buying and Selling in a Native Food and
 Fruit Bazaar.
8.18. THE YEMENITE—SHALOM HAIM
NADDAR.
 Songs ("Hulday Song,"
 "Marriage Song,"
8.24. Mr. AMMED MUSSA.
 Songs ("El Aoulah,"
 "El Karam,"
8.30. HAMED ABDEL LAH.
 "The Call From the Minaret."
Sierra Leone.
8.35. Foreword by Mr. K. G. BRIDGE,
 Exhibition Commissioner for Sierra Leone.
8.40. The well-known "Balang" Player of
 Sierra Leone.
Gold Coast.
8.45. THE ASHLANTI DRUMMER
 ...
 formed for H.R.H. the Prince of Wales.)
Nigeria.
8.52. The famous Bogouri of Sokoto and the
 Magara of Sokoto. Magara (Pipe) and
 Drum Call.
Malaya.
9.2. Foreword.
9.7. Lagu Jambai Merah ("The Song of the
 Rose Apple"), Song by Inchi Itam, Inchi
 Dahim and Chorus
 Orchestral Music, "Malay Opera Overture."
 Instruments used are the Gamsu, the
 Violin and Gong.
 Lagu Dua Singapura ("Two Singapore
 Songs"), Song by Inchi Mahmud, Inchi
 Mat Sum and Chorus.
 Lagu Bungar Rampai ("Pot Pourri"),
 Song by Inchi Hamzah, Inchi Udin,
 Inchi Mahmud and Inchi Dahim.
Sierra.
9.20. Foreword
9.25. JOHN COLLINSON.
 Songs of Burma.
9.35. DUNCAN CLARK.
 Poem "Yale" from "Ballads of Burma"
 by Mr. M. C. ...
9.45. THE CHOIR AND ORCHESTRA.
 S.B. from Aberdeen
 "Land of Hope and Glory"
10.0-10.30. Programme S.B. from London.
10.30-11.0. Programme S.B. from Birmingham
11.0-11.30. EXPERIMENTAL TRANSMIS-
SION
 "5BC'S" Potted Programme.



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THE ONLY REAL AND ABSOLUTE PROTECTION AGAINST LIGHTNING

LIGHTNING is a terrible and sudden force. You cannot "arrest" it. You cannot tame lightning and make it do "safe" things. You cannot make lightning follow a complicated device for arresting it or breaking it up. You must give it the straight path to earth. Any scientist will tell you the same.

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Week Beginning Sunday, July 19th.

SUNDAY, July 19th.

3.30-4.30. Programme S.B. from London.
8.15-9.0. Service relayed from Horton Lane
Congregational Church, Bradford. Ad-
dress by the Rev. SAM ROWLEY.
9.0-10.30.—Programme S.B. from London.

MONDAY, July 20th.

2.45-3.45 The Station Trio.
5.45—CHILDREN'S CORNER.
6.20 Children's Letters.
6.50 Teens' Corner.
6.45-7.40.—Programme S.B. from London.
7.40-8.15 Mr. J. FIELDING: "Hints to
Amateur Photographers."
8.0-11.0.—Programme S.B. from London.

TUESDAY, July 21st.

11.30-12.30—Music.
4.15 The 100 Orchestra, relayed from the
Municipal Hall, Leeds.
5.45—WOMEN'S FAIR CORNER.
6.45 CHILDREN'S CORNER.
6.50 Children's Letters.
6.55 Teens' Corner.
6.45-7.40.—Programme S.B. from London.
7.40-8.15 Mr. C. W. HANNS. Tenor.
8.0-11.30.—Programme S.B. from London.

WEDNESDAY, July 22nd.

11.30-12.30—Music.
4.15-5.15—8.15—The Calumet and his Orchestra,
relayed from the Scala Theatre, Leeds.
5.45—WOMEN'S FAIR CORNER.
6.20 Children's Letters.
6.50 Teens' Corner.
6.45-7.40.—Programme S.B. from London.
7.40.—Horticultural Talk.
7.45-8.15.—"On My Anvil," by the Scotsman.
8.0-11.0.—Programme S.B. from London.

THURSDAY, July 23rd.

11.30-12.30—Music.
4.15—The 100 Orchestra.
5.45—WOMEN'S FAIR CORNER.
6.20 Children's Letters.
6.50 Teens' Corner.
6.45-7.40.—Programme S.B. from London.
7.40-8.15.—Scots' Corner: "The Case of Camp
Geek," by Mr. D. R. JOHNSON.
8.0-11.0.—Programme S.B. from London.

FRIDAY, July 24th.

11.30-12.30—Music.
4.15 The Clifford Essex Band, relayed
from the Grand Hotel, Scarborough.
5.45—WOMEN'S FAIR CORNER.
6.20 Children's Letters.
6.50 Teens' Corner.
6.45-7.40.—Programme S.B. from London.

A Grand Concert

The Leeds Poor Children's Holiday Camp
Benefit Concert.

8.0-11.0. The Station Trio.
8.15-9.0. The Station Trio.
9.0-10.0. The Station Trio.
10.0-11.0. The Station Trio.
11.0-12.0. The Station Trio.
12.0-1.0. The Station Trio.
1.0-2.0. The Station Trio.
2.0-3.0. The Station Trio.
3.0-4.0. The Station Trio.
4.0-5.0. The Station Trio.
5.0-6.0. The Station Trio.
6.0-7.0. The Station Trio.
7.0-8.0. The Station Trio.
8.0-9.0. The Station Trio.
9.0-10.0. The Station Trio.
10.0-11.0. The Station Trio.
11.0-12.0. The Station Trio.

SATURDAY, July 25th.

11.30-12.30—Music.
4.15 The Station Trio.
5.45—CHILDREN'S CORNER.
6.20 Children's Letters.
6.50 Teens' Corner.
6.45-7.40.—Programme S.B. from London.
7.40-8.15.—"The Case of
L. W. JONES' ALBIE,"
treated in Farce, Leeds.

Progress

A FEW months ago the House of Graham announced that there would be NO REDUCTION IN THE PRICES OF CURRENT AMPLION MODELS DURING 1925.

This intimation was not restrictive as regards improvements or the introduction of new models, and three modified mid-summer types are now being placed upon the market at the same prices.

They are the New Junior-de-Luxe A.R.114, Standard Dragon A.R.19 and Concert Model A.R.23.

A brief survey of the novel and exclusive details of construction will show the following points:

- Larger capacity of sound conduit in the two latter types.
- Increased substance of insulating bushes between ducts and trumpets, improving the non-resonating qualities.
- Greater convenience and stronger assembly by the provision of a threaded metal termination to the Horn, which now screws directly into the rubber bush without other attachments. The Horn itself follows the popular AMPLION design, but the leaves are united by metal ribs of crystalline finish, thereby affording exceptional rigidity and mechanical strength with an enhanced appearance.

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Standard

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GET YOUR SET NOW!!!

Don't wait for the Winter but save money by getting your new set or new Loud Speaker now on seven days' approval at specially reduced prices. Save 10/6 on the Loud Speaker, and from £2 to £3 7s. 0d. on the Set, by buying early before the winter season begins.

THE LITTLE GIANT ALL-STATION TWO-VALVE SET

Normally costing £5.15:0. Now

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lasts only 14
days.

£3:15:0

On this set the
Marconi Tax
has already
been paid by us.

Headphone range unlimited. **LOUD SPEAKER RANGE**
20-30 MILES. Easy to tune. Simple to operate. Economical
to run. Distortionless reception. Mounted in well-finished
leatherette case. The cheapest and most efficient set of a kind
in the world. The set can be supplied by itself, or with any, or
all the accessories detailed below.

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Fill in the coupon below in block letters and forward it to us with
your remittance. We will then send you the set on seven days'
approval, packing free, carriage forward. If at the end of the
seven days, for any reason at all, you do not find the set suitable,
return it to us carriage paid and we will refund you all your money.
This offer lasts only 14 days.

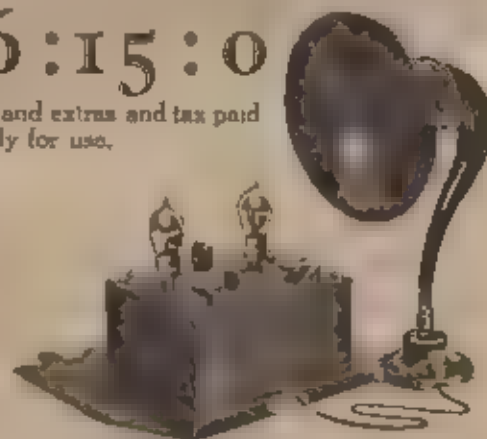
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Over 18" high. Handsome Appearance. Perfect Tone.
Adjustable diaphragm. As illustrated. Normally costing 30/-.

**SET
COMPLETE £6:15:0**

Inclusive with all accessories and extras and tax paid
absolutely ready for use.

Suggested Prices	
Set	50/-
Marconi Tax	25/-
6 v. 20 a.h. Accumu- lator	20/-
H.T. Battery	9/-
Two Loudspeaker Valves	9/-
(B. Phil. P. m. o. v. s.)	
Aerial and Insulator	3/6
Fellows Junior Loud Speaker	19/6



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This
Care-
fully.**

This offer holds only for 14 days from the date of issue of this paper. Fill
in the coupon below in block letters your name and address and what goods
you require whether it is the set alone that you need, Loud Speaker alone,
or both together or the whole outfit complete. Any of the items listed
may be bought separately at the prices given. If Loudspeaker Valves alone are
required, 5d. postage on each valve requested should be included with
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Name

Address

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current electricity supply.

ULINKIN. Charges your accumulators
without you have lights, etc. no higher
cost of electricity than in any other part
of your house, without consuming any
extra current.

It is simple to fit and we have pro-
vided complete instructions for all
electricity supply and insurance com-
panies. It does not interfere in any
way with your lighting circuit, and most
important of all it does not necessitate
alterations to your wiring.

ULINKIN JUNIOR For
charging up to 50 ampere hours of
any type of accumulator, with
complete instructions and cable
for connection.

12/6

ULINKIN STANDARD
MODEL For charging up to 100
ampere hours of any type of
accumulator, with complete
instructions and cable for connection.
Price up to 100 ampere hours, D.C.
supply from 50/- and 100/-.

42/-

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charging up to 200 ampere hours
of any type of accumulator, with
complete instructions and cable for
connection. Price up to 200 ampere
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free of charge.



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SIMPLE TO FIT AND USE.
Saves its cost within a few
weeks, yet lasts a lifetime.

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GRAN-GOLDMAN SERVICE CO.
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are adhesive. Like all Pomeroy prepara-
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POMEROY DAY CREAM

2/6 a Vase

AT ALL CHEMISTS AND STORES

Mrs. POMEROY, Ltd. (Dept. 6),
29 Old Bond Street
London, W. 1

Liverpool Programme.

6LY 315 M.

Week Beginning Sunday, July 19th.

SUNDAY, July 19th.

2.30-5.30.—Programme S.B. from London
8.45—Service from the Guild
of St. Mary of the Angels, Fox Street, Liverpool
9.45—Church of Our Lady of Lourdes at 1 St
Bernard's Quay, Liverpool

9.45-10.30.—Programme S.B. from London.

MONDAY, July 20th.

11.45—Midday Concert
3.10-4.15—Orchestra relayed from the Trocadero

6.45—**CHILDREN'S CORNER**
8.45—Teens' Corner

9.45-11.0.—Programme S.B. from London

TUESDAY, July 21st

3.45—Midnight Tunes
4.45—Patrizio and his Orchestra, relayed from the Trocadero
6.45—Children's Letters
7.45—**CHILDREN'S CORNER**
8.45—Teens' Corner
9.45—Patrizio and his Orchestra, relayed from the Trocadero

9.45-11.30.—Programme S.B. from London

WEDNESDAY, July 22nd.

11.0-12.15—Midday Concert
3.45-4.30.—Patrizio and his Orchestra, relayed from the Trocadero
6.45—Children's Letters
7.45—**CHILDREN'S CORNER**
8.45—Teens' Corner
9.45—Programme S.B. from London
10.45—Bulletin and Station

8.45-11.30.—Programme S.B. from London

THURSDAY, July 23rd.

3.45-4.30.—Midday Concert
6.45—**CHILDREN'S CORNER**
8.45—Teens' Corner
9.45—Programme S.B. from London
10.45—Bulletin and Station
8.45-11.30.—Programme S.B. from London

FRIDAY, July 24th

4.45-5.30.—Teens' Corner
6.45—Children's Letters
7.45—**CHILDREN'S CORNER**
8.45—Teens' Corner
9.45—Patrizio and his Orchestra
10.45—Programme S.B. from London
11.45—"A Night With the Little Folk."
DORIS GAMBELL (Soprano).
WILLIAM HESELTINE (Tenor).
STEPHEN WEARING (Solo Pianoforte).
THE AUGMENTED STATION
ORCHESTRA
Conducted by Gordon F. Sutcliffe
6.0—March of the London Soldiers
8.0—Overture, Handel and Goretel "Humperdinck"
8.30—The Fairy's Lullaby
8.45—The Elfman
9.0—Fairy Flowers
9.15—THE ORCHESTRA
9.30—Songs
9.45—STEPHEN WEARING
10.0—WILLIAM HESELTINE
10.15—Land
10.30—"The Holy Child"
10.45—The Immortal, Ruthland
11.0—Hour
11.15—Miss GALLIARD
11.30—Songs
11.45—"Where the Rainbow"
12.0—The Watcher's Dance
12.15—DORIS GAMBELL
12.30—Songs
12.45—"The Daisy Chain"
1.0—Songs
1.15—Songs
1.30—Songs
1.45—Songs
2.0—Songs

(Cont. nued on col. 2, page 185)

Startling wireless success!



PROFIT BY THE EXPERIENCE OF THOSE WHO KNOW

Read what Mr. Simmonds, who accomplished the feat, says:—

"... The whole of these communications were carried out by the use of "Marconi-Osram" Valves, both for transmission and reception, these being the same as those employed for the daylight working with Australia ..."

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 1 heater 0.1 amp. 4.5 v. a.c.
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Type B 5 16 5 each
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 1 heater 0.1 amp. 4.5 v. a.c.
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 Type A 4 2 5 each
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Type A 6 22 6 each
 Filament voltage 2.5 v. a.c.
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 Filament voltage 2.5 v. a.c.
 Filament current 0.25 amp.
 Max. plate voltage 250 volts

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GET "EXPERT" RESULTS

From all Electricians and Radio Dealers

**B.T.H.
RADIO VALVES**

Made in Rugby, England.

Advertisement of The British Thomson-Houston Co., Ltd.

Send for it NOW!

AT the present time you are, perhaps, contemplating the purchase of a good wireless installation that will give loud speaker reception of broadcast programmes. If you do not want a multi-valve set, and also if you want to be free from wireless technicalities, the Burndept Two-Valve Loud Speaker Installation is bound to suit your requirements.

The complete outfit includes the low-priced Ethophone-Duplex, a two-valve receiver capable of loud speaker reception within 20 to 25 miles of a normal power broadcast station and within 100 miles of the high-power station; the Burndept Junior Loud Speaker, a 6-volt accumulator, high-tension battery, valves, coils, complete aural equipment and Marconi Licence. The total cost is only £13 4s. 6d. This guaranteed outfit is undoubtedly one of the finest "value for money" offers yet brought to the public notice. Write for the Burndept £13 4s. 6d. leaflet without delay—it will interest you!

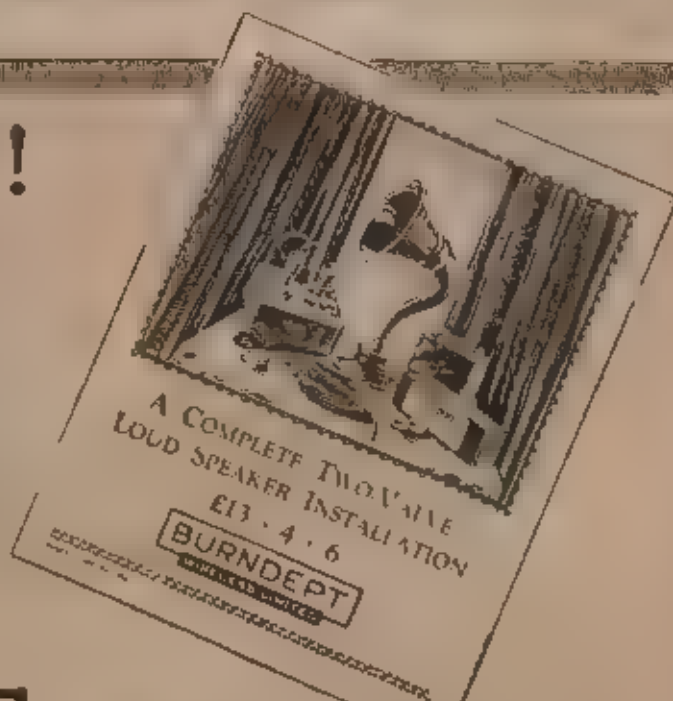
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Please send me the leaflet describing your Complete
Two-Valve Loud Speaker Installation.

ADDRESS

DATE

Radio Times 177

Plymouth Programme.

5PY 338 M.

Week Beginning Sunday, July 19th.

SUNDAY, July 19th.

5.30-6.00. *Programme S.B. from London*
6.00-6.30. *Programme S.B. from London*

MONDAY, July 20th, and WEDNESDAY, July 22nd

11.30-12.30. *Gramophone Records*
1.30-4.30. *Programme S.B. from London*

5.0. WOMEN'S TOPICS

6.0-6.10. *Children's Letters*

6.10-6.30. *CHILDREN'S CORNER*

6.30-11.0. *Programme S.B. from London*

TUESDAY, July 21st.

3.30-4.30. *Ernest Manning and His Orchestra*

5.0. WOMEN'S TOPICS

6.0-6.10. *Children's Letters*

6.10-6.30. *CHILDREN'S CORNER*

6.30-6.40. *Boy Scouts' Bulletin*

6.40-7.40. *Programme S.B. from London*

7.40. *"The Message of Morley" by "CAS"*

SILK

8.0-11.30. *Programme S.B. from London*

THURSDAY, July 23rd, and SATURDAY, July 25th

4.0. *Albert Fiddler and his Trio, relayed from the Royal Hotel*

5.0. WOMEN'S TOPICS

6.0-6.10. *Children's Letters*

6.10-6.30. *CHILDREN'S CORNER*

6.30-7.40. *Programme S.B. from London*

FRIDAY, July 24th

1.30. *Talks to Schools. Col. W. P. Drury, The*

Message of Morley

2.0. *Interlude. Mr. Walter P. Weekes.*

Musical Appreciation. Mrs. A. A. A.

4.0. *Albert Fiddler and his Trio.*

5.0. WOMEN'S TOPICS

6.0-6.10. *Children's Letters*

6.10-6.30. *CHILDREN'S CORNER*

6.30-7.40. *Programme S.B. from London*

7.40. *M. A. C. H. HATCHER and*

EDNA GODFREY TURNER and

WILLIAM MACREADY

THE ROYAL TRIO

MUSIC AND DRAMA.

8.0. *THE TRIO*

Selections from the Best Music from

William Tell

EDNA GODFREY TURNER and

WILLIAM MACREADY

A DAUGHTER'S CHOICE.

A Drama in One Act

by Donald Edwards.

8.45. *JAMES VOSPER*

The Yeomen of England

EDNA GODFREY TURNER and

WILLIAM MACREADY

THE ROYAL TRIO

Two Short Plays

9.0. *EDNA GODFREY TURNER and*

WILLIAM MACREADY

NUMBER 13

A Farce in One Act,

by William Macready

9.30. *THE TRIO*

"Melodie"

EDNA GODFREY TURNER and

WILLIAM MACREADY

"LOVE IN AN OFFICE"

A Comedy in One Act,

by Edna Godfrey Turner

10.0-10.30. *Programme S.B. from London*

Rolling Song and

10.30. *JAMES VOSPER*

A Jolly Old Cavalier

Standsacker to an

Up from Somerset

Jogging Along the Highway

10.45. *THE TRIO*

Five Spanish Dances

11.0. *Close down*

Illustration shows Lucas RM9 Radio Battery



Their Finish resembles Polished Ebony—

and the consequent handsome appearance of LUCAS RADIO BATTERIES makes them an acquisition to any room where a wireless cabinet is installed.

Lucas Radio Batteries are moulded in one piece, from "MILAM," our new Moulding Material, and each has a deep, well-fitting lid of pleasing design. "Milam" is entirely acid-proof, gives great mechanical strength to the battery, and eliminates the necessity for a separate outside case.

Another special feature is the strong Leather Carrier which facilitates handling—a boon when the battery needs re-charging. Each model has connections for 2, 4, or 6 volts, and prices include Lid and Leather Carrier

TYPE	VOLTS	RADIO RATING	DIMENSIONS	PRICE
RM9	6	104 AMP HOURS CAPACITY	12 x 5 1/2 x 10 1/2 in.	£4-1-6
RM5	6	52 AMP HOURS CAPACITY	10 1/2 x 5 1/2 x 10 1/2 in.	£2-18-6
RH5	6	20 AMP HOURS CAPACITY	5 1/2 x 5 1/2 x 5 1/2 in.	£1-9-6
RO5	6	15 AMP HOURS CAPACITY	6 1/2 x 3 x 7 1/2 in.	£1-7-6

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If loud speakers in the past have disappointed you, just listen to an Ericsson Super Tone hooked up to a good receiver. Not a suspicion of distortion or "tin," a total absence of overtone or blasting . . . just pure crystal-clear melody. Agents everywhere. 75/-.

Write to-day for sample of an Ericsson gramophone, or for a list of agents, or for a list of agents, or for a list of agents.

The British L.M. Ericsson Mfg. Co., Ltd.,
67/73, KINGSWAY, LONDON, W.C.2.

Ericsson
SUPER TONE
LOUD SPEAKER

Home Pleasures

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Every month's issue contains several articles describing in detail how to build the latest types of wireless receivers. For example take the splendid August number which is **NOW ON SALE**. No less than four wireless sets are described therein, each of which fulfils a definite requirement. The construction of each of them is so clearly explained, that the building of a set will be such that it will give the constructor as much pleasure to make it as it will certainly give the family, when it is completed and working successfully.

WE GIVE BELOW THE CONTENTS OF THE SPLENDID AUGUST NUMBER

For variety and general interest, it is beyond comparison.

A Two-Valve Double Reaction Receiver
by Stanley G. Rattze, M.I.R.E.

A Single Valve Set with Built-in Wave Trap
by A. S. Clark

A Novel Crystal Valve Receiver
by John W. Barber

A Simple Crystal Set
Faults in L.F. Transformers
by G. P. Kendall, B.Sc.

The Editor's Experiences in America
Eliminating Hand Capacity Effects in Tuning
Losses in Wireless Circuits
How Energy is Wasted
How to Improve Selectivity
by A. Johnson-Randall

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6^{D.}
MONTHLY

Agents: Radio Press Ltd., Bush House, Strand, W.C.2

Stoke-on-Trent Programme.

6ST 306 M.

Week Beginning Sunday, July 19th.

SUNDAY, July 19th.

3.30-5.30.—Programme S.B. from London.

6.5-9.0.—Simple Evening Service relayed from
Stoke Parish Church. Address by the
Right Rev P. C. T. CRICK D.D., Lord
Bishop of Rockhampton, Queensland.

9.0-10.30.—Programme S.B. from London.

MONDAY, July 20th, and WEDNESDAY,
July 22nd.

3.30-4.30.—The Majestic Cinema Orchestra
Musical Director, Thomas Beckett.

5.0.—Children's Letters.

5.5-6.0.—CHILDREN'S CORNER Songs and
Stories.

6.40-11.0.—Programme S.B. from London.

7.40.—W. F. L. P. S. (1st & 2nd)
(Transmitted on Wednesdays)

TUESDAY, July 21st, and SATURDAY,
July 25th

12.30-1.30.—Midday Concert Tuesday,
Wednesday, & Saturday.

3.30-4.30.—The Majestic Cinema Orchestra.

5.0.—Children's Letters.

5.5-6.0.—CHILDREN'S CORNER.

6.40 onwards.—Programme S.B. from London.

THURSDAY, July 23rd.

10.—WOMEN'S CORNER.

3.30-4.30.—Gramophone Records of the Week.

5.0.—Children's Letters.

5.5-6.0.—CHILDREN'S CORNER.

6.40-11.30.—Programme S.B. from London.

FRIDAY, July 24th.

12.30-1.30.—Midday Concert

3.30-4.30.—The Majestic Cinema Orchestra.

5.0.—Children's Letters.

5.5-6.0.—CHILDREN'S CORNER.

6.40-7.40.—Programme S.B. from London.

7.40.—Station Topics.

THE BIRMINGHAM STATION STRING
QUARTET

KANK KANK J. (1st Violin),

LSIE STELL (2nd Violin),

ARTHUR KENNEDY (Viola),

LEONARD D. N. (Violoncello),

S. WOOLEY CLARE (Baritone),

KATE A. THOMSON (Solo Pianoforte),

JOHN HENRY

THE QUARTET

6.0. Quartet No. 17 in G Major Mozart
Allegro; Andante Cantabile,
Moderato Mozart

8.30. S. WOOLEY CLARE,
Hear Me, Ye Winds and Waves" Handel
No Wanderer" Schubert

Who Treads the Path of Duty" Mozart

JOHN HENRY
THE QUARTET

8.50. Andante Cantabile from String Quartet in
D, Op. 11 Tchaikovsky

9.5. S. WOOLEY CLARE.
"Stonewall John" Couperin

"Little Less o' Mine" Morgan

"If I Were a Horse" Hesselberg

"She Got a Way With Her" Wilby

JOHN HENRY
THE QUARTET

9.50. Quartet No. 1, Op. 11 The Nigger
Lento

Allegro ma non troppo; Lento; Molto
allegro

10.0.—WEATHER FORECAST and NEWS
S.B. from London.

Colonel the MASTER OF ST. MILL. S.B.
from London. Local News.

10.30. KATE A. THOMSON
Sonata Op. 25 Beethoven

Andante from Suite for Piano, Marche
from Suite for Piano

Prelude, Op. 10, No. 1

Prelude C Sharp Minor
Study A Flat Major, Op. 10, No. 1

No. 1 in A Flat
Prelude ("The Sea")

11.0. Clock down.



The Children's Hour.

Prices.

Loud Speakers.

H.1, 21 inches high.

From £5-5-0 to £5-10-0

according to resistance.

H.2, 12 inches high.

From £2-5-0 to £2-10-0

according to resistance.

Q, the Loud Speaker

de luxe, £5-15-0 in

all resistances.

Headphones.

The famous Brown

Featherweights now re-

duced to 20/- per pair.

THE wonderful clarity of a
Brown Loud Speaker renders
it an easy favourite with the
children. And its rugged construction
will enable it to survive the rough
handling which is inevitable with
kiddies playing around the room.
No matter whether you choose the
homey H.2 or the magnificent Type
Q you are assured of the same
excellent workmanship. While for
volume and tone the patented
Brown tuned reed system is entirely
without equal.

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57, High Street, Southampton.

Depots (wholesale only) 13, Bushy Park, Bristol. 5, Wilson's Court,

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This famous Easy Chair is a holiday in itself



WHY wait for one fortnight out of twenty-six? Drop all cares and worries for some time every day. You'll have to, when you own a Berkeley Chair. For Berkeley comfort and life's worries must always be strangers. You can't mix them. Immediately you get down into a Berkeley Chair you feel that every day has its holiday tinge.

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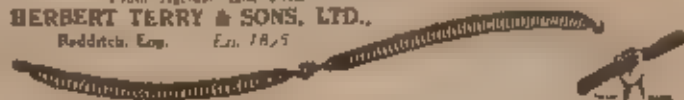
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An added advantage is that you can substitute Louden Dull-Emitters for your Bright-Emitters straight away and without having to make any alterations or additions at all to your filament resistances or set. It is also possible to use this valve in conjunction with a bright-emitter, e.g., a bright-emitter in the detector stage and a Dull-Emitter Louden in the L.F. position, or vice versa.

The 4-Volt Valve normally costs 12s. and the 6-Volt 13s. 6d. For 7 days longer, however, we are making the wonderful offer detailed below, so that every member of the wireless public can have the opportunity of testing this valve for himself at a specially reduced fig.

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OUR OFFER.

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The tired circulation in the feet is nearly always the cause of their great distance from the heart. For this reason the feet are especially susceptible to heat and cold, the skin callouses easily, grows sore, burns, itches, and various unhealthy conditions result. The lack of proper circulation means a constant injury to the feet highly dangerous as a result. Infection, tetanus (lock jaw) being frequent and hence repair very slow. Such diseases as Dropsy and Gout usually affect the feet first of all. Bearing the whole weight of the body, shoe pressure, on sensitive, irritated nerves and delicate blood vessels all tend to make matters worse, for the blood in Nature's own foot bath, and the feet are the only part of the body where the blood is not so much heated and cooled. It is for this reason that you should dip your feet in the water. It attracts the blood and soothes the pain. Stimulate the circulation of the feet by resting them in hot "Saltrates" water, and you know quickly your aches, pains, and other foot troubles disappear. Even rheumatic twinges, stiffness, swellings, and inflammation immediately subside. A half-pound of Reudel Bath Saltrates is all you need. It immediately soothes and adds oxygen to the water, making it extremely slight. All chemists will have the refined compound in stock. It is generally prescribed by physicians and chemists, since there exists no other means of giving similar curative qualities to a bath or foot bath.

Swansea Programme.

SSX 482 M.

Week Beginning Sunday, July 19th.

SUNDAY, July 19th.

3.30-5.30.—Programme S.B. from Cardiff.

6.30-8.0.—Service relayed from Capel Gomer Welsh Baptist Church. The Rev. R. S. Rogers, B.A.

9.0-10.30.—Programme S.B. from London.

10.30-11.55.—Programme S.B. from Cardiff.

MONDAY, July 20th.

2.0-4.0.—The Castle Cinema Orchestra, relayed from the Castle Cinema: Musical Director, Jack Arnold.

4.0.—WOMEN'S TOPICS.

5.15.—CHILDREN'S CORNER.

5.35.—Children's Letters.

6.0.—Radio Guild and 'Teens' Talks.

6.40-11.0.—Programme S.B. from London.

TUESDAY, July 21st.

2.0-4.0.—Gramophone Concert.

5.15.—CHILDREN'S CORNER.

5.45.—Children's Letters.

6.0.—Radio Guild and 'Teens' Talks.

6.40-11.20.—Programme S.B. from London.

WEDNESDAY, July 22nd.

2.0-4.0.—The Castle Cinema Orchestra.

5.0.—WOMEN'S TOPICS.

5.15.—CHILDREN'S CORNER.

5.45.—Children's Letters.

6.0.—Radio Guild and 'Teens' Talks.

6.40-7.40.—Programme S.B. from London.

7.40-11.0.—Programme S.B. from Cardiff.

THURSDAY, July 23rd.

2.0-4.0.—The Station Trio.

5.15.—CHILDREN'S CORNER.

5.45.—Children's Letters.

6.0.—Radio Guild and 'Teens' Talks.

6.40-11.30.—Programme S.B. from London.

FRIDAY, July 24th.

3.0.—Transmission to Schools.

3.50-4.30.—The Castle Cinema Orchestra, relayed from the Castle Cinema.

5.0.—WOMEN'S TOPICS.

5.15.—CHILDREN'S CORNER.

5.45.—Children's Letters.

6.0.—Radio Guild and 'Teens' Talks.

6.40-7.40.—Programme S.B. from London.

7.40-7.55.—Programme S.B. from Cardiff.

Vocal and Light Orchestral.

BARBARA SAMUEL (Contralto).

THE MANHATTANS SALON

ORCHESTRA.

5.0.—THE ORCHESTRA.

March, "The London Scottish"

Herbert Haines

Overture, "Morning, Noon and Night"

Von Suppe

BARBARA SAMUEL.

"In Questa Tomba" Beethoven

"Cari Mio Ben" Grieg

"The Slighted Swain" (Old English arr.)

"The Beggar's Song" (Lore Wilson)

"Ye Banks and Braes" Scotch Melody

THE ORCHESTRA.

Extract from "Samson and Delilah"

Saint-Saens

"Softly Awakes My Heart"

"Pavane de la cour" Gabriel Marie

"Moted Strings" Martin Uhl

"Scenes from an Imaginary Ballet," Nos. 2

and 3 Coleridge Taylor

BARBARA SAMUEL.

"A String of Pearls" Lyall Phillips

"I Know Where I'm Going"

Herbert Hughes

"The Angelus" Kennedy Russell

"The Wedding" T. del Rio

THE ORCHESTRA.

"Overture Romantique" Keler-Bels

"The Phantom Brigade" Myddleton

Mirth and Syncopation.

SEYMOUR COLLINS (Entertainer).

THE MANHATTANS SYNCOPATED

ORCHESTRA.

5.0.—THE MANHATTANS.

Fox-trot, "Follow the Swallow" Henderson

Fox-trot, "Gid Shy" Ryle

(Continued in the next column.)

(Continued from the previous column.)

Waltz, "Hill Post Ten" Neil Hunt

Fox-trot, "Glowing" Oscar Noyler

One-step, "Tossie, Stop Teasing Me"

Johns and Perkins

9.15.—SEYMOUR COLLINS.

"Murphy, McCarthy and McGee"

Harry Carlton

"The King isn't King Any More"

Ladie and Mowse

"Toy Drum Major" Frederick Nicholas

9.30.—THE MANHATTANS.

"Tea for Two" Youmans

"Lovers' Lane" Frey

"Oh, Mabel" Farley

"I Love the Moon" Rubens

9.45.—SEYMOUR COLLINS.

Will Entertain with Character

Impressions.

"It Was All Right Then" Foley

10.9-10.20.—Programme S.B. from London.

"OUR FAVOURITES"

by

THE MANHATTANS SYNCOPATED

ORCHESTRA.

11.0.—Close down.

SATURDAY, July 25th.

3.0-4.0.—The Castle Cinema Orchestra.

5.15.—CHILDREN'S CORNER.

5.45.—Children's Letters.

6.0.—Radio Guild and 'Teens' Talks.

6.40-7.40.—Programme S.B. from London.

7.40-12.0.—Programme S.B. from Cardiff.

Sheffield Programme.

(Continued from page 183.)

THE BAND.

Concert Valse, "Philomena" Pettus

Grand Selection, "Stiffelio" Verdi

(Sole for all Principal Instruments.)

HILDA M. WELCH.

Romance in G Svendsen

Popular.

9.15.—THE BAND.

Humoresque, "Three Blind Mice"

arr. Shipley Douglas

Selection, "English Melodies" Newton

One-step, "Waguetta" M. Mornayton

Humoresque, "Musical Switch" Alford

Quick-step, "The Mad Major" Alford

10.9-10.25.—Programme S.B. from London.

Local News.

10.30.—DOROTHEA RODGERS.

"Gipsies" Graham Peel

"An Anti-Jacobite Song" ("Songs of the

North")

"Shepherd's Song" Edward Elgar

HILDA M. WELCH.

Sonata in D Minor J. Gibbs

11.0.—Close down.

SATURDAY, July 25th.

3.0.—Sheffield Brass Band Contest, relayed from

the Handstand, Weston Park.

5.0-5.25.—WOMEN'S CORNER.

5.30.—CHILDREN'S CORNER.

6.15-6.30.—Children's Letters.

6.40-7.40.—Programme S.B. from London.

7.40.—Station Director's Talk.

8.0-12.0.—Programme S.B. from London.

Liverpool Programme.

(Continued from page 177.)

9.40.—THE ORCHESTRA.

Four Dances from "The Blue Bird"

O'Neill

10.9-10.25.—Programme S.B. from London.

10.30.—THE ORCHESTRA.

"The Musical Box" Lindor

10.35.—WILLIAM RESELTINE.

"Triplets of May" Evelyn Sharp

"July Fugitive" Ambrose Withers

"Five Eyes" Armstrong Gibbs

10.45.—THE ORCHESTRA.

Selection, "A Kiss for Cinderella."

11.0.—Close down.

SATURDAY, July 25th.

3.0-4.0.—Mr. Ellingford's Organ Recital, relayed

from St. George's Hall.

5.45.—Children's Letters.

5.55.—CHILDREN'S CORNER.

6.25.—"Teens' Corner."

6.40-12.0.—Programme S.B. from London.

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Many a man with a smaller income than yours is making such sure provision for his later years that he will be able to say "good-bye" to business when he is 55. Imagine being able to retire at 55. Old enough to be glad to take things easier; young enough to enjoy your freedom. Worth trying for, isn't it? Just think of it—

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Do Not Forget the Indemnity.

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