

THE LISTENING CHILD. BY DR. C. W. KIMMINS.



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES
OF
THE BRITISH
BROADCASTING
COMPANY.

For the Week Commencing
SUNDAY, JULY 27th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE

SHEFFIELD (Relay)
PLYMOUTH (Relay)
EDINBURGH (Relay)
LIVERPOOL (Relay)
LEEDS—BRADFORD (Relay)

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OFFICIAL NEWS AND VIEWS.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage): TWELVE MONTHS (Foreign), 15s. 8d.; TWELVE MONTHS (British), 13s. 6d.

The Inspiration of Radio.

BY THE RT. REV. BISHOP J. E. C. WELLDON, D.D.
(Dean of Durham).

IT is a strange law of human nature that mankind has generally set itself against the inventions which have been most conducive to its welfare or comfort. There is no novelty, from chimneys to umbrellas, but it has been stoutly and fiercely resisted. Even the beneficent use of anæsthetic medicines at child-birth was condemned by a section of Christian public opinion as contrary to the Divine law, until Sir James Simpson retaliated upon his critics by pointing out that God Himself, before performing the first operation recorded in history, had cast the man upon whom it was performed into a deep sleep. Human nature, in fact, has been reformed and improved, if at all, in its own despite.

There can be no doubt that among the foremost of modern inventions should be ranked the ever-increasing agencies which promote the diffusion of knowledge. How remarkable is the fact that the means of locomotion remained practically the same from the era of the first Pharaohs to the reign of Queen Victoria! But a journey round the world is no more burdensome to-day than was the old grand tour, i.e., the journey to the chief capital cities of Europe in the eighteenth century. Nations are coming to know each other better; would it were equally true that they were coming to understand and appreciate each other better!

Photography, again, has given not only to the scenes and events, but to public men of all parties and classes a notoriety such as was impossible before. A hundred thousand persons know the physical aspect of Mr. Ramsay MacDonald or Mr. Lloyd George as against ten who knew the physical aspect of Pitt or Fox. The cinematograph, that wonderful invention, although the inventor's name is seldom heard, is an educational instrument so powerful that spectators who looked in an English theatre or a music-hall upon the moving pictures of such

an historical occasion as the great Durbar at Delhi, saw a great deal more than they would have seen if they had been present in Delhi itself; for at Delhi their observation would have been limited to such part of the proceedings as took place before their eyes, but every part was brought home to them many thousands of miles away from Delhi by the agency of the cinematograph.



The Rt. Rev. J. E. C. WELLDON.

Pictures, or films, may do harm as well as good, if they represent scenes or acts of an immoral character; if they are sensational or debasing in their motives; if they hold up virtue to scorn and vice to honour, or even if they produce in young minds such an excitement as is incompatible with the quiet and sober performance of everyday duties. Still, education, whatever restraint it may impose upon the use of the cinematograph, cannot afford to dispense with the cinematograph itself.

The art of broadcasting is educationally parallel to the use of the cinematograph. It is a means not so much of vivifying as of amplifying records of events. If the Exhibition at Wembley strongly enforces the magnitude of the British Empire and of its resources and productions upon hundreds and thousands of men and women who have never travelled over the Empire, or perhaps over any part of the Empire,

(Continued overleaf in column 2.)

"In an Old-Fashioned Town."

The Story of a Famous Song.



Mr. W. H. SQUIRE.

THERE are songs which tickle the ear, songs which arouse the risible faculty, songs which please the critical sense, and songs which reach the heart. Mr. W. H. Squire's well-known song: "In an Old-Fashioned Town," comes under the heart-reaching category, although it does not thereby fail to please those who look for good music also. I had the pleasure of hearing Mr. Ivor Foster introduce it to the public on February 14th, "St. Valentine's Day," in that year of sad memories, 1914, six months before the world was darkened by the thundercloud of war. It made an instant appeal, and has now entered that somewhat "abbreviated" list of songs which may be said to have "come to stay."

Poetry Over the 'Phone.

If you should ever go to Witney—where the blankets come from—and should inquire of almost any inhabitant of that Oxfordshire town, where you may find the identical old-fashioned house in their old-fashioned town, they will point to one situated in the town's West End where the authoress of the lyric, Ada Leonora Harris, spent her girlhood, a fact which undoubtedly accounts for that note of sincerity and true sentiment which has helped so much to make and maintain the popularity of the song.

When I asked Mr. Squire, the famous 'cellist and composer, how the song came to be written, he told me a remarkable story.

"The lyric of 'In an Old-Fashioned Town,'" he said, "appeared in the *Grand Magazine* dated January, 1914, but actually published in the latter half of the preceding month. My attention was almost immediately drawn to it by my friend, Ivor Foster, the well-known baritone, who actually read the two verses of the song to me over the telephone, so greatly had he been impressed with their suitability for a musical setting, and suggested that I should undertake the task.

No Refrain!

"The success of my song, 'When You Come Home' especially, perhaps, and other publications of mine, had laid me open to this kind of 'assault and battery' on the part of vocalists more or less well-known, and, though I gave good heed to what so excellent a judge, and so good a friend, said of this wonderful lyric, I have to confess that I did not drop the receiver and rush out to the nearest bookstall to purchase a copy!

"Nevertheless, I did not forget Foster's suggestion, and, as I valued his opinion highly, I always intended to act upon it sooner or later. Poetry over the telephone does not appear at its best, however, and it was not until, a good many days later, I purchased the magazine, and read the verses at my leisure, that I realized how charming they were. Nevertheless, there was a 'rift in my lute' even then, for the lyric was very short and there was no refrain!

"Were these two difficulties insuperable? I was inclined to think so. But that same evening, whilst extemporizing at the piano in an idle sort of way, and certainly without any definite purpose in view, the melody, quite suddenly, 'discovered itself'! Songs have come to me like that before, but I think never before so vividly, and ere bedtime came, the song was in manuscript.

"Four days later I took it to my publisher, the late Mr. Arthur Boosey, of Regent Street,

whose invariable custom it was to pay even more attention to the words of songs submitted to him than to the music. He raised an immediate objection to the line:—

'I love ev'ry mouse in that old-fashioned house.'

on the ground that no woman could ever love a mouse, and that the bare mention of that little beast's name would probably decide any member of the fair sex to exclude the song from her repertoire! That was a facer! But, after considerable argument, the objection was overruled, and the beloved mouse left in the song!

"That was Mr. Boosey's only objection as far as the lyric was concerned, but, on the musical side, he thought my piano accompaniment 'too simple,' and suggested some variation in the second stanza, a suggestion in which I gladly acquiesced and which I am sure 'made for improvement.'

Anxious Days.

"Thus, on February 14th, 1914, 'In an Old-Fashioned Town' was introduced to the public by Mr. Ivor Foster, without whose kindly and timely suggestion it would never have come into existence, at the London Ballad Concert, Royal Albert Hall. It made an instantaneous appeal which has fortunately proved lasting.

"Meanwhile the absence of the talented authoress in Cornwall just at this time, had caused me some anxious days, lest the words should not be at my disposal. The editor of the *Grand Magazine*, to whom I had made application, wrote to say that he had sent my letter to Ada Leonora Harris, and I awaited her reply very anxiously. I received her permission for the use of her words, of which she had retained the copyright, and in a further communication she informed me that within twenty-four hours of the receipt of my communication a well-known lady composer had written to say that she had completed a musical setting of the lyric, and asking for a like permission.

"And that's where Dame Fortune was kind to me."
A. B. COOPER.

WORDS AND WIRELESS.

THE French, who defend their language with the same admirable sacrifice and affection that they defend their soil, are somewhat perturbed by the mutilations which it is compelled to undergo at the hands of wireless operators (says a writer in the *Morning Post*). They find, according to the complaints which are being vented in their newspapers, that though their classic language is being broadcast all over the world, much of its purity, clearness, and simplicity is being lost in the process.

In the interests of brevity and condensation, the manipulators of the Eiffel Tower are having recourse to daring improvisations unknown to the Academy, with the result that the Frenchman, on the high seas, electrified first of all by the broadcasting of his beloved tongue, is finally overcome by all kinds of linguistic horrors.

The French, as a race, would rather have their language maintained pure than have it become popular by means of the wireless operator. They are not so much concerned about the popularity of the wireless instrument as about the efficiency of their tongue as a superb means of expressing the delicate shades of thought. They would have it pierce not so much the spaces of the Atlantic as the even more arid wastes of human ignorance and inaccessibility. What matters it, they argue, if the French language reaches the New World by means of wireless telephony and telegraphy, should it at the same time lose much of its pristine vigour and clarity in the Old?

The Inspiration of Radio.

(Continued from the previous page.)

so the broadcasting of the King's Speech at the opening of the Exhibition, or of the Archbishop of Canterbury's sermon at the great religious service in connection with the Exhibition, cannot but serve to accentuate beyond all preceding records the effect of the speech or sermon as inculcating and illustrating the lessons which the Exhibition itself teaches or suggests, whether in the secular or in the sacred life. The British Empire is the abiding guarantee of truth, justice, and freedom all the world over.

It is my earnest wish, then, to plead that the Church shall not turn her back upon the opportunities which are offered her by broadcasting, for the narrow religion, as I conceive it to be, which has set itself against the association of the Church with the secular press, is setting itself now against the broadcasting of sermons and of public worship generally. But the conditions of religious life no less than of secular life are rapidly changing. When people could not read or write, when they lived in the country, and little occurred or could occur to break the monotony of their lives, Divine worship, or at least the sermon, was perhaps the most interesting part of a week's experience. But to-day the English people have become not so much a hearing as a reading people. The newspapers, above all the Sunday newspapers, are formidable rivals to church-going. It is probable that the habit of regular church-going will fail, as it is failing now.

The Church must aim at winning the attention of the people by novel means. Preachers are sometimes censured for playing to the gallery. But to whom should they play? The gallery is the assemblage of humble men and women, whom God must be supposed to prefer, as President Lincoln once said, because He has made so many of them. I am never ashamed of playing to the gallery, but I should be ashamed of playing to the stalls or the dress-circle. So, too, it is a mistake to suppose that the clergy play unjustifiably to the gallery, by contributing articles, or even sermons, to the secular newspapers, whether on weekdays or on Sundays; for the congregations which listen to religious truths in newspapers are far more numerous than any which listen to the same truths in churches and chapels.

If, then, the old and the sick, or other persons who, without being old or sick, absent themselves from Divine worship, can by the process of broadcasting be brought within the range of the Church's spiritual influence, if they can take part in the offices of religion, if they can hear in their own houses the message which they could not or would not hear in consecrated buildings, who will not rejoice that the gospel is so preached although by means which are not always the most acceptable to ecclesiastical minds?

There lies, then, a great future before broadcasting. It plays, and will continue to play, an unequalled part in the education of the people. It will, I hope, break down the unreality between secular and spiritual things, for as Archbishop Benson once declared, nothing is really secular but what is sinful. It is not always the people who are inside the Church, but the people who are outside it, that should be the objects of chief solicitude to the clergy. So far, then, from feeling any antipathy to the broadcasting of sermons, I hope and think it will be the means of giving Christianity more and more its rightful place in the life of the British and other Christian peoples.

Official News and Views. GOSSIP ABOUT BROADCASTING.

"In a Persian Garden."

THE Sunday afternoon programme on July 27th at London contains an item which is much in request, but which has not been given previously at London with orchestral accompaniment. It is a song cycle, "In a Persian Garden," by Liza Lehmann. It will be sung by Miss Doris Vane, Miss Constance Willis, Mr. Robert Naylor and Mr. Andrew Shanks. Mr. Robert Naylor is a newer name in the broadcasting programmes, but he has already been heard by many listeners, as he sang in May last accompanied by Mr. De Groot's Piccadilly Orchestra.

For Open-Air Dancers.

Open-air dancers should note that at 8 p.m., on July 28th, almost an hour's music will be broadcast from London by the Selma Four, the dance quartette which plays every Saturday at the Savoy Hotel.

Encored by the Orchestra.

On the same evening the last of the present series of "Hours with Living British Composers" will be devoted to the works of Mr. Herbert Howells. It may be remembered that this composer's whimsical "Puck's Minuet" was broadcast from London last season. The orchestral players themselves clamoured for an encore, which was given, to the delight of many music lovers, who wrote afterwards to say that those in the studio had voiced the general desire in demanding a repetition of that attractive work.

From Bach to Varese.

Mr. Eugene Goossens will conduct a special programme at London on July 30th. That day is the anniversary of the death of Bach, and the programme will deal with music from Bach to Varese, whose "Hyperprism" caused a sensation when given in New York some time ago. Its inclusion in this programme at 9.45 p.m. is its first public performance in Europe.

A Miniature Orchestra.

The J. H. Squire Celeste Octette, which broadcast from London on a recent Sunday evening, is often described as one of the finest miniature orchestras, comprising, as it does, three violins, viola, violin-cello, bass piano and Mustel organ. The broadcast was enthusiastically acclaimed and listeners will be pleased to learn therefore that on August 10th another Sunday evening programme will be given by this octette.

The Folk Dance Spirit.

On the evening of Tuesday, July 29th, the winning items in the competition for compositions of folk dance music, held in connection with the series of evenings devoted to the "Development of the Dance," will be broadcast from the Cardiff Station. This competition has been started with the aim of developing the Folk Dance movement. There seems to be a great demand for new dance music—not merely of the ballroom type, nor yet of the old folk dance type which represented a certain

period. Good dance music is wanted to represent all that is finest in our present stage of civilization, and influenced, if possible, by the traditional Folk Dance spirit.

Gems of Oratorio.

The programme at the Cardiff Station on Sunday, August 3rd, will be devoted to Gems of Oratorio, which will be performed by the Station Symphony Orchestra, conducted by Mr. Warwick Braithwaite. The vocalists will be Miss Dorothy Clarke, Mr. John Perry, and Signor Silvio Sideli.

British Musical Renaissance.

The second of the series of programmes under the heading of the British Musical Renaissance, which takes place at the Cardiff Station on Wednesday, August 6th, will be devoted to the compositions of William B. Manson, a young composer who was killed in action on the Somme in 1916. Mr. Manson, who was formerly one of the choir-boys of the Chapel Royal, Savoy, showed exceptional promise as a composer, and the works he had left behind indicate his extraordinary powers in this direction. Had he been spared, he would no doubt have been one of the representative British composers in the world of music. On this evening three of his tenor songs will be sung by Mr. Walter Widdop, and three of his baritone songs by Mr. Herbert Heyner.

Royal National Eisteddfod of Wales.

An event of unusual interest to listeners will take place on Tuesday, August 5th, when for the first time in history the ancient ceremony of the Crowning of the Bard by the Prince of Wales at the Royal National Eisteddfod of Wales will be relayed from the Municipal Park, Pontypool, and broadcast from the Cardiff Station. The ceremony will include the reception of His Royal Highness in the Sports Ring by the Archdruid with the Gorsedd of the Bards of the Island of Britain, the adjudication, advance to the platform, and coronation of the successful bard, concluding with the coronation song and Welsh National Hymn—"Hen Wlad fy Nhadau."

Technical Staff Upset.

In our issue dated July 11th, it was stated light travels at a different speed from wireless waves. This was, of course, an error, and our technical staff is very upset about it!

"Champions of British Music."

The members of the Virtuoso String Quartette, who will broadcast from London early next month, have been playing together since 1913. They have produced over twenty new works, including M. Stravinsky's "Three Pieces," which they introduced for the first time in England last June. They have given over thirty concerts in London alone.

They have earned the title in England of the "Champions of British Music." It follows naturally that many English composers should have either written works specially for them, or dedicated works to them. Two notable works that have been thus dedicated are Cyril Scott's quartette, and Eugene Goossens' quartette.

Frederick Holding, the leader of the quartette, was formerly a pupil of Albert Sammons, the celebrated English violinist, and is well-known in England as a soloist.

Cedric Sharpe, the cellist of the quartette, has no rival among English violoncellists. He studied with W. H. Squire at the Royal College of Music, and was contemporary with Thomas Peatfield, the second violin. These two have played together since they were boys. He is the principal cellist of both the Royal Albert Hall Orchestra and the British Symphony Orchestra. He is also Professor at the British International Conservatoire of Music.

WIRELESS listeners in Germany who have not paid their licence fees are having their entertainment spoiled by gentle reminders sent out at intervals from the broadcasting station. This new method of dunning, it is claimed, is proving successful.

* * * *

RECENTLY, in Sheffield, pedestrians were surprised to see two enterprising people with a wireless set mounted on a perambulator who were inviting all and sundry to listen at 2d. a time.

* * * *

"GIRLS," says a writer in the *Daily Express*, "should never trust a man who rigs up a wireless aerial with two clothes props and an old walking stick. This is the kind of man who possesses a shiftless character."

* * * *

TRANSMITTING and receiving apparatus has been installed in Dundee Harbour, mainly for communication between the Harbour-master's office on Mid Quay and the Abertay lightship.



"I hear young Garge got wireless ont' his place. He'll be havin' gas next."

The Listening Child.

By Dr. C. W. KIMMINS, M.A., D.Sc.

[Dr. C. W. Kimmins is one of the greatest living authorities on education. From 1904 to 1923 he was Chief Inspector of the Education Department of the London County Council, and he has been a Member of the Senate of the University of London since 1900. In the following article he gives his opinions on the programmes most suitable for child listeners.]

LAST autumn, when I broadcast a short lecture in New York, the Director of the Broadcasting Station told me that I had been lecturing to between two and three million people. This estimate was probably a gross exaggeration, but in travelling along the Atlantic sea-board the vast number of even small houses seen with wireless apparatus attached impressed me with the magnitude and possibilities of this new method of education and amusement.

In England broadcasting is increasing so rapidly and is, for good or ill, destined to play such an important part in our public life that the Board of Education have, at the request of the B.B.C., very wisely agreed to the seconding of one of their most distinguished officials to assist in its educational developments. This in itself is very significant.

A Difficult Problem.

The discussion of the most efficient method of taking full advantage of the Children's Hour is at this stage a very important matter. It is a difficult problem because the age range of the listeners is so great, and it does not appear possible to break them up into groups. The material must, therefore, be suitable for children from the Infants' School to those in the upper forms of secondary schools. Greater importance should be attached to the claims of those of the junior than to those of the senior section. The more intelligent adolescents may, and will, take an interest in the evening lectures for adults, but the younger children must depend almost entirely on their own special programme.

The Children's Hour must be made very attractive, so much so that the children will look forward with the greatest interest and anticipation to the next. Without this sustained interest, there is no possibility of permanent success. It would be possible to fill up the time with comic incidents, lively jazz music, and boisterous fun, and for a time this might hold the children's interest, though it would eventually pall and would be doomed to failure. To sacrifice the magnificent opportunity offered by the Children's Hour of doing a really constructive and valuable piece of work would, moreover, be disastrous. It must be attractive, but it must also be worth while.

A Talker's Equipment.

The ideal method of talking to children is very difficult to acquire unless one is genuinely interested, has a real love of children, and is a student of child nature. A musical, sympathetic voice and a nice sense of humour form a valuable part of the talker's equipment. The person who talks down to children in a patronizing way is always a failure. The speaker should have a really good background of knowledge of the subject he is talking about, otherwise, he may do infinitely more harm than good. Great scholarship, however, is not really necessary; the second-class man with a gift for successful presentation is infinitely better than the most distinguished expert without this gift.

The Fairyland of Childhood.

The introduction of suitable music at various points in the programme is desirable and can be arranged without difficulty. There should be a musical interval between any talks that may be arranged. By careful selection of the music for this purpose an excellent opportunity is offered for the cultivation of musical appreciation, to which young children readily respond.

The way is now clear for the consideration of what is the most suitable material for the talks, and this is, perhaps, the most difficult part of the problem.

There are two preliminary points which deserve consideration in this connection. Students who make investigations of the work done by large groups of young children are generally impressed with the great intelligence shown by them when they deal with material in which they are deeply interested, and make their own observations without the assistance of anyone in authority, such as parents or teachers. The judgments formed are frequently very shrewd, and the incidents are described in graphic language, giving evidence of considerable imaginative power and much natural ability. The intelligence of children is too often judged by the standard reached by them in the mechanical arts of reading and writing. In fact, there is a general tendency to underestimate the intelligence of children.

The second point is that children remain in the fairyland of childhood much longer than is generally imagined, and anything which postpones their entry into the kingdom of reality is a source of joy to them. The fairy story makes a very powerful appeal to boys up to the age of twelve and to girls up to the age of sixteen. Therefore, the under-estimation of the intelligence of children and the long duration of the fairy-land element should be taken into account in the material selected for short talks.

The good fairy story and literature of the type of "Alice in Wonderland" will always have a hearty welcome in the programme of the Children's Hour.

Nature Study by Wireless.

Nature study, in its various branches, has very special claims for an important place in the programme. Throughout the whole age range the interest in this subject is maintained. The life history and habits of various animals, from the ant to the elephant, can be told in a fascinating way with very little reference to technical terms, and, moreover, it is possible in a series of talks to give an element of continuity, which adds to the interest of the regular listener, and does not take away from the value of the isolated story, which must always be complete in itself.

In Nature study a maximum of interest and useful information may be obtained with a minimum of technical terms.

A Visit to the Zoo.

A recent lecture by Lord Grey on Birds, which fascinated a crowded audience of adults at a meeting of the Nature Study Union, would have been, without any alteration, of extraordinary interest to a group of children. The universality of the appeal of animal life is well shown by the delight children take in a visit to the Zoo. In a recent investigation of visual humour it was found that a very large percentage of the children selected Zoo experiences for their illustrations. In nature study the animal side



Dr. C. W. KIMMINS.

will always have the first place, but many charming stories can be told of plant life. There will always be a place for the good naturalist at the broadcasting station.

There is a fertile source of interesting material in travel accounts of different lands, the habits of foreign peoples, the nature of their homes and stories of their children. Lady Gladstone recently broadcast, with considerable success, a short story from "The Fight for Peace," which contains League of Nations stories of great variety about children in different countries.

Word pictures by an imaginative storyteller will, moreover, do much to cultivate the love of the beautiful, which can be so easily aroused in children.

Stories of travel and, in fact, all stories suitable for young children must develop rapidly, maintain a continuous vivid interest, and reach a definite conclusion without trespassing too much on the span of attention. Some of the stories of Rudyard Kipling and O. Henry are models of construction from this point of view. The stories should be told, not read. Given a really good story, the time need not be limited to five minutes, but may reasonably be extended to seven or eight minutes.

Dr. Montessori, among the many valuable contributions she has made to the increased joy of child life, has demonstrated very clearly that children, in carrying out operations in which they are intensely interested, have no difficulty in regard to sustained attention.

The inclusion in the programme of a short talk on the events of the day, by an interesting and capable observer, may be very valuable, but unless it can be done really well, it should be omitted. The same remarks apply to health talks, which may also be made interesting and valuable.

A Priceless Possession.

In every programme there should be at least one item which appeals to the sense of humour of the child. Laughter is a precious element in the Children's Hour. A sense of humour, moreover, is a priceless possession and should be fostered in every legitimate way.

There will be great developments in broadcasting for educational purposes in the future. Last year, at a meeting of the British Association in Liverpool, the presidential address of Sir Ernest Rutherford was carried to an overflow meeting in a large hall, and the slides illustrating the address were shown and explained as effectively as in the main building. It was also broadcast throughout the whole country. The co-ordination of broadcasting appliances with the educational lantern slide or film opens up possibilities of complete schemes of visual instruction which may profoundly modify our methods of education.

[We are happy to say that the principles so ably outlined by Dr. Kimmins in the above article have formed the basis of endeavour in the B.B.C.'s Children's Programmes for some time past. Ed.]

RADIO IN A COAL MINE.

INTERESTING experiments in the transmission of wireless messages into a coal mine at Midsomer Norton were recently carried out by members of the Bristol and District Radio Society. The bottom of the mine is 1,500 feet below the surface, and the first aerial was hung up at the foot of the shaft, another being fixed in a pump room.

Transmissions from the surface were carried out, and signals were received with a fair measure of success.

DR. RICE HAMILTON, who is proceeding on a scientific expedition in the little known country of the Upper Amazon, will, it is stated, take with him wireless transmitting apparatus sufficiently powerful to be heard on crystal sets in London.

Listeners' Letters.

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

Esperanto and Ido.

SIR.—The statement of your correspondent, Major-General Sir F. E. Mulcahy, that Ido is "more logical, more perfect, more euphonious" than Esperanto is open to question. Ido is simply Esperanto with a few arbitrary alterations made by a man who thought he could improve on the work of Dr. Zamenhof.

The very name itself, "Ido," is an Esperanto word meaning "offspring," and was given to the newer language because it was a derivative of Esperanto.

At a conference on wireless questions held recently at Geneva a resolution was passed unanimously approving of Esperanto as the language for radio purposes. Many of those present were not Esperantists before the conference, but were deeply impressed by the arguments put forward in its favour.

Yours faithfully,

Formby.

M.A., Cantab.

Aid for British Opera.

DEAR SIR.—The idea of one of your correspondents offering voluntary subscriptions to the British National Opera Company as a return for the pleasure of listening to their Broadcast performances is undoubtedly a good one, which, if responded to by the thousands of music-lovers in this country would, I feel confident, effect a very substantial increase in the assets of our National Opera.

I suggest, therefore, that the local representatives of the B.N.O.C. in the various towns which the company visits should open a subscription list to the public in their vicinity. Or, if for various reasons they feel it would be better not to do so, then it is up to each one of us individually to do our share towards supporting (until such time as opera in this country receives an annual grant from the State) an organisation which is a National Company in the fullest sense of the word.

Yours truly,

Walsall.

R. B. RALPH (JUNIOR).

Dancing in Germany to Savoy Bands.

DEAR SIR.—With the greatest pleasure I and a number of friends hear the famous Savoy Bands three times a week, and often so clearly that we can dance to the music.

We would be very glad if you could arrange dance music relayed from the Savoy Hotel twice a week from eleven o'clock till up to one o'clock in the night.

Yours faithfully,

Hamburg.

J. M.

Thought it was Paris.

DEAR SIR.—Possessing a 4-valve set, I invited a friend to my house recently. He had never before heard broadcasting on a loud-speaker and he was very interested when I told him I could get Paris quite plainly. I first switched on to London, and he was astonished at the results. I then said that I would switch over to Paris. I set my instrument to the longer wave-length and out came the clear strains of a band. The music came through even louder than London. As my friend seemed to doubt that this was coming from Paris, I told him that at the end of the item he would hear the announcer speaking in French. Imagine, therefore, my feeling of humiliation when the announcer remarked: "5XX High Power Station experimenting."

The setting of "5XX" in the close vicinity of the Paris wave-length had humbled my pride. However, I subsequently did get Paris and all was well.

Yours truly,

North Finchley.

WM. PENN.

PEOPLE IN THE PROGRAMMES

A Famous Russian Tenor to Broadcast.

M. VLADIMIR ROSING, the famous Russian tenor, is to broadcast from London on August 6th.

M. Rosing was born in Petrograd, and at the early age of twelve had quite decided as to the choice of his career. His father, a celebrated barrister, designed his son for the bar, and accordingly Rosing qualified at the University; but in 1912 all obstacles were overcome, and he made his *début* at the *Drame Musicale*, in Petrograd, as Lensky in Tchaikovsky's opera, *Eugene Onegin*.

In 1913, he appeared at the Albert Hall, and in other concerts in London, with great success, and in 1914 was on his way to Vienna, where he had been engaged as one of the leading tenors in the "Hoff" opera—when war was declared.



1. M. Vladimir Rosing. 2. Mr. Herbert Howells. (Photo, Gordon Bryan.) 3. Air Vice-Marshal Sir William Sefton Brancker. 4. Mr. Lee Thistlethwaite. 5. Miss Gladys Palmer.

In 1915 he returned to Russia and joined the colours, but was exempted from military service and sent to join the Serbian Red Cross. He did valuable work all through the War, raising upwards of £6,000 for the Serbian and other Red Cross charities, and was decorated by the Serbian Crown Prince.

Over a Hundred Recitals.

IN the years 1918-20, he gave over one hundred recitals in London and in the provinces, and also in Paris, Belgium, and Berlin. In 1922 he went to the United States, where he won great success and popularity, touring in Canada and California, as well as New York and Boston, and other cities. At present he is occupied in the work of producing opera at the Eastman School of Music at Rochester, U.S.A.

Young Composer's Remarkable Record.

MR. HERBERT HOWELLS, whose music is to be broadcast from London on July 28th, is a young composer with a remarkable record. Born in Gloucestershire in 1892, he studied at the Royal College of Music, where he won an open scholarship in 1912.

The following year his "Mass in the Dorian Mode" was produced by Sir Richard Terry at Westminster Cathedral in Easter Week. Since then Mr. Howells has been a prolific composer, his most ambitious works being a Piano Concerto (produced at the Queen's Hall in 1914); "Lady Audrey's Suite"; a Piano Quartette in A Minor; "Rhapsodic Quintette for Clarinet and Strings," and "The Phantasy String Quartette."

His "Gadabout" will be performed for the first time on July 28th.

Mr. Howells is considered one of the most "English" of our composers, and there is a strong folk-song flavour in most of his work.

Progress in Air Transport.

DEVELOPMENTS in connection with aviation always form an interesting subject, and Air Vice-Marshal Sir W. Sefton Brancker's talk from London on Wednesday, July 30th, should be much appreciated by listeners. His subject will be "Progress in Air Transport."

Sir W. Sefton Brancker has always been devoted to flying and he has held many important posts at the Air Ministry.

He first flew as a military observer in India in 1910-11, and was appointed Director of Civil Aviation in 1922.

Remarkable Versatility.

ONE of the most versatile of wireless artists is Mr. Lee Thistlethwaite, who broadcasts from Manchester. Besides singing, he also plays the oboe, cor anglais, and oboe d'amour occasionally with the Hallé Orchestra.

Mr. Thistlethwaite began singing as a boy in a Burnley church choir; but he afterwards went to India as manager of a cotton mill. While there he became principal baritone at Madras Cathedral.

On his return to England he made his *début* with the O'Mara Opera Co., at the Gaiety Theatre, Manchester. In 1921 he was chosen to sing the part of Valentine in Gounod's *Faust* during the Manchester Operatic Festival Week.

Twelve operas have been produced in the Manchester Studio, in all of which Mr. Thistlethwaite sang the principal baritone parts.

A Well-known Wagnerian Singer.

A SINGER who is very popular with listeners is Miss Gladys Palmer. Her pleasing contralto voice is essentially a British product, as, apart from a few lessons when a schoolgirl in Paris, she has been trained entirely in England.

She considers that her early stage experience at the "Old Vic," and elsewhere, has been invaluable in helping her to attain the position she occupies with the British National Opera Company. Miss Palmer has proved her ability to hold her own among all the Wagnerian singers of to-day.

Walking 8,400 Miles.

A TALK well worth hearing will be given by Lieut. L. E. Wilson, from London on August 5th. His subject will be "Hints to Walkers," and as he has himself been for walking tours in some of the most out-of-the-way parts of the world, listeners are assured of an interesting talk.

During a visit to Africa, he made the remarkable journey through that country of 8,400 miles on foot, taking seventeen months to accomplish the journey.

Lieut. Wilson was actively connected with the Nature Study Exhibitions held in Australia.

WIRELESS PROGRAMME—SUNDAY (July 27th.)

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

LONDON.

- 3.0.—Time Signal from Big Ben.
- "Music in Strange Places."**
DORIS VANE (Soprano).
CONSTANCE WILLIS (Contralto).
ROBERT NAYLOR (Tenor).
ANDREW SHANKS (Bass).
THE AUGMENTED WIRELESS ORCHESTRA.
Conducted by DAN GODFREY, Junr.
March, "Ethiopia Saluting the Colours"
Coteridge-Taylor
Soprano
"Santazza's Song" ("Cavalleria Rusticana")
Mascagni
The Orchestra.
Overture, "The Italians in Algeria" *Rossini*
Bass Recit. and Aria.
"O Star of Eve" ("Tannhäuser")
Wagner (11)
The Orchestra.
Suite, "Caucasian Sketches"
Ippolitow Iwanow
Song Cycle for Quartette of Voices and
Orchestra.
"In a Persian Garden" ... *Liza Lehmann*
The Orchestra.
Suite, "From the Samoan Islands" ... *Geckl*
Tenor Recit. and Aria.
"How Vain is Man" ("Judas Maccabæus")
Handel (11)
The Orchestra.
Three Arabian Dances ... *Ring*
Contralto Songs.
Two Sea } "In Haven" ... { *Elgar* (1)
Pictures } "The Swimmer" ... {
The Orchestra.
Gopak ... *Moussorgsky*
Announcer: J. G. Broadbent.
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*
- 8.30.—Anthem, "Save us, O Lord"
Baird (11)
Hymn No. 237 (A. and M.)
Father HERBERT VAUGHAN, D.D.,
Superior of the Catholic Missionary
Society, Brondesbury Park.
"Ave Maria" ... *Bach-Gounod*
Soloist, EDWARD GOODING.
- 9.0. First Appearance of the
"2LO" MILITARY BAND.
Conducted by DAN GODFREY, Junr.
REGINALD WHITEHEAD (Bass).
"Marche Slave" ... *Tchaikovsky*
Overture, "Mignon" ... *Thomas*
Military Band.
Gavotte from "Mignon" ... *Thomas*
Extracts from the Ballet, "The Seasons"
Glazounov
Bass Songs.
"The Warwickshire Wooing" ... *James*
"Droop Not, Young Lover" ... *Handel*
Military Band.
Scherzo, "The Tearin' of the Green"
Shipley Douglas
Selection, "Aida" ... *Verdi*
- 10.0.—TIME SIGNAL FROM GREENWICH.
GENERAL NEWS BULLETIN and
WEATHER FORECAST. *S.B. to all*
Stations. Local News.
- 10.15. Military Band.
Selection, "Merrie England"
Edward German
- 10.25. Bass Songs.
"Devonshire Cream and Cider"
Sanderson (1)
"Why Shouldn't I?" ... *Russell* (1)
- 10.35. Military Band.
Selection, "Reminiscences of Scotland"
Fred Godfrey
- 10.45.—Close down.
Announcer: C. A. Lewis.

BIRMINGHAM.

- 3.0-5.0. **Light Classic Programme.**
THE STATION PIANO TRIO.
HARRY FREEMAN (Violin).
THOMAS FREEMAN (Violoncello).
NIGEL DALLAWAY (Pianoforte).
ALICE VAUGHAN (Contralto).
JAMES HOWELL (Bass).
Trio.
Trio in B Flat, Op. 97 ... *Beethoven*
Contralto Songs.
"The Forge" ... *Brahms*
"Rest Thee, My Darling" ... }
"Love Eternal" ... }
Cello Soli.
"Romance sans Paroles" ... *Van Goens*
"Harlequinade" ... *Squires*
Bass Songs.
"My Son" ... *Del Riego*
"A War Song" ... *Elgar* (1)
Sonata for Violin and Piano ... *Dusseck*
Contralto Songs.
"Maytime" ... }
"Secrecy" ... } *Wolf*
"The Forsaken Maiden" }
Violin Solo.
"Rondo Capriccioso" ... *Saint-Saens*
Trio.
"Phantasia Trio in A Minor" ... *Ireland*
Announcer: C. J. Paterson.
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*
- 8.0. **RELIGIOUS SERVICE.**
Conducted by
The Rev. IGNATIUS JONES.
Relayed from
THE CONGREGATIONAL CHURCH,
Moseley Road.
- 8.30. **Symphony Programme.**
EMILY BROUGHTON (Soprano).
THE STATION SYMPHONY
ORCHESTRA.
Conducted by FRANK CANTELL.
Overture, "Echoes of Ossian" ... *Gade*
Soprano Song.
Aria, "With Verdure Clad" ("The Creation")
Orchestra. *Haydn* (11)
Symphony No. 1 in C ... *Haydn*
Soprano Song.
Aria, "On Mighty Pens" ("The Creation")
Haydn (11)
Orchestra.
Suite No. 2 "Peer Gynt" ... *Grieg*
Morceau, "Russian Boatman's Song"
Traditional
Selection, "Hérodiade" ... *Massenet-Tavan*
- 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.
- 10.20.—Close down.
Announcer: Percy Edgar.
- ## BOURNEMOUTH.
- 3.0. THE LUTON RED CROSS PRIZE BAND.
Relayed from South Parade Pier, Southsea.
- 3.30. MAURICE COLE (Solo Pianoforte).
Sonata in D Minor, Op. 31, No. 2 *Beethoven*
- 3.45. Band.
- 4.15. Maurice Cole.
Fantaisie-Impromptu in C Sharp }
Minor ... } *Chopin*
Ballade in G Minor ... }
- 4.30. Band.
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*
- 8.30. CHOIR OF THE CHURCH OF THE
ANNUNCIATION.
Motet, "Cibavit Illos" ... *C. Tye*
Hymn, "When the Loving Shepherd"
(Westminster Hymnal 59)
- 8.35.—The Rev. Father PERCIVAL TRIGGS,
Roman Catholic Church: Religious
Address.
- 8.45. Choir.
Hymn, "May Jesus Christ be Praised"
(Westminster Hymnal 59).
Motet, "Ave Verum" ... *F. Turner*

"Wagner Night."

- WALTER HYDE (Tenor).
HAROLD WILLIAMS (Baritone).
THE WIRELESS AUGMENTED
ORCHESTRA.
Conductor, Capt. W. A. FEATHERSTONE.
REGINALD S. MOUAT (Solo Violin).
(All Songs with Orchestral Accompaniment.)
- 8.50. Orchestra.
"Song of the Rhine Maidens" ("Twilight
of the Gods").
- 9.0. Walter Hyde.
"A Sword My Father
Foretold Me" ... } ("The Valkyrie")
"Spring Song" ... }
- 9.10. Orchestra.
"Siegfried-Idyll."
- 9.20. Harold Williams.
"Gazing Around" ... } ("Tannhäuser")
"Star of Eve" ... }
- 9.30. Reginald S. Mouat.
"Dreams" (A Study for Tristan and Isolde)
- 9.35. Walter Hyde.
"Lohengrin's Narration" ("Lohengrin")
- 9.40. Orchestra.
Overture to "Tannhäuser."
- 10.0.—NEWS and WEATHER FORECAST.
S.B. from London. Local News.
- 10.10. Harold Williams.
Hans Sach's Monologue ("The Master-
singers").
- 10.20. Orchestra.
"Entry of the Gods into Valhalla" ("Twi-
light of the Gods").
- 10.30. Walter Hyde.
"Lohengrin's Farewell."
- 10.35.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.30. WILLIAM LEWIS (Tenor).
IVY HERBERT (Solo Pianoforte).
PERCIVAL HODGSON (Solo Violin).
JOAN WILLIS (Solo Violoncello).
I. Pianoforte Soli.
"The Darkened Valley" } *John Ireland*
"Chelsea Reach" ... }
- II. Songs.
"O Flower of All the World"
Woodforde-Finden (1)
"My Lovely Celia" ... *Munroe* (1)
- III. Violin Soli.
"Ave Maria" ... *Schubert*
"Rondino" ... *Beethoven-Kreisler*
- IV. Song.
"Lend Me Your Aid" ("The Queen of
Sheba") ... *Gounod* (1)
- V. Violoncello Soli.
Prelude ... *Bach*
Gavotte ... *Mehul—1763-1847*
Cantabile ... *Cesar Cui*
- VI. Pianoforte Soli.
"A Hill Tune" ... *Arnold Bax*
No. 3 of "Four Tales," Op. 35. *Medtner*
Gopak ... *Moussorgsky*
- VII. Songs.
"Annabel Lee" ... *Henry*
"She is Far From the Land" ... *Lambert*
- VIII. Violin Soli.
"Sérénade Mélancolique" ... *Tchaikovsky*
"Hungarian Dance" ... *Bachmaninoff*
Announcer: C. H. King.
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*
- 8.10. THE ROMILLY BOYS' CHOIR.
Conductor, W. M. WILLIAMS.
Hymn, "According to Thy Gracious Word"
(Tune "Burford").
Anthem, "O Gladsome Light" ... *Sullivan*
Canon D. T. GRIFFITHS, M.A., Eglwys
Dewi Sant, Cardiff, on "Religion and
Beauty—The Influence of Nature."
Hymn, "O Paradise, O Paradise" (Tune,
"Paradise").

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WIRELESS PROGRAMME—SUNDAY (July 27th.)

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

8.40. **Light Orchestral Evening.**
THE STATION SYMPHONY ORCHESTRA.
 Conductor, WARWICK BRAITHWAITE.
 Vocalist, NORAH DELMARR (Soprano).
 I. Overture, "Hebrides" .. Mendelssohn
 "Moment Musical" .. Schubert
 II. Songs, Selected.
 III. Suite, "The Tempter" .. German
 IV. Songs, Selected.
 V. "Salut d'Amour" .. Elgar
 "Song of the Haulers on the Volga"
 arr. Glazounov
 Intermezzo and Barcarolle .. Offenbach
 Gavotte from "Mignon" .. Thomas
 Prelude from Act III., "Lohengrin"
 Wagner
 10.0.—NEWS and WEATHER FORECAST.
S.B. from London. Local News.
 10.15.—Close down.
 Announcer: E. R. Appleton.

MANCHESTER.
 3.0. **ST. JOHN'S (WEASTE) WESLEYAN PRIZE CHOIR.**
 Conductor, J. F. EDWARDS.
 DAISY KING (Soprano).
 ALICE DOBB (Contralto).
 J. M. TAYLOR (Tenor).
 FRANK RUSHTON (Baritone).
 PETER MUSCANT (Solo Violoncello).
 Choir.
 Glee—
 "The Revel of the Leaves"
 G. A. Feazie (2)
 "At Break o' Day" T. Hopkin Evans
 Daisy King.
 "Far from My Heavenly Home"
 Alicia A. Needham (11)
 J. M. Taylor.
 "When I Survey the Wondrous Cross"
 R. H. Wilson (24)
 Choir.
 Anthems—
 "The Lord Shall Come" .. T. Price
 Cello Soli.
 "Ave Maria" .. Schubert
 "Hejre Kati" .. Hubay
 Scherzo .. D. van Goens
 Choir.
 Glee, "Evening and Morning"
 Sir H. Oakley (2)
 Anthem, "The Day is Past and Over"
 Jamoneau
 Alice Dobb.
 Nearer, My God, to Thee" Lewis Carey (1)
 Frank Rushton.
 "The Windmill" .. H. H. Nelson
 Choir.
 Anthems—
 "Trembling Soul" .. Isalaw
 "The Lord is My Light" .. N. Smith
 Cello Soli.
 "Kol Nidrei" .. Max Bruch
 "Arlequin" ..
 "Tarantelle" .. Popper
 Choir.
 Anthems—
 "Hark, Hark, My Soul" H. R. Shelley (2)
 "Sun of My Soul" .. N. Smith
 Chorus, "Worthy is the Lamb" .. Handel

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*
 8.0-8.30. J. M. TAYLOR (Tenor).
 "Lead, Kindly Light" D. Pugh Evans (11)
 S. G. HONEY: Talk to Young Folk.
 J. M. Taylor.
 "Comrade" .. Lewis Barns (8)
THE RADIO MILITARY BAND.
 Conductor, HARRY MORTIMER.
 DOROTHY CLARK (Contralto).
 Band.
 8.40. "Marche Romaine" .. Gounod
 Serenade, "Sizilietta" .. Blon
 Selection, "La Tosca" .. Puccini
 9.10.—Hymn, "O Thou Who Camest from Above" (Wes. Meth. No. 588).

The Rev. E. MILNER-SWIFT, of St. James', Warrington: Religious Address.
 Hymn, "From Every Stormy Wind that Blows" (Wes. Meth. No. 702).
 Dorothy Clark.
 "Lullaby" .. Keel (14)
 "A Song of Thanksgiving" .. Allitsen (1)
 Band.
 Overture, "Festival" .. Leutner
 Suite, "Mascarade" .. Lacomé
 10.0.—NEWS and WEATHER FORECAST.
S.B. from London. Local News.
 10.10. Dorothy Clark.
 "There is a Green Hill" .. Gounod (11)
 "Agnus Dei" .. Bizet
 Band.
 10.20. "The Voice of the Bells" .. Luigini
 Selection, "Lohengrin" .. Wagner
 10.30.—Close down.
 Announcer: H. B. Brennan.

NEWCASTLE.
 3.0-5.0.—Programme *S.B. from London.*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*
 8.30. "5NO" CHORAL SOCIETY OCTETTE.
 Hymn, "Our Blest Redeemer" (A. and M. 207)
 8.35.—The Rev. F. G. GODDARD, Vicar of St. Paul's: Religious Address.
 Octet.
 8.50. Hymn, "O Day of Rest and Gladness"
 (A. and M. 36)
Symphony Concert.
THE STATION SYMPHONY ORCHESTRA.
 Conductor, WILLIAM A. CROSSE.
 Symphony No. 17—Allegro .. Haydn
 BEATRICE PARAMOR (Soprano).
 "Ah, fors e lui" .. Verdi
 ROBERT STRANGWAYS (Baritone).
 "To Lucasta on Going to the Wars"
 Parry (11)
 "To Althea from Prison" ..
 Orchestra.
 Symphony No. 17—Adagio and Minuetto
 Haydn
 Beatrice Paramor.
 "The Vain Suit" .. Brahms
 "It Was a Lover" .. Coates (1)
 Robert Strangeways.
 "Don Juan's Serenade" Tchaikovsky (1)
 "The Sea Gipsy" .. Head (1)
 10.0.—NEWS and WEATHER FORECAST.
S.B. from London. Local News.
 10.15. Orchestra.
 Symphony No. 17—Finale .. Haydn
 Overture, "Rienzi" .. Wagner (6)
 10.30.—Close down.
 Announcer: W. M. Shewen.

ABERDEEN.
 3.0. DOROTHY CHALMERS (Solo Violin).
 Hymn to the Sun .. Rimsky-Korsakov
 "La Precieuse" .. Couperin-Kreisler
 Andante .. Mendelssohn
 3.15. RICHARD Y. BELL (Tenor).
 "How Lovely are Thy Dwellings"
 Liddle (1)
 "If With All Your Hearts" .. Mendelssohn
 3.25. WILLIAM HARKINS (Solo Clarinet).
 Suite .. German
 3.35. MARIE SUTHERLAND (Solo Piano forte).
 Prelude in F Minor .. Moszkowski
 Weihnachten .. Tchaikovsky
 Duetto } (Op. 38) .. Mendelssohn
 Serenade }
 Nocturne in A Flat .. Chopin
 Phantasia in C Minor .. Mozart
 4.5. Richard Y. Bell.
 "Ye That are Weary" .. Kane (12)
 "Lend Me Your Aid" .. Gounod (12)
 4.15. Dorothy Chalmers.
 "In an Eastern Garden" .. Landon Ronald
 Liebeslied .. Kreisler
 Melodie .. Gluck
 Præludium and Allegro .. Pugnani
 4.30. William Harkins.
 Andante and Allegro from Concerto for Clarinet .. Mozart
 4.40. Richard Y. Bell.
 "Wh'er You Walk" .. Handel
 "Thank God for You" .. Ashton

4.50. Dorothy Chalmers.
 "Sérénade Espagnole" .. Chaminade (5)
 Canzonetta .. D'Ambrosio
 Rondino .. Beethoven-Kreisler
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*
 8.30. **CHURCH SERVICE,**
 relayed from
NORTH U. F. CHURCH.
 Minister: The Rev. S. IVAN BELL,
 of Bón-Accord Congregational Church.
 9.30. **THE WIRELESS QUARTETTE.**
 Quartette in A Major .. Howells (14)
 10.0.—NEWS and WEATHER FORECAST.
S.B. from London. Local News.
 10.15. Quartette.
 Romance in C .. Sibelius
 "In the Silence of Night" .. Rachmaninoff
 10.30.—Close down.
 Announcer: H. J. McKee.

GLASGOW.
ALLAN MORTON (Bass).
MARY FERRIER (Soprano).
THE WIRELESS QUARTETTE.
 Quartette.
 3.0. Overture, "Caliph of Bagdad" .. Bizet
 Selection, "Manon" .. Massenet
 Allan Morton.
 3.20. "Myself When Young" .. L. Lehmann
 "Ombra mai fu" .. Handel
 Quartette.
 3.30. Suite, "Lakmé" .. Delibes
 Mary Ferrier.
 3.45. "Lusinghe piu care" ..
 "O Sleep, Why Dost Thou Leave Me?" .. Handel
 Quartette.
 3.55. Selection, "Mefistofele" .. Boito
 Allan Morton.
 4.10. "Birds in the High Hall Garden"
 Somervell (1)
 "Star of Eve" .. Wagner (1)
 Quartette.
 4.20. Suite, "Hiawatha" .. Coleridge-Taylor
 Mary Ferrier.
 4.35. "Ah! Lo So" ("The Magic Flute") Mozart
 "Solweig's Song" .. Grieg
 Quartette.
 4.45. "Three Hungarian Dances" .. Brahms
 5.0-5.30.—CHILDREN'S CORNER. *S.B. to all Stations.*
 F. E. DOBIE (Baritone).
 ANDREW TEMPLETON
 (Solo Violoncello).
 "5SC'S" PSALMODY QUARTETTE.
 Quartette.
 8.30. Psalm 23 (Tune: "Wiltshire," No. 136).
 8.35.—The Rev. DAVID FORFAR, M.A., of Sidney Place United Free Church, Dennis-toun. Religious Address.
 Quartette.
 8.50. Paraphrase 41 (Tune: "St. Stephen," No. 118).
 Andrew Templeton.
 8.55. Nocturne .. Chopin
 Scherzo .. Van Goens
 F. E. Dobie.
 9.5. "The Slave's Dream" .. Thackeray
 "Song of the Torrent" .. Mallinson
 Andrew Templeton.
 9.15. Serenade .. V. Herbert (11)
 Vito .. Popper
 F. E. Dobie.
 9.25. "Benediction" .. Tchaikovsky
 "Song of the Volga Boatmen" .. Koeneman
 Andrew Templeton.
 9.35. "Réverie" ..
 "Tarantelle" .. Dunkler
 F. E. Dobie.
 9.45. "If Stubborn Men" .. Halvey (13)
 "Revenge, Timotheus Cries" .. Handel
 10.0.—NEWS and WEATHER FORECAST.
S.B. from London. Local News.
 10.15.—Close down.
 Announcer: Herbert A. Carruthers.

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WIRELESS PROGRAMME—MONDAY (July 28th.)

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

LONDON.

4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Mary Hamlin (Soprano). "Seaside versus Country," by Yvonne Cloud. A Poetry Reading by Arthur Mainprice.

6.0-6.45.—CHILDREN'S CORNER: "Piano Syncopations by Uncle Ragtime." Sabo Story—"The Limpet," by E. W. Lewis. "Treasure Island," Chapter 24, Part 1, by Robert Louis Stevenson.

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

Mr. A. R. WALBROOK on "Some Interior Decoration Problems." *S.B. to other Stations.*
Local News.

7.30-8.0.—Interval.

8.0.—Dance Music by the SELMA FOUR.

8.50.—"From My Window," by Philemon.

9.0. **Hours with Living British Composers.**
Herbert Howells.
ANNE THURSFIELD (Soprano).
KEITH FALKNER (Baritone).
GORDON BRYAN (Solo Pianoforte).
THE SPENCER DYKE STRING QUARTETTE.
(SPENCER DYKE, E. TOMLINSON, PATTERSON PARKER, and the COMPOSER).

Slow Movement from Piano Quartette (Op. 21) (14)
Soprano Songs.

Gavotte.
"O My Dear Hert,"
Girl's Song.
(Accompanied by the Composer.)
Pianoforte Solo.

"Procession."
"Street Dancer."
"Gadabout" (First Performance).
Baritone Songs.

"The Mugger's Song" (1)
"The Restful Branches" (14)
"Mally O!" (14)
(Accompanied by the Composer.)
String Quartette.

"Lady Audrey's Suite" (Op. 19) (2)
(a) "The Four Sleepy Gollywogs' Dance";
(b) "The Little Girl and the Old Shepherd"; (c) "The Old Shepherd's Tale."

10.0.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*
Topical Talk.
Local News.

10.30.—THE SAVOY ORPHEANS and THE SAVOY HAVANA BANDS, relayed from the Savoy Hotel. *S.B. to all Stations.*

11.30.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

3.30-4.30.—Lozells Picture House Orchestra: Directed by Paul Rimmer. Beatrice Beresford (Soprano).

5.0-5.30.—WOMEN'S CORNER: Sydney Rogers, F.R.H.S., "Topical Horticultural Hints."

5.30-5.35.—Agricultural Weather Forecast.

5.35-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Teens' Corner: Uncle Felix on "Naval History."

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Dr. J. RATCLIFFE on "Sulgrave Manor, the Home of George Washington's Ancestors."
Local News.

7.30-8.0.—Interval.

8.0. **Miscellaneous Programme.**
SYDNEY COLTHAM (Tenor).
EDGAR WHEATLEY (Solo Violin).
CHARLES PENROSE (Entertainer).
NIGEL DALLAWAY (Solo Pianoforte).

Pianoforte Soli.
Black Note Study } Chopin
Polonaise in C Sharp Minor }
Tenor Songs.
Azael's Song from "L'Enfant Prodiges"
"Silent Noon" } Debussy
"Una furtiva Lagrima" } Donizetti
Violin Solo.
Fugue } Tartini-Kreisler
Rondo } Mozart-Kreisler
Entertainer.
Laughteritis—
"The Laughing Monk" } Billie
"Felix Keeps on Laughing" } Grey
Pianoforte Soli.
Paraphrase, "Rigoletto" } Verdi-Liszt
Tenor Songs.
"Devotion" } Haydn Wood
"It Is Only a Tiny Garden" }
"Unpin the Rose" } Nightingale (8)
"A Garden in Brittany" } Gulliland (23)
Violin Solo.
Sonata in A } Walker
Entertainer.
Laughteritis—
"The Laughing Widow" }
"There's Life in the Old } Billie Grey
Dog Yet" }
10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Topical Talk.
Local News.

10.30.—THE SAVOY BANDS. *S.B. from London.*
11.30.—Close down.
Announcer: J. C. Paterson.

BOURNEMOUTH.

3.45-5.15.—Ethel Rowland (Solo Pianoforte).
THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director, DAVID S. LIFF.) T. W. Burrough (Baritone). Talks to Women: Grace Addison, M.A., on "Two More Famous Women of the 18th Century."

5.15-6.15.—CHILDREN'S CORNER.

6.15-6.45.—Scholars' Half-Hour: Miss M. R. Dacombe, M.A., on "Outdoor History—Churches."

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Miss MAY GOHLIKE on "A Glimpse of Old Serbia."
Local News.

7.30-8.15.—Interval.

Bournemouth Municipal Orchestra Night.
THE BOURNEMOUTH MUNICIPAL ORCHESTRA.
Relayed from the Winter Gardens.
Conductor: Sir DAN GODFREY.
THE NOMAD MALE VOICE PARTY.
Orchestra.

8.15. Coronation March, "Le Prophète"
Meyerbeer
Overture, "William Tell" } Rossini
8.30. Male Voice Party.
Chorus, "In This Hour of Softened Splen-
dour" } Pizzuti (2)
8.35. Orchestra.
Introduction and Dance of the Hours ("La Gioconda") } Ponchielli
8.45. Male Voice Party.
Chorus, "Boy in Blue" } H. G. Lovell (2)
8.50. Orchestra.
Selection, "La Bohème" } Puccini
9.0. Male Voice Party.
Chorus, "Hob a Derry Danno" } C. Wood
Duet, "Watchman, What of the Night?" }
Sargeant (1)
Chorus, "Little Tommy" } Mace (2)
Quartette, "Song of the Jolly Roger"
Cardiah (2)
Chorus, "Alice, Where Art Thou?" } Asher (2)
Trio, "The Wreath" } (9)
Chorus, "A Catastrophe" } N. B. Sprague (2)
Chorus, "John Peel" } arr. Fletcher (2)
9.25. Orchestra.
Ballet Music, "Faust" } Gounod

9.45. Male Voice Party.
Chorus, "The Long Day Closes"
Sullivan (2)
9.50. Orchestra.
Entr'acte, "The Jewels of the Madonna"
Wolff-Ferrari
10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Topical Talk.
Local News.

10.30.—THE SAVOY BANDS. *S.B. from London.*
11.30.—Close down.
Announcer: John H. Raymond.

CARDIFF.

3.0-4.0.—The Station Trio: Ruby Hargrave (Mezzo-Soprano).

4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.

5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Ruth Parry Evans (Mezzo-Soprano). Talks to Women. Weather Forecast.

5.45-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Style of Famous Writers" (I), by Guy Pocock.

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Lt.-Col. C. WEAVER PRICE, M.C., on "Bees."
Local News.

7.30-7.50.—Interval.

Band of the Royal Tanks Corps.
(By Permission of
Col.-Commandant T. C. Mudie, D.S.O.)
Conductor, W. J. GIBSON.
Vocalist, WALTER HYDE (Tenor).

7.50.—Overture, "The Arcadians" } arr. Wood
(On Themes from the Musical Play by
Monckton and Talbot.)
"Petite Suite de Concert" } Coleridge-Taylor
(I) "La Caprice de Nanette"; (II)
"Demande et Réponse"; (III) "Un
Sonnet d'Amour"; (IV) "La Taran-
telle Frétilante."
8.15. Walter Hyde.
"Kishmul's Galley" } Kennedy-Fraser
"Sea Raiders" } (1)
8.25.—Japanese Mazurka, "La Mousmé"
Ganne
Descriptive Piece, "The Parade of the Tin
Soldiers" } Jessel
Selection from "The Last Waltz" } Straus (1)
Intermezzo, "Canterbury Chimes"
Ancliffe (1)
8.50. Walter Hyde.
"So Fare Thee Well" } Cellier
"I Love Thee" } Grieg
9.0.—Ballet Russe } Luigini
(I) "Czardas"; (II) "Valse Lente";
(III) "Scène"; (IV) "Mazurka";
(V) "Marche Russe."
9.15. Walter Hyde.
"Harp of the Woodland"
Easthope Martin (5)
"Eleanore" } Coleridge-Taylor (11)
9.25.—Mr. J. W. SCOTT, University of South
Wales, on "Home Crofting."
9.35.—Valse, "Wood Nymphs" } Coates
Morris Dance, "Skipton Rig" } Holiday
Fantasia on Students' Songs } arr. Douglas
10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Topical Talk.
Local News.

10.30.—THE SAVOY BANDS. *S.B. from London.*
11.30.—Close down.
Announcer: W. N. Settle.

MANCHESTER.

2.30-3.0.—WOMEN'S HALF-HOUR: Estelle Bridgford (Soprano).

3.15-5.0.—THE FODEN'S MOTOR WORKS BAND, relayed from the Municipal Gardens, Southport. Conductor, T. HYNES.

5.45-6.0.—Children's Letters.

6.0-6.30.—CHILDREN'S CORNER.

6.30-6.55.—Chats with the Older Children.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 193.

WIRELESS PROGRAMME—MONDAY (July 28th.)

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

7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Mr. HERBERT BURY, B.A. (Oxon), on "The Common Housefly and its Relative."
Local News.
7.30-7.50.—W. F. BLETCHER, Examiner in Spanish to the U.L.C.I.: Spanish Talk.
7.50-8.0.—Interval.

8.0. **Fourth Concert of English Music**
by the
"ZZY" OPERA CHORUS.
Musical Director, SAM H. WHITTAKER.
Notes by J. F. RUSSELL.
At the Piano, HERBERT FOX.
Glees.
"Amidst the Myrtles" ... J. Battishill (11)
"Red Cross Knight" ... J. W. Callcott (11)
"Come Follow Me" } Wm. Horsley (11)
"See the Chariot at Hand"
"Hark! the Curfew's Solemn Sound" } T. Atwood (11)
"Come, Let Us Join" ... Wm. Beale (11)
ELSIE BOARDMAN (Contralto).
"Return, O My Love" ... Rodwell
"Fair Sally" ... Greene
POWELL JACKSON (Tenor).
"Tom Bowling" ... Dibdin
"Blow High, Blow Low" }
LEE THISTLETHWAITE (Baritone).
"Madamina, Leporello's Song from "Don Giovanni" ... Mozart (11)
Chorus.
"Breath of the Brier" ... J. Whittaker (11)
"Strike the Lyre" ... T. Cooke (11)
"Chough and Crow" }
"Stay, Prithce, Stay" } Sir H.R. Bishop (11)
Elsie Boardman.
"O Willow, Willow" }
"Good-Morrow, Gossip Joan" ... Anon.
"A Fable" (Old Melody, c. 1770)
Powell Jackson.
"Tell Her I'll Love Her" } Wm. Shield
"The Thorn" }
"Flocks are Sporting" ... Carey
Lee Thistlethwaite.
"The Sea Gipsy" ... Michael Head (1)
"Captain Stratton's Fancy" }
Peter Warlock, words by Maschfield
"The Sword of Ferrara" ... F. P. Bullard
Chorus.
"Bells of St. Michael's Tower" } W. Keyett (11)
"Come, See What Pleasure" } J. Elliott (11)
"Lo! the Early Beam" ... Balfe (11)
"Winds That Waft" ... Wallace (11)
10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Topical Talk.
Local News.
10.30.—THE SAVOY BANDS. *S.B. from London.*
11.30.—Close down.
Announcer: H. B. Brennan.

NEWCASTLE.

3.45-4.45.—Concert: Peggy Campbell (Solo Pianoforte), Edith Storey (Contralto), Jack Boddice (Solo Euphonium).
4.45-5.15.—WOMEN'S HALF-HOUR: Weekly News Letter. Annie H. Ross on "North Country Lore."
5.15-6.0.—CHILDREN'S CORNER: Songs and Stories.
6.0-6.30.—Scholars' Half-Hour: Mr. A. Rae, M.A.
7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Mr. LESLIE M. LEVER on "Scenes from Chinese Life."
Local News.
7.30-8.0.—Interval.
Popular Evening.
8.0. SID PUGH'S QUARTETTE PARTY.
Quartette, "Simple Simon" ... Macey (11)
KATHLEEN HUTTON (Soprano).
"Happy Summer Song" ... Kahn (8)

JESSIE BISHOP (Solo Pianoforte).
"Humoresque" ... Rachmaninov
WILL JONES (Baritone).
"Sweet as Her Roses" ... Cowen (5)
Kathleen Hutton and Isabel Summers.
Duet, "Still as the Night" ... Thomas (2)
THE STATION ORCHESTRA.
Conductor, WILLIAM A. CROSSE.
March, "Distant Greeting" ... Doring
Overture, "Haydée" ... Auber
Quartette.
"The Long Day Closes" ... Hatton (11)
ISABEL SUMMERS.
"Rosebud" ... F. Drummond (8)
SID PUGH (Tenor).
"Hindoo Song" ... Bemberg
"Despair" }
Kathleen Hutton and Will Jones.
Duet, "The Maiden in Grey" ... Barnicott (1)
Kathleen Hutton.
"Songs My Mother Taught Me" ... Dvorak
Orchestra.
"A Children's Suite" ... Ansell
(a) "Punchinello"; (b) "Musical Box";
(c) "Box of Soldiers"; (d) "Story Book";
(e) "Fairy Doll."
Jessie Bishop.
"Rakoczy March" ... Liszt
Sid Pugh.
"Golden Moon" ... Roll
Isabel Summers.
"My Prayer" ... Squire (1)
Will Jones.
"Speed the Plough" ... Martin (5)
Quartette.
"Sleep, Gentle Lady" ... Bishop (2)
Orchestra.
Selection, "Toto" ... Joyce and Morgan
10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Topical Talk.
Local News.
10.30.—THE SAVOY BANDS. *S.B. from London.*
11.30.—Close down.
Announcer: C. K. Parsons.

ABERDEEN.

3.0-5.0.—Dance Afternoon by The Wireless Quartette. Feminine Topics. Frederick J. Burnett (Baritone).
6.0-6.30.—CHILDREN'S CORNER.
7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Mr. A. R. WALBROOK. *S.B. from London.*
Local News.
7.30-8.0.—Interval.
8.0.—Girl Guides' News Bulletin. Boy Scouts' News Bulletin.
Everybody's Programme.
SILVIO SIDELI (Baritone).
UNITED SERVICES CLUB ORCHESTRA.
Conductor, JOHANN BLAZER.
8.30. Orchestra.
March, "Old Comrades" ... Teike
Overture, "Fingal's Cave" ... Mendelssohn
8.45. Silvio Sidelì.
"Sometimes in My Dreams" ... D'Hardelot

WAVE-LENGTHS AND CALL SIGNS.

	Metres
ABERDEEN (2BD)	495
BIRMINGHAM (5IT)	475
GLASGOW (5SC)	420
NEWCASTLE (5NO)	400
BOURNEMOUTH (6BM)	385
MANCHESTER (ZZY)	375
LONDON (2LO)	365
CARDIFF (5WA)	351
PLYMOUTH (5PY)	335
EDINBURGH (2EH)	325
LIVERPOOL (6LV)	318
SHEFFIELD (6FL)	303
LEEDS	346
BRADFORD (2LS)	310

8.50. Orchestra.
Ballet Music from "Faust" ... Gounod
9.5. Silvio Sidelì.
"Obstination" ... De Fontenailles
9.10. Orchestra.
Adagio, Allegro and Menuet from Symphony No. 2 ... Haydn
9.30. Silvio Sidelì.
"Occhi Ridenti" ... Benza
"L'Ultima Canzone" ... Fosti
9.40. Orchestra.
Selection, "The Thistle" ... Myddleton
10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Topical Talk.
Local News.
10.30.—THE SAVOY BANDS. *S.B. from London.*
11.30.—Close down.
Announcer: A. M. Shinnie.

GLASGOW.

3.30-4.30.—The Wireless Quartette and Betty G. Reid (Contralto).
4.45-5.15.—TOPICS FOR WOMEN: Topical Afternoon.
Mr. Kersley Holmes on "Local Tramps."
5.15-6.0.—CHILDREN'S CORNER. Letter Competition Results.
6.0-6.5.—Weather Forecast for Farmers.
7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Mr. A. R. WALBROOK. *S.B. from London.*
Local News.
7.30-8.0.—Interval.
8.0.—Mr. DUNCAN MCKINLAY, A.C.I.S. on "Cocoa Beans and Chocolate."
Popular Night.
CRUE DAVIDSON (Contralto).
ELDER CUNNINGHAM (Bass Baritone).
THE STATION ORCHESTRA.
Conducted by ISAAC LOSOWSKY.
"Music can noble hints impart,
Engender fury, kindle love,
With unsuspected eloquence can move
And manage all the man with secret art."
Addison
8.10. Orchestra.
Overture, "Mignon" ... Thoman
Selection, "The Grand Duchess" ... Offenbach
8.35. Crue Davidson.
"Homing" ... T. del Riego
"Fairy Tales of Ireland" ... Eric Coates
8.45. Orchestra.
Suite, "Spanish Ballet Music" ... Debormes
8.55. Elder Cunningham.
"Awake" ... H. E. Pether (7)
"Mendin' Roadways" ... Eric Coates
9.5. Orchestra.
Entr'acte, "In a Persian Market" ... Ketelbey
9.10. Crue Davidson.
"Auld Robin Gray" } ... Traditional
"Caller Herrin" }
9.20. Orchestra.
Scotch Selection, "The Thistle" ... Myddleton
9.35. Elder Cunningham.
"When the Swallows Homeward Fly" ... M. V. White
"Maire, My Girl" ... G. Aitken
9.45. Orchestra.
Concert Waltz, "Die Hydropaten" ... Gung'l (6)
9.55. Crue Davidson.
"The Fuchsia Tree" ... R. Quilter
"Sunshine Town" ... Squire (1)
10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Topical Talk.
Local News.
10.30.—THE SAVOY BANDS. *S.B. from London.*
11.30.—Close down.
Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 193.

WIRELESS PROGRAMME—TUESDAY (July 29th.)

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

Sydney Coltham.
 "Unpin the Rose" *Nightingale* (8)
 "A Garden in Brittany" *Gulliland* (23)
 "I Hear a Thrush at Eve" *Cadman* (1)
 Charles Penrose.
 "The Laughing Widow" } *Billie Grey*
 "The Merry Monk" }
 Klinton Shepherd.
 "Droop Not, Young Lover" *Handel* (1)
 "O Bay Divine" *Oliver* (8)
 Orchestra.
 HUNGARY—"Two Hungarian Dances" *Brahms*
 IRELAND—"Three Irish Dances" *Ansell*
 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 Prof. A. J. IRELAND. *S.B. from London.*
 Local News.
 10.30-11.0.—Programme *S.B. from London.*
 Announcer: Victor Smythe.

NEWCASTLE.

3.45-4.45.—Concert: The Station Light Orchestra.
 4.45-5.15.—WOMEN'S HALF-HOUR: Stella Bailes on "Some Old Ballads"
 5.15-6.0.—CHILDREN'S CORNER. Marthe Hugentobler—Yodel Songs. Songs and Stories by the Uncles.
 6.0-6.30.—Scholars' Half-Hour: Miss M. Atkinson, B.Sc., on "Body Changes During Exercise."
 7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 FRENCH TALK. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.
 DRAMA, AND YODEL SONGS.
 MARTHE HUGENTOBLER (Yodeller).
 "5NO" REPERTORY COMPANY.
 EVELYN BARROW AND GERTRUDE PUGH (Duets).
 GEORGE BAINBRIDGE (Baritone).
 WILLAM A. CROSSE (Solo Clarinet).
 8.0. William A. Crosse.
 "Air de Carafa" *Muller*
 Marthe Hugentobler.
 "Sehnsucht" *Rubinstein*
 A few words explaining the Yodel Songs.
 A Yodel Song.
 8.25. "CUPBOARD LOVE."
 A Costume Comedy in One Act.
 By Herbert Swears.
Cast:
 Kitty Bellairs, of Drury Lane Theatre
 JENNIE STEVENS
 Diana, Lady Charteris OLIVE ZALVA
 The action passes at the house of Kitty Bellairs, situate at No. 3, Henrietta Street, Covent Garden, and the scene is laid in Kitty's boudoir. Time: 1789.
 The Play produced by JENNIE STEVENS.
 8.50. Evelyn Barrow and Gertrude Pugh.
 Selected Duets.
 9.0. George Bainbridge.
 "My Love's an Arbutus" *Stanford* (1)
 "Be Brave and Smile" *Pepper*
 "The Two Grenadiers" *Schumann*
 9.10. "THE LEGEND OF VANDALE."
 An Original Comedietta in One Act,
 By Albert E. Drinkwater.
Cast:
 Leonard Leicester GORDON LEA
 Dennis KENDREW MILSON
 Nora Lorraine JENNIE STEVENS
 Time: The Present.
 The action takes place in the Entrance Hall of Vandale Towers, in Wiltshire.
 The Play Produced by GORDON LEA.
 9.35. George Bainbridge.
 "Wimmen, Oh Wimmen!" *Phillips*
 "Song of the Waggoner" *Smith*
 9.45. Evelyn Barrow and Gertrude Pugh.
 Selected Duets.
 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 Prof. A. J. IRELAND. *S.B. from London.*
 Local News.

10.25. Marthe Hugentobler.
 Yodel Songs.
 William A. Crosse.
 Fantasia, "Canzone Napolitana" *Averino*
 10.45.—Close down.
 Announcer: W. M. Shewen.

ABERDEEN.

3.30-5.0.—Operatic Afternoon: The Wireless Quartette. Miss J. Skakle on "Some Strokes in Swimming." Feminine Topics.
 5.45-6.30.—CHILDREN'S CORNER: A Game of Musical Forfeits played by Members of the Radio Circle.
 7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 FRENCH TALK. *S.B. from London.*
 Local News.
 7.30-8.30.—Interval.

A Night of Songs.

AMY SAMUEL (Contralto).
 MARY TOPP (Soprano).
 A. HALL AND COMPANY'S MALE VOICE CHOIR.
 8.30. Choir.
 "The Hunting Song" *Mendelssohn* (11)
 "At Andernach in Rhineland" *Abt* (1)
 "The Song of the Jolly Roger" *Candish* (1)
 "My Love is Like a Red, Red Rose" *arr. Bantock*
 8.45. Amy Samuel.
 "The Lament of Isis" *Bantock*
 "Love's Whisper" *Witley*
 8.55. Mary Topp.
 "The Dancing Lesson" *Oliver* (8)
 "When Thou Art Far" *Ronald* (5)
 9.5. Choir.
 "Feasting I Watch" *Elgar* (1)
 "The Goslings" *Bridge* (1)
 "Drake's Drum" *Coleridge-Taylor*
 "The Song of the Volga Boatmen" *arr. Bantock* (1)
 9.20. Amy Samuel.
 "The Dreary Steppe" *Gretchaninow*
 9.30. Mary Topp.
 "The Lass With the Delicate Air" *Arne*
 "Happy Song" *Del Riego*
 9.40. Choir.
 "The Little Sandman" *West* (1)
 "The Beleaguered" } *Sullivan* (1)
 "The Long Day Closes" }
 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 Prof. A. J. IRELAND. *S.B. from London.*
 Local News.
 10.30. Choir.
 "Who Sails With Drake?" *Candish* (1)
 10.40. Amy Samuel.
 "Pleurez mes yeux" ("Le Cid") *Massenet*
 "O Don Fatale" ("Don Carlo") *Verdi*

10.50. Mary Topp.
 "Mimi's Song" ("La Bohème") } *Puccini*
 "Love and Music" ("La Tosca") }
 11.0.—Close down.
 Announcer: W. D. Simpson.

GLASGOW.

3.30-4.30.—Feature Afternoon: The Wireless Quartette and Queenie Arthur (Soprano).
 4.45-5.15.—TOPICS FOR WOMEN: Art and Literature.
 5.15-6.0.—CHILDREN'S CORNER: "Our Weekly Forty-five Minutes with the Smaller Children."
 6.0-6.5.—Weather Forecast for Farmers.
 7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 FRENCH TALK. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.
 Song—Orchestra—Dance.
 SILVIO SIDELI (Baritone).
 ELSIE BLACK (Contralto).
 THE STATION ORCHESTRA.
 Conducted by ISAAC LOSOWSKY.
 8.0. Orchestra.
 Selection, "Monsieur Beaucaire" *Messenger*
 8.15. Silvio Sidelì.
 "Ideale" } *Tosti*
 "Penso" }
 8.25. Orchestra.
 Entr'acte, "Russian Dance" *Friml*
 8.35. Elsie Black.
 "Over the Mountains" *R. Quilter*
 "Weep You No More" *R. Quilter* (1)
 "Constancy" *A. Foote* (1)
 8.45. Orchestra.
 Suite, "Three Heroes" *Carr*
 8.57. Silvio Sidelì.
 "Monologo e Ballata" ("Rigoletto") *Verdi*
 9.7. Orchestra.
 Waltz, "La Manola" *Waldteufel*
 9.17. Elsie Black.
 "Still as the Night" *C. Bohm*
 "Sweet and Low" *A. Somerville* (1)
 "Oh! What Comes Over the Sea" *Coleridge-Taylor*
 9.30. Orchestra.
 Dance Music.
 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 Prof. A. J. IRELAND. *S.B. from London.*
 Local News.
 10.30. Orchestra.
 Entr'acte, "La Belle Pierrette" *Foulds*
 10.35. Silvio Sidelì.
 "Sometimes in My Dreams" *G. d'Hardelot*
 Serenata, "Don Giovanni" *Mozart*
 10.45.—Dance Music by HALL'S BAND, relayed from Gleneagles Hotel.
 11.45.—Close down.
 Announcer: Mungo M. Dewar.

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EVENTS OF THE WEEK.

SUNDAY, JULY 27th.
 LONDON, 9.0.—First Appearance of "2LO" Military Band.
 MONDAY, JULY 28th.
 LONDON, 9.0.—Hours with Living British Composers—Herbert Howells.
 CARDIFF, 7.50.—Band of Royal Tank Corps.
 TUESDAY, JULY 29th.
 BOURNEMOUTH, 8.30.—Some Curious Instrumentation.
 NEWCASTLE, 8.0.—Drama, and Yodel Songs.
 WEDNESDAY, JULY 30th.
 LONDON, 8.0.—"From Bach to

Varese": Conducted by Eugene Goossens. *S.B. to other Stations.*
 BOURNEMOUTH, 8.15.—International Night.
 THURSDAY, JULY 31st.
 LONDON, 8.45.—An Hour with the Veterans.
 BOURNEMOUTH, 8.30.—String Orchestra of H.M. Royal Artillery.
 CARDIFF, 8.0.—One-Act Plays of To-day.
 FRIDAY, AUGUST 1st.
 MANCHESTER, 8.0.—Tchaikovsky Night.
 SATURDAY, AUGUST 2nd.
 NEWCASTLE, 8.0.—Band and Pipers of 1st Batt. The Seaforth Highlanders.

WIRELESS PROGRAMME—TUESDAY (July 29th.)

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

Sydney Coltham.
 "Unpin the Rose" *Nightingale* (8)
 "A Garden in Brittany" *Gulliland* (23)
 "I Hear a Thrush at Eve" *Cadman* (1)
 Charles Penrose.
 "The Laughing Widow" } *Billie Grey*
 "The Merry Monk" }
 Klinton Shepherd.
 "Droop Not, Young Lover" *Handel* (1)
 "O Bay Divine" *Oliver* (8)
 Orchestra.
 HUNGARY—"Two Hungarian Dances" *Brahms*
 IRELAND—"Three Irish Dances" *Ansell*
 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 Prof. A. J. IRELAND. *S.B. from London.*
 Local News.
 10.30-11.0.—Programme *S.B. from London.*
 Announcer: Victor Smythe.

NEWCASTLE.

3.45-4.45.—Concert: The Station Light Orchestra.
 4.45-5.15.—WOMEN'S HALF-HOUR: Stella Bailes on "Some Old Ballads"
 5.15-6.0.—CHILDREN'S CORNER. Marthe Hugentobler—Yodel Songs. Songs and Stories by the Uncles.
 6.0-6.30.—Scholars' Half-Hour: Miss M. Atkinson, B.Sc., on "Body Changes During Exercise."
 7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 FRENCH TALK. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.
 DRAMA, AND YODEL SONGS.
 MARTHE HUGENTOBLER (Yodeller).
 "5NO" REPERTORY COMPANY.
 EVELYN BARROW AND GERTRUDE PUGH (Duets).
 GEORGE BAINBRIDGE (Baritone).
 WILLAM A. CROSSE (Solo Clarinet).
 8.0. William A. Crosse.
 "Air de Carafa" *Muller*
 Marthe Hugentobler.
 "Sehnsucht" *Rubinstein*
 A few words explaining the Yodel Songs.
 A Yodel Song.
 8.25. "CUPBOARD LOVE."
 A Costume Comedy in One Act.
 By Herbert Swears.
Cast:
 Kitty Bellairs, of Drury Lane Theatre
 JENNIE STEVENS
 Diana, Lady Charteris OLIVE ZALVA
 The action passes at the house of Kitty Bellairs, situate at No. 3, Henrietta Street, Covent Garden, and the scene is laid in Kitty's boudoir. Time: 1789.
 The Play produced by JENNIE STEVENS.
 8.50. Evelyn Barrow and Gertrude Pugh.
 Selected Duets.
 9.0. George Bainbridge.
 "My Love's an Arbutus" *Stanford* (1)
 "Be Brave and Smile" *Pepper*
 "The Two Grenadiers" *Schumann*
 9.10. "THE LEGEND OF VANDALE."
 An Original Comedietta in One Act,
 By Albert E. Drinkwater.
Cast:
 Leonard Leicester GORDON LEA
 Dennis KENDREW MILSON
 Nora Lorraine JENNIE STEVENS
 Time: The Present.
 The action takes place in the Entrance Hall of Vandale Towers, in Wiltshire.
 The Play Produced by GORDON LEA.
 9.35. George Bainbridge.
 "Wimmen, Oh Wimmen!" *Phillips*
 "Song of the Waggoner" *Smith*
 9.45. Evelyn Barrow and Gertrude Pugh.
 Selected Duets.
 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 Prof. A. J. IRELAND. *S.B. from London.*
 Local News.

10.25. Marthe Hugentobler.
 Yodel Songs.
 William A. Crosse.
 Fantasia, "Canzone Napolitana" *Averino*
 10.45.—Close down.
 Announcer: W. M. Shewen.

ABERDEEN.

3.30-5.0.—Operatic Afternoon: The Wireless Quartette. Miss J. Skakle on "Some Strokes in Swimming." Feminine Topics.
 5.45-6.30.—CHILDREN'S CORNER: A Game of Musical Forfeits played by Members of the Radio Circle.
 7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 FRENCH TALK. *S.B. from London.*
 Local News.
 7.30-8.30.—Interval.

A Night of Songs.

AMY SAMUEL (Contralto).
 MARY TOPP (Soprano).
 A. HALL AND COMPANY'S MALE VOICE CHOIR.
 8.30. Choir.
 "The Hunting Song" *Mendelssohn* (11)
 "At Andernach in Rhineland" *Abt* (1)
 "The Song of the Jolly Roger" *Candish* (1)
 "My Love is Like a Red, Red Rose" *arr. Bantock*
 8.45. Amy Samuel.
 "The Lament of Isis" *Bantock*
 "Love's Whisper" *Witley*
 8.55. Mary Topp.
 "The Dancing Lesson" *Oliver* (8)
 "When Thou Art Far" *Ronald* (5)
 9.5. Choir.
 "Feasting I Watch" *Elgar* (1)
 "The Goslings" *Bridge* (1)
 "Drake's Drum" *Coleridge-Taylor*
 "The Song of the Volga Boatmen" *arr. Bantock* (1)
 9.20. Amy Samuel.
 "The Dreary Steppe" *Gretchaninow*
 9.30. Mary Topp.
 "The Lass With the Delicate Air" *Arne*
 "Happy Song" *Del Riego*
 9.40. Choir.
 "The Little Sandman" *West* (1)
 "The Beleaguered" } *Sullivan* (1)
 "The Long Day Closes" }
 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 Prof. A. J. IRELAND. *S.B. from London.*
 Local News.
 10.30. Choir.
 "Who Sails With Drake?" *Candish* (1)
 10.40. Amy Samuel.
 "Pleurez mes yeux" ("Le Cid") *Massenet*
 "O Don Fatale" ("Don Carlo") *Verdi*

10.50. Mary Topp.
 "Mimi's Song" ("La Bohème") } *Puccini*
 "Love and Music" ("La Tosca") }
 11.0.—Close down.
 Announcer: W. D. Simpson.

GLASGOW.

3.30-4.30.—Feature Afternoon: The Wireless Quartette and Queenie Arthur (Soprano).
 4.45-5.15.—TOPICS FOR WOMEN: Art and Literature.
 5.15-6.0.—CHILDREN'S CORNER: "Our Weekly Forty-five Minutes with the Smaller Children."
 6.0-6.5.—Weather Forecast for Farmers.
 7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 FRENCH TALK. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.
 Song—Orchestra—Dance.
 SILVIO SIDELI (Baritone).
 ELSIE BLACK (Contralto).
 THE STATION ORCHESTRA.
 Conducted by ISAAC LOSOWSKY.
 8.0. Orchestra.
 Selection, "Monsieur Beaucaire" *Messenger*
 8.15. Silvio Sidelì.
 "Ideale" } *Tosti*
 "Penso" }
 8.25. Orchestra.
 Entr'acte, "Russian Dance" *Friml*
 8.35. Elsie Black.
 "Over the Mountains" *R. Quilter*
 "Weep You No More" *R. Quilter* (1)
 "Constancy" *A. Foote* (1)
 8.45. Orchestra.
 Suite, "Three Heroes" *Carr*
 8.57. Silvio Sidelì.
 "Monologo e Ballata" ("Rigoletto") *Verdi*
 9.7. Orchestra.
 Waltz, "La Manola" *Waldteufel*
 9.17. Elsie Black.
 "Still as the Night" *C. Bohm*
 "Sweet and Low" *A. Somerville* (1)
 "Oh! What Comes Over the Sea" *Coleridge-Taylor*
 9.30. Orchestra.
 Dance Music.
 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 Prof. A. J. IRELAND. *S.B. from London.*
 Local News.
 10.30. Orchestra.
 Entr'acte, "La Belle Pierrette" *Foulds*
 10.35. Silvio Sidelì.
 "Sometimes in My Dreams" *G. d'Hardelot*
 Serenata, "Don Giovanni" *Mozart*
 10.45.—Dance Music by HALL'S BAND, relayed from Gleneagles Hotel.
 11.45.—Close down.
 Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 193.

EVENTS OF THE WEEK.

SUNDAY, JULY 27th.
 LONDON, 9.0.—First Appearance of "2LO" Military Band.
 MONDAY, JULY 28th.
 LONDON, 9.0.—Hours with Living British Composers—Herbert Howells.
 CARDIFF, 7.50.—Band of Royal Tank Corps.
 TUESDAY, JULY 29th.
 BOURNEMOUTH, 8.30.—Some Curious Instrumentation.
 NEWCASTLE, 8.0.—Drama, and Yodel Songs.
 WEDNESDAY, JULY 30th.
 LONDON, 8.0.—"From Bach to

Varese": Conducted by Eugene Goossens. *S.B. to other Stations.*
 BOURNEMOUTH, 8.15.—International Night.
 THURSDAY, JULY 31st.
 LONDON, 8.45.—An Hour with the Veterans.
 BOURNEMOUTH, 8.30.—String Orchestra of H.M. Royal Artillery.
 CARDIFF, 8.0.—One-Act Plays of To-day.
 FRIDAY, AUGUST 1st.
 MANCHESTER, 8.0.—Tchaikovsky Night.
 SATURDAY, AUGUST 2nd.
 NEWCASTLE, 8.0.—Band and Pipers of 1st Batt. The Seaforth Highlanders.

WIRELESS PROGRAMME—WEDNESDAY (July 30th.)

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

LONDON.

- 4.0.—Time Signal from Greenwich.
- Light Symphony Programme.**
GLADYS M. LACK (Soprano).
SAMUEL SPURGIN (Solo Violin).
THE WIRELESS SYMPHONY ORCHESTRA.
Conducted by DAN GODFREY, Jun.
Overture, "The Magic Flute" .. Mozart
- 4.10.—"My Part of the Country," by A. Bonnet Laird.
- 4.20. Soprano Songs.
"Pleurez Mes Yeux" ("Le Cid")
..... Massenet
- 4.25. The Orchestra.
Suite, "Scènes Pittoresques"
..... Massenet (15)
- 4.45.—"Chiddingfold," a Suite for Strings
..... Thomas F. Dunhill
- 4.55. Violin Solo with Orchestra.
"Romance"..... Svendsen
- 5.5. Soprano Songs.
"The Tryst"..... Sibelius
"Over the Mountains"..... Roger Quilter
"Moonlight Thro' the Trees"
..... Robert Eden (4)
- 5.15. Violin Solo with Orchestra.
Romance in F..... Beethoven
- 5.20.—"The Care of Old Miniatures," by
EDITH M. HINCHLEY.
- 5.30. The Orchestra.
Symphony No. 35, "Haffner" .. Mozart
- 6.0-6.45.—CHILDREN'S CORNER: Uncle
Jeff's Talk on the Orchestra. The
Orchestra.
- 7.0.—TIME SIGNAL FROM BIG BEN, 1ST
GENERAL NEWS BULLETIN and
WEATHER FORECAST. *S.B. to all
Stations.*
- ARCHIBALD HADDON (the B.B.C.
Dramatic Critic): "News and Views
of the Theatre." *S.B. to all Stations.*
Local News.
- 7.30-8.0.—Interval.
- 8.0. "From Bach to Varese."
ROBERT CHIGNELL (Baritone).
FRANK ALMGILL (Solo Flute).
THE WIRELESS SYMPHONY
ORCHESTRA.
Conducted by EUGENE GOOSSENS.
Suite for Flute and Strings in B Minor Bach
(Johann Sebastian Bach died on July 30th,
1750.)
Overture in D Haydn
Symphony No. 38 in D (The Prague) Mozart
Rondino for Wood Wind and Horns
..... Beethoven
Scherzo, "A Midsummer Night's Dream"
..... Mendelssohn
Baritone Songs.
"Vergeblichen Ständchen"
"Wie schnell Verschwindet so leicht als
glanz"
"Traun. Bogen und Pfeil"
The Orchestra.
"Siegfried Idyll" Wagner
"Capriccio Italien" Tchaikovsky
Baritone with Orchestra.
"Watchmen Alert" (Caractacus)
..... Elgar (11)
The Orchestra.
Berceuse ("L'Oiseau de Feu") .. Stravinsky
"In a Vodka Shop"..... Baz
"Hyperprism"..... Varese
(First Performance in Europe.)
- 10.0.—TIME SIGNAL FROM GREENWICH,
2ND GENERAL NEWS BULLETIN
and WEATHER FORECAST. *S.B. to
all Stations.*
- Air Vice-Marshal Sir W. SEFTON
BRANCKER, K.C.B. (Director of Civil
Aviation), on "Progress in Air Trans-
port." (First of a Series of Four "Flying"
Talks.) *S.B. to all Stations.*
- The Week's Work in the Garden by the
Royal Horticultural Society. *S.B. to all
Stations.*
Local News.

- 10.35.—THE SAVOY ORPHEANS and SAVOY
HAVANA BANDS, relayed from the
Savoy Hotel, London. *S.B. to all
Stations.*
- 11.30.—Close down.
Announcer: J. S. Doigson.

BIRMINGHAM.

- 3.30-4.30.—James Howell's Party: Gwendoline
Hannibal (Soprano), Dorothy Hewitt
(Contralto), Victor Cole (Tenor), George
Sherratt (Baritone), Arthur Cooke (Solo
Pianoforte).
- 5.0-5.30.—WOMEN'S CORNER: Mabel France
on "The Right Use of Leisure."
- 5.30-5.35.—Agricultural Weather Forecast.
- 5.35-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—Teens' Corner: Frank Jones on
"Brummagem English."
- 7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
ARCHIBALD HADDON. *S.B. from Lon-
don.*
Local News.
- 7.30-8.0.—Interval.
- 8.0.—"FROM BACH TO VARESE." *S.B.
from London.*
- 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Air Vice-Marshal Sir W. SEFTON
BRANCKER, K.C.B. *S.B. from London*
Royal Horticultural Society Talk. *S.B.
from London.*
Local News.
- 10.35.—THE SAVOY BANDS. *S.B. from
London.*
- 11.30.—Close down.
Announcer: J. C. Paterson.

BOURNEMOUTH.

- 3.45-5.15.—Bournemouth Post Office Military
Band; Conductor, Edward L. Green.
Talks to Women: George Dance on
"Gardening."
- 5.15-6.15.—CHILDREN'S CORNER.
- 6.15-6.45.—Scholars' Half-Hour: H. J. Harding
on "More Rambles of an Entomo-
logist."
- 7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
ARCHIBALD HADDON. *S.B. from
London.*
Local News.
- 7.30-8.15.—Interval.

International Night.

- MARY LOHDEN (Soprano).
ROMANO CIAROFF (Tenor.)
F. H. ETCHEVERRIA (Baritone).

STATION ADDRESSES.

MAIN.	
Addresses.	Telephone No.
AERDEEN	17, Belmont Street 2296
BIRMINGHAM	185, Low Street 209
BOURNEMOUTH	72, Holdenhurst Road 3460
CARDIFF	39, Park Place 4920
GLASGOW	202, Bath Street. Douglas 1543
LONDON	2, Savoy Hill, W.C.2 Regent 6730
MANCHESTER	57, Dickinson Street. City 9532
NEWCASTLE	25, Eldon Square. Central 5865
RELAY.	
EDINBURGH	79, George Street. Central 5595
HULL	26-27, Bishop Lane. Studio Address: 2, Albion St. Central 5138
LIVERPOOL	85, Lord Street. Bank 5018
PLYMOUTH	Atherstone Chambers, Atherstone Lane. 2281
SHEFFIELD	Messrs. Union Grinding Wheel, Corporation St. Central 4029
LEEDS-BRADFORD	13a, Wellington Street, Leeds 28131

CHAPPELL WEBER BROADWOOD

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

THE WIRELESS ORCHESTRA.
Conductor, Capt. W. A. FEATHERSTONE.
The National Anthem of the Country will
conclude each Section.

- 8.15. AMERICA.
Orchestra.
"Fantasia on American National Airs"
..... Tobani
- 8.30. FRANCE.
Mary Lohden.
"Nuit d'Etoiles" Debussy
"Elégie" Massenet
- 8.40. ITALY.
F. H. Etcheverria.
"Piacere d'Amor" G. Martini—1741-1816
"Le Violette"..... Alessandry Scarletti—
1659-1725
- 8.50. BELGIUM.
Orchestra.
"Flemish Dances" Jan Blockx
- 9.5. RUSSIA.
Romano Ciaroff.
"Springwaters" Rachmaninoff
- 9.15. GERMANY.
Romano Ciaroff.
"Der Leiermann" Schubert
"Standchen" }
- 9.25. SCANDINAVIA.
Mary Lohden.
Solyeig's Song ("Peer Gynt") Grieg
- 9.35. SPAIN.
F. H. Etcheverria.
"Ay! Ay! Ay!" (An Argentine Melody).
"A Grenada" M. F. Alvarez
- 9.45. ENGLAND.
Mary Lohden.
"O Mistress Mine" Quilter (1)
"Cherry Ripe" (Old English) (1)
Orchestra.
"Rule, Britannia!" Arne
- 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Air Vice-Marshal Sir W. SEFTON
BRANCKER, K.C.B. *S.B. from London.*
Royal Horticultural Society Talk. *S.B.
from London.*
Local News.
- 10.35.—THE SAVOY BANDS. *S.B. from
London.*
- 11.30.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra relayed
from the Capitol Cinema.
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS":
The Station Orchestra. Talks to Women.
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Photography as an Art," by
T. J. Lewis.
- 7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
ARCHIBALD HADDON. *S.B. from London*
Local News.
- 7.30-8.0.—Interval.
- 8.0. "Blue Water" Evening—III.
S.S. Wavelength, still on her Adven-
turous Voyage, reaches the Hawaiian
Islands. Listeners will hear an Enter-
tainment given by the famous HAWAI-
IAN PLAYERS, and will also be able to
follow the affairs of the passengers with
whom they are already familiar.
- 9.30. THE STATION ORCHESTRA.
Overture, "Saul" Bazzini
Suite, "Joyous Youth" Coates
(a) Introduction; (b) Serenade; (c) Waltz.
Canzonetta from "Concerto Romantique"
..... Godard
"Carissima" Elgar (4)
Selection, "Pagliacci" Leoncavallo

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of its publisher. A key list of publishers will be found on
page 193.

WIRELESS PROGRAMME—WEDNESDAY (July 30th.)

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

10.0.—NEWS and WEATHER FORECAST. S.B. from London. Air Vice-Marshal Sir W. SEFTON BRANCKER, K.C.B. S.B. from London. Royal Horticultural Society Talk. S.B. from London. Local News. 10.35.—THE SAVOY BANDS. S.B. from London. 11.30.—Close down. Announcer: C. J. Parsons.

MANCHESTER.

2.30-3.0.—WOMEN'S HALF-HOUR: Madame Fanny Brown on "Some Interesting Towns in Belgium—(3) Brussels." THE FODEN'S MOTOR WORKS BAND, relayed from the Municipal Gardens, Southport. Conductor, T. HYNES. 5.45-6.0.—Children's Letters. 6.0-6.30.—CHILDREN'S CORNER. 7.0.—NEWS and WEATHER FORECAST. S.B. from London. ARCHIBALD HADDON. S.B. from London. Local News. 7.30.—JAMES SAVIN (Baritone). "Passing By" Purcell "Sleep and the Roses" Tate (8) "King Duncan's Daughters" Allitsen "Ich liebe Dich" Grieg "All That I Ask" Coleman (1) "Four Jolly Sailors" German 8.0.—"FROM BACH TO VARESE." S.B. from London. 10.0.—NEWS and WEATHER FORECAST. S.B. from London. Air Vice-Marshal Sir W. SEFTON BRANCKER, K.C.B. S.B. from London. Royal Horticultural Society Talk. S.B. from London. Local News. 10.35.—THE SAVOY BANDS. S.B. from London. 11.30.—Close down. Announcer: Victor Smythe.

NEWCASTLE.

3.45-4.45.—Concert: Silvio Sidelì (Baritone), Charles Penrose (Entertainer). 4.45-5.15.—WOMEN'S HALF-HOUR. 5.15-6.0.—CHILDREN'S CORNER: Stories—Katharine Latham. 6.0-6.30.—Scholars' Half-Hour: Mr. W. Carr, B.Sc., on "Garden Insects" (1). 6.35-6.50.—Farmers' Corner: Prof. Gilchrist—"Seasonable Notes." 7.0.—NEWS and WEATHER FORECAST. S.B. from London. ARCHIBALD HADDON. S.B. from London. Local News. 7.30-8.0.—Interval. 8.0.—"FROM BACH TO VARESE." S.B. from London. 10.0.—NEWS and WEATHER FORECAST. S.B. from London. Air Vice-Marshal Sir W. SEFTON BRANCKER, K.C.B. S.B. from London. Royal Horticultural Society Talk. S.B. from London. Local News. 10.35.—THE SAVOY BANDS. S.B. from London. 11.30.—Close down. Announcer: W. M. Shewen.

ABERDEEN.

3.30-5.0.—Instrumental Solo Afternoon—Nancy Lee (Solo Violin), William Bennett (Solo Violin), Burnett Farquhar (Solo Flute), Marie Sutherland (Solo Pianoforte), Andrew Watson (Solo Cello), Robert McConnachie (Solo Cornet). 6.0-6.30.—CHILDREN'S CORNER: Nature Corner—"Overheard in the Jungle."

7.0.—NEWS and WEATHER FORECAST. S.B. from London. ARCHIBALD HADDON. S.B. from London. Local News. 7.30-8.0.—Interval. 8.0.—CHARLES DAVIDSON, M.A. (Aberdeen)—5th Lecture on Spanish. Dance Night. ALEX. MACGREGOR (Baritone). JOHN H. CRAIGEN (Entertainer). THE WIRELESS JAZZ ORCHESTRA. 8.30.—Jazz Orchestra. Waltz, "Sleepy Zuyder Zee" (32); Fox-trot, "Tis Sweet of You to Ring Me Up" (19); One-step, "Nancy" (25). 8.45.—John H. Craigen will Entertain. 8.55.—Alex. MacGregor. "A Sailor Lov'd a Lass"arr. Lane "An Assyrian Love Song"Ring (2) 9.5.—Jazz Orchestra. One-step, "Wembley at Wembley with You" (6); Fox-trot, "Until My Luck Comes Rolling Home" (6); Waltz, "Heather Bells" (3). 9.20.—John H. Craigen will Entertain. 9.30.—Alex. MacGregor. "A Russian Love Song"Overbeck "Beat of a Passionate Heart"Phillips (1) "The Beggar's Song"arr. Lane Wilson (1) 9.45.—Jazz Orchestra. Waltz, "I Love Mary"; Fox-trot, "Lips" (9). 10.0.—NEWS and WEATHER FORECAST. S.B. from London. Air Vice-Marshal Sir W. SEFTON BRANCKER, K.C.B. S.B. from London. Royal Horticultural Society Talk. S.B. from London. Local News. 10.35.—THE SAVOY BANDS. S.B. from London. 11.30.—Close down. Announcer: H. J. McKee.

GLASGOW.

3.30-4.30.—Classical Afternoon—The Wireless Quartette and Sydney Coltham (Tenor). 4.45-5.15.—TOPICS FOR WOMEN: Gossip and Music. 5.15-6.0.—CHILDREN'S CORNER: Singing Lesson by Auntie Cyclone. 6.0-6.5.—Weather Forecast for Farmers. 6.5-6.20.—Weekly Morse Code Lesson by Uncle Leslie. 7.0.—NEWS and WEATHER FORECAST. S.B. from London. ARCHIBALD HADDON. S.B. from London. Local News. 7.30-8.0.—Interval. "Hail, Bards triumphant! Born in happier days, Immortal heirs of universal praise! Whose honours with increase of ages grow, As streams roll down, enlarging as they flow; Nations unborn your mighty names shall sound, And worlds applaud that must not yet be found."—Pop. 8.0.—"FROM BACH TO VARESE." S.B. from London. 10.0.—NEWS and WEATHER FORECAST. S.B. from London. Air Vice-Marshal Sir W. SEFTON BRANCKER, K.C.B. S.B. from London. Royal Horticultural Society Talk. S.B. from London. Local News. 10.35.—THE SAVOY BANDS. S.B. from London. 11.30.—Close down. Announcer: Herbert A. Carruthers.

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De la Prononciation du Français (Suite).

The following talk will be broadcast by M. E. M. Stephan from the London Station on Tuesday, July 29th. It is printed here in French so that students may follow the speaker word for word.

DANS cette causerie je vais m'occuper tout particulièrement des fautes de sons les plus communes que font les Anglais quand ils parlent le français. Nous n'avons guère le temps d'entrer dans de grands détails, je me bornerai donc à vous dire quelques-uns des fautes qu'il faut absolument éviter. La voyelle No. 1, l'(e) français bref ou long, demande une plus grande attention musicale que l'(e) bref anglais de sit, miss, etc., etc., de plus, il n'est pas diphtongué comme l'est souvent l'(e) long du sud de l'Angleterre, seat, sea, please. L'(e) française, qu'il soit bref ou qu'il soit long, a toujours le même son. La voyelle des mots "B, site, mille" et celle des mots anglais "ill, sit, mill" n'ont de commun que l'orthographe. En prononçant la voyelle No. 2 (e), gardez-vous de tomber dans les deux fautes suivantes: 1. Tendance à diphtonguer, et à remplacer par la voyelle anglaise (ei) des mots day, cake, fate, etc. Cette tendance est très marquée lorsque la voyelle française (e) est en position finale, ou bien en syllabe ouverte, c'est-à-dire syllabe qui ne se termine pas par une consonne. Ex: thé, parler, nez, défilé, céder. L'étudiant anglais se rendra compte de cette diphtongaison en s'observant dans la glace pendant qu'il dit les mots anglais ci-dessus. En prononçant la voyelle française il faut que la mâchoire inférieure, la langue et les lèvres restent dans la même position. 2. Tendance à remplacer la voyelle française (e) par la voyelle anglaise (è) plus ouverte des mots bed, egg, set. Cela arrive assez fréquemment lorsque le son n'est pas en position finale. Ex: étions, guérir, tréser, défilé, précieux. La voyelle No. 3 (è, é) n'est pas bien difficile. Elle est presque identique à la voyelle anglaise des mots "air, bear, here," et se trouve être intermédiaire entre la voyelle des mots bed, set, yak et celle des mots bad, cat, yak. La première faute à éviter c'est la diphtongaison (è). Si longtemps que vous prolongez l'(è) il faut qu'il ait toujours le même son. Ex: complet, français, lait, même, seize, algè, bête, règne, sabir, traître, vêtement. Une autre faute très fréquente chez les étudiants anglais du sud de l'Angleterre c'est de remplacer la voyelle française (è) par la diphtongue (ei) comme dans air, bear, there, toutes les fois que dans l'orthographe usuelle la voyelle est suivie de la lettre "r".

Rappelez-vous qu'en français il faut dans ces cas-là rouler l'(r) comme en écossais. Ex: père, verre, faire, fermer, herbe, berceau. La voyelle No. 4 (a) de patte, manne, bar, est plus ouverte que la voyelle des mots anglais pat, man, bark. Le meilleur moyen de s'en rendre maître c'est de s'évertuer à produire un son intermédiaire entre la voyelle du mot anglais hat et celle du mot heur. Dans le nord de l'Angleterre et en Écosse on fait entendre une voyelle presque identique à l'(a) français dans les mots, hat, cap, bad, cab, glass, castle, etc. Les étudiants anglais font généralement les fautes suivantes même après qu'ils ont appris à prononcer correctement l'(a) français isolé: 1. Quand le son est final, quand il est long et quand il est suivi du groupe (r+consonne) il y a tendance à remplacer par l'(a) de part, father, far, smart. Ex: là, moi, voilà, chat; page, image, grave, regarder, parler, marcher. 2. Quand la voyelle française est courte et suivie d'une consonne, la tendance est de lui substituer la voyelle anglaise des mots hat, pat, bag. Ex: nappe, femme, lac, patte, canne, face, samedi. 3. Dans les syllabes faibles (non accentuées) c'est-à-dire généralement dans les syllabes non finales, il y a tendance très marquée à remplacer l'(a) par un "e muet," surtout lorsqu'il existe des mots anglais ressemblants. Ex: attacher, ballé, dramatique, patrouille, arriver, manœuvre. La voyelle No. 5 (o) ne présente pas de difficulté. C'est à peu près ce même son que nous entendons dans le langage des gens cultivés de l'Angleterre dans les mots suivants; father, vain, part, card, scarlet. En tout cas, quoiqu'il y ait une petite différence les Français ne trouveront rien à redire à votre prononciation si vous traitez cette voyelle comme si elle était une voyelle anglaise. Ex: pas, nât, bas, basse, mâle. La voyelle No. 6, l'(o) français, est un son vraiment difficile pour les étudiants anglais. A Paris, on entend souvent un (o) qui s'approche beaucoup de l'(eu) des mots œuf, bouff, jeune, fleur. Il vaut mieux ne pas imiter cette prononciation, formez l'(o) un peu plus en arrière, mais évitez tout de même de lui donner une position aussi reculée que celle des deux voyelles anglaises des mots not et bought. La méthode que je recommande toujours pour acquérir la voyelle française No. 6, est de prendre le mot anglais bus, et de le prononcer avec un arrondissement ouvert des lèvres. Il faut que les lèvres forment une courbe ovale verticale. Cette action des lèvres modifie la voyelle anglaise, et le mot bus devient le mot français bonne. Il y a deux fautes principales à éviter. 1. Tendance à remplacer l'(o) français par la voyelle anglaise de not, hot, mock, lorsque le son est court et qu'il est suivi d'une consonne (autre que "r"). Ex: choc, bonne, folle, pomme, porbe, donner, modifier. 2. Tendance à substituer la voyelle anglaise des mots car, hawk, caught, devant la lettre "r" ou le groupe "r+consonne." Ex: Alors, tert, sert, pète, dormir, ornément, torchon.

WIRELESS PROGRAMME—THURSDAY (July 31st.)

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

LONDON.

- 1.0-2.0.—Time Signal from Big Ben. The Week's Concert of New Gramophone Records.
- 4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio. A Talk on Imperial Baby Week, by Dame Janet Campbell, M.D., Senior Medical Officer to the Ministry of Health. Kathleen Stacey (Soprano). "Careers for Women: Outdoor Careers," by the Hon. Mrs. Norman Grosvenor, C.B.E.
- 6.0-6.45.—CHILDREN'S CORNER: Stories told by Miss Nobody Special. Auntie Hilda at the Piano. Mr. A. Rowley's Talk on "Music That Speaks to You in Sound." L. G. M. of the *Daily Mail* on "The Latest About the Zoo Snakes."
- 7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*
Talk by the Radio Society of Great Britain. *S.B. to all Stations.*
Major L. SHOETEN SACK on "Hints for a Holiday Abroad." *S.B. to other Stations.* Local News.
- 7.35-8.0.—Interval.

Popular Orchestral Programme.

- JEROME MURPHY in Irish Songs and Stories.
- THE WIRELESS ORCHESTRA. Conducted by DAN GODFREY, Junr.
- 8.0.—"Florentine March" *Fucik*
Overture, "Saul" *Bazzini*
"Valse de la Lame" *Jean d'Argent*
Intermezzo, "Fairy Dreams" *Arthur Wood*
- 8.25. Jerome Murphy in Songs and Stories.
- 8.35. The Orchestra.
Suite, "My Native Heath" *Arthur Wood (1)*

- 8.45. **An Hour With the Veterans.**
Scene: An Old Music Hall.
Chairmen, WILLIE ROUSE.
- I.—An Old-time March by the Orchestra.
- II. CHARLES COBORN, the Veteran Walking Comedian, in his famous Songs, including "Two Lovely Black Eyes" and "The Man Who Broke the Bank at Monte Carlo."
- III.—RAY WALLACE (Comedienne) in "Ten Minutes with Old-time Stars," giving impressions of VESTA VICTORIA in "Grace Darling"; JULIE MACKAY in "I Can't Tell Why I Love You"; GUS ELEN in "A Pint of Ale"; CONNIE EDISS in "Class"; MARIE LLOYD in "You Needn't Wink—I Know"; VESTA TILLEY in "Jolly Good Luck to the Girl Who Loves a Soldier."
- IV.—"THE VETERANS OF VARIETY." Original Artists in their familiar numbers: FRANK LEO, Old compositions. CHARLIE LEE, Old time song and dance. LILY BURNAND, "Two Little Girls in Blue." LEO DRYDEN, "The Miner's Dream of Home." ARTHUR ROBERTS, "Good, Darn Good." SABLE FERN, "What is the Use of Loving a Girl?" JAKE FRIEDMAN, "The One Man Opera." THE VETERANS, "For Old Times' Sake."
- V.—HARRY THOMAS, in Reminiscences of his Father, the great "Little Thomas" of the Mohawk and Moore and Burgess Minstrels, concluding with Little Thomas's Greatest Success, "My Sarah."

- 10.0.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*
Mr. R. D. S. McMILLAN on "Charles Dickens." *S.B. to all Stations.* Local News.
- 10.30. POPULAR ORCHESTRAL PROGRAMME (Continued).
WALTZES, OLD and NEW. The Orchestra.
Waltz, "The Grenadiers" *Waldteufel*
Jerome Murphy in Songs and Stories. The Orchestra.
Waltz, "Fairies of the Stream" *Ketelbey*
Waltz, "Dreamy Melody" *Kolthler (7)*
- 11.0.—Close down.
Announcer: J. G. Broadbent.

BIRMINGHAM.

- 3.30-4.30.—Station Piano Quintette, Directed by Frank Cantell.
- 5.0-5.30.—WOMEN'S CORNER: Station Pianoforte Quintette.
- 5.30-5.35.—Agricultural Weather Forecast.
- 5.35-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—Teens' Corner: Alice Vaughan on "The Life and Songs of Brahms."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Major VERNON BROOK, M.I.A.E., on "Engineering Topics." Local News.
- 7.35-8.0.—Interval.

Request Programme.

- 8.0. THE STATION ORCHESTRA. "5IT" OCTETTE. Orchestra.
Overture, "Poet and Peasant" *Supplé*
"Ballet Egyptien" *Liszt*
"Petite Suite de Concert" *Coleridge-Taylor*
W. A. CLARKE (Solo Bassoon).
"In Cellar Cool" *Young* Orchestra.
Waltz, "Blue Danube" *Strauss*
Cornet Solo, "The Rosary" *Nevin*
"A Musical Switch" *Alford*
Octette—Part Songs:
"O Hush Thee, My Babie" *Sullivan (2)*
"When Evening's Twilight" *Hatton (2)*
"O Who Will O'er the Downs?" *Pearsall (11)*
"Annie Laurie" *Bantock (2)*
"Sweet and Low" *Barnby (2)*
"Good Night, Beloved" *Pinsuti (2)*
ERNEST SMITH (Tenor).
"O Mistress Mine" *Quilter (1)*
"I Hear You Calling Me" *Marshall*
WINIFRED MORRIS (Contralto).
"Mifanwy" *Forster*
"O Flower of All the World" *Woodforde-Finden (1)*
- 10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Mr. R. D. S. McMILLAN. *S.B. from London.* Local News.
- 10.30.—Further Request Items.
- 11.0.—Close down.
Announcer: J. C. Paterson.

BOURNEMOUTH.

- 3.45-5.15.—The "6BM" Trio: Reginald S. Mouat (Violinist), Thomas Illingworth (Cellist), Arthur Marston (Pianist). THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director, DAVID S. LIFF.) Talks to Women: "The Résumé of the Month's Events," by Ann E. Farnell-Watson.
- 5.15-6.15.—CHILDREN'S CORNER.
- 6.15-6.45.—Scholars' Half-Hour: Hubert Hill on "Half-an-Hour with an Old Newspaper."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Radio Society Talk. *S.B. from London.*

- Mr. J. C. B. CARTER, B.A., A.K.C. (Lon.), on "A Jaunt up the Seine." Local News.
- 7.35-8.30.—Interval.
"Hic et Ubique."
The String Orchestra of H.M. ROYAL ARTILLERY (Salisbury Plain).
ELLA M. RILEY (Contralto).
RONALD GOURLEY (Entertainer).
Orchestra.
- 8.30. March, "Triumph of Right" *Lovell*
Spanish Suite, "La Feria" *Lacombe*
- 8.50. Ronald Gourley.
In Music and Humour. Orchestra.
- 9.0. Selection, "Tannhäuser" *Wagner*
Serenade d'Amour *Von Blon*
Ella M. Riley.
- 9.15. "Hindoo Song" *Bemberg*
"Life and Death" *Coleridge-Taylor*
Orchestra.
- 9.25. "Three Dale Dances" *Wood*
"La Manola" *Eilenberg*
- 9.45. Ronald Gourley.
In Music and Humour. Ella M. Riley.
- 9.50. "A Request" *Woodforde-Finden*
"The Sweetest Flower that Blows" *Hawley*
- 10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Mr. R. D. S. McMILLAN. *S.B. from London.* Local News.
- 10.30. Orchestra.
Selection, "Pagliacci" *Leoncavallo*
Excerpts from Ballet "La Source" *Délibes*
Ella M. Riley.
- 10.45. "How Many a Lonely Caravan" *Woodforde-Finden (1)*
"Homing" *Del Riego*
- 10.50. Orchestra.
Fox-trot, "Holding Hands" *Pascoe, Simon and Dalnago (31)*
- 11.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—The Station Trio. Morfydd Williams (Contralto).
- 4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Mr. Isaac J. Williams, Keeper of Art, The National Museum of Wales. James Passmore (Bass). Talks to Women. Weather Forecast.
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"How to Speak French"—VI.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Dr. JAS. J. SIMPSON, M.A., D.Sc., "Romances of Natural History." Local News.
- 7.35-8.0.—Interval.
- 8.0. **One-Act Plays of To-Day.**
Produced and Directed by E. R. APPLETON.
Performed by THE GWENT PLAYERS.
- I. "THE BOY COMES HOME." (A. A. Milne).
Cast:
Uncle James ... GEORGE BOUVERIE
Aunt Emily EDITH LESTER JONES
Philip FRANK NICHOLLS
Mary BETTY LINDSAY
Mrs. Higgins MABEL TAIT
- II. "Y PWYLLGOR" (D. J. Davies, M.A.)
Malachai HUW J. HUWS
Mary Mrs. HUW J. HUWS
Obadiah TALBOT THOMAS
Two other members J. M. JONES
of the Committee (..... EVAN JONES
Scene: A Farmhouse Kitchen—A Meeting of the Committee.

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WIRELESS PROGRAMME—THURSDAY (July 31st.)

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

III. "THE MAKER OF DREAMS"
(Elephant Down).
Cast:
Pierrot SIDNEY EVANS
Pierrette BETTY LINDSAY
The Manufacturer RICHARD BARRON
10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Mr. R. D. S. McMILLAN. S.B. from London. Local News.
10.30.—Close down.
Announcer: C. H. King.

MANCHESTER.

11.30-12.30.—Concert by the "2ZY" Quartette
5.10-5.40.—WOMEN'S HALF-HOUR: Celeste Sachs (Elocutionist).
5.45-6.0.—Children's Letters.
6.0-6.30.—CHILDREN'S CORNER.
6.30-6.55.—Mr. J. A. PETCH, M.A. (Manchester), on "The Growth of Civilization—(V) Cradles of Civilization—Egypt."
7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Radio Society Talk. S.B. from London.
Mr. S. FOWLER-WRIGHT—A Reading.
Local News.
7.40-8.0.—Interval.
THE ASHTON-UNDER-LYNE CONCERTINA PRIZE BAND.
NELLIE WHITTINGHAM (Soprano).
SILVIO SIDELI (Baritone).
KEYBOARD KITTY (Entertainer).
8.0.—Keyboard Kitty and her Piano will Open the Proceedings.
8.15. Band.
March, "Brilliant" J. Ord Hume
Overture, "The Bohemian Girl" .. Balfé
Selection, "Lohengrin" Wagner
Nellie Whittingham.
"Carmena" H. Lane Wilson (22)
"Love's a Merchant" Molly Carew
Silvio Sideli.
"Simon Boccanegra" Verdi
Serenata, "Don Giovanni" Mozart
Band.
"Barcarolle" ("The Tales of Hoffmann")
Offenbach (1)
"The Lost Chord" Sullivan (1)
Selection, "The Merry Wives of Windsor"
Nicolai, arr. Dr. Keightley
Nellie Whittingham.
"The Market" Molly Carew
"Happy Summer Song" .. G. F. Kahn (8)
Silvio Sideli.
"Oechi Ridenti" Deusa
"Sometimes in My Dreams" Guy d'Hardelot
Band.
Solo, "National Airs" .. Own Arrangement
(Soloist, S. SMITH; Concertina Accompaniments, R. Broadhurst.)
Selection, "A Country Girl" .. Monckton
10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Mr. R. D. S. McMILLAN. S.B. from London. Local News.
10.30. Band.
Humoresque, "March of the Mannikins"
Fletcher (1)
Descriptive Fantasia, "A Military Church Parade" J. Ord Hume
10.50.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

3.45-4.45.—Concert: The Regent Trio.
4.45-5.15.—WOMEN'S HALF-HOUR: Agnes Strong on "Fanny Burney's Childhood."
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholar's Half-Hour: Mr. J. J. Todd, B.Sc., "Some American Humorists."
6.30-6.35.—Boy Scouts' News.
7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Radio Society Talk. S.B. from London.
Major L. SHOETEN SACK. S.B. from London. Local News.
7.35-8.0.—Interval.

8.0. **Mainly Operatic.**
THE STATION ORCHESTRA.
Conductor, WILLIAM A. CROSSE.
Selection, "La Bohème" Puccini
MAY GRANT (Contralto).
"Che farò senza Euridice" ("Orfeo") Gluck
"Divinités du Styx" ("Alceste")
Orchestra.
Melodies from "I Pagliacci" .. Leoncavallo
May Grant.
"O Love, From Thy Power"
"Softly Awakes My Heart"
Saint-Saens
Orchestra.
Excerpts from "Philemon and Baucis"
Gounod
9.0.—Relay of Speeches at the Inaugural Dinner of the PURCHALL MUTUAL IMPROVEMENT SOCIETY. Probable Speakers: HIS HIGHNESS THE NAWAL OF PINGH, HIS WORSHIP THE MAYOR AND MR. HECTOR McWHISH, F.A.F.I.
10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Mr. R. D. S. McMILLAN. S.B. from London. Local News.
10.30. Orchestra.
Waltz, "Mon Rêve" Waidteufel
Fox-trot, "Tis Sweet of You to Ring Me Up" Puddephatt (19)
10.45.—Close down.
Announcer: W. M. Shewen.

ABERDEEN.

3.30-5.0.—Concert: An Afternoon with the Composer, Edward German. The Wireless Quartette. D. Millar Craig on "The Violoncello" (with Illustrations). Barrie Watt (Mezzo-Soprano).
6.0-6.30.—CHILDREN'S CORNER: Stories and Poems from the Kiddies.
7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Radio Society Talk. S.B. from London.
Major L. SHOETEN SACK. S.B. from London. Local News.
7.35-8.0.—Interval.
8.0.—Boys' Brigade News Bulletin: "The 1924 Camp—A Retrospect."
Special Concert Programme.
SYDNEY COLTHAM (Tenor).
D. MILLAR CRAIG (Solo Violoncello).
THE WIRELESS STRING QUARTETTE.
8.30. Quartette.
"Rhapsodie," No. 1 Dyson (14)
8.40. Sydney Coltham.
"The Cloths of Heaven" Dunhill (14)

IMPORTANT TO READERS.

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 8-11, Southampton Street, Strand, W.C.2.

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

"The Radio Times," the official organ of the British Broadcasting Company, Ltd., is concerned solely with broadcasting programmes, and the technical problems relating to their transmission.

"RADIO TIMES" READING CASE.

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

"O Vision Entrancing" ("Esmeralda")
Goring Thomas (1)
8.50. D. Millar Craig.
"Kol Nidrei" Bruch
(With Orchestra.)
Adagio from Concerto in D Haydn
(With Orchestra.)
Mennet }
Andante } d'Hervelois
Gavotte }
9.20. Sydney Coltham.
"Silent Noon" Vaughan Williams
"Farewell, Mignon" ("Mignon") .. Thomas
9.30. Quartette.
Quartette, Op. 18, No. 6 in B Flat Beethoven
10.0.—NEWS and WEATHER FORECAST
S.B. from London.
Mr. R. D. S. McMILLAN. S.B. from London. Local News.
10.30. Quartette.
"Rhapsodie," No. 2 Dyson (14)
10.40. Sydney Coltham.
"The Land of the Sky Blue Water" Cadman (1)
"I Hear a Thrush at Eve"
10.50. Quartette.
"Rhapsodie," No. 3 Dyson (14)
11.0.—Close down.
Announcer: A. M. Shinnie.

GLASGOW.

3.30-4.30.—The Wireless Quartette and Kathleen Garscadden (Soprano).
4.45-5.15.—TOPICS FOR WOMEN: Jeane MacIvor on "A One-Day Holiday."
5.15-6.0.—CHILDREN'S CORNER: "5C'S" Stamp Uncle will give his Weekly Chat.
6.0-6.5.—Weather Forecast for Farmers.
7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Radio Society Talk. S.B. from London.
Dr. R. F. PATTERSON on "Elizabethan Drama."
Local News.
7.35-8.0.—Interval.

Miscellaneous Concert.

DUNCAN LAMOND (Baritone).
CHARLES PENROSE (Entertainer).
THE STATION ORCHESTRA.
Conducted by ISAAC LOSOWSKY.
Orchestra.
8.0. Overture, "Martha" Flotow
Duncan Lamond.
8.10. "Song of the Toreador" Bizet
"Philosophy" D. Emmell
8.20. Orchestra.
Selection, "Faust" Gounod-Tavan
8.35.—Charles Penrose in "Laughteritis."
"Le Fou Rire" Billie Grey
"The Laughing Monk"
8.50. Orchestra.
Nautical Selection, "A Life on the Ocean Wave" Binding
Duncan Lamond.
9.5. "The Young Royalist" Adams (1)
"Maiden of Morven" arr. G. Lawson
9.15. Orchestra.
Suite, "Three Scottish Symphonic Dances"
Waight Wright (1)
9.30. Charles Penrose.
"The Laughing Policeman"
"Felix Keeps on Laughing" } Billie Grey
9.45. Orchestra.
March, "Liberty Bell" Sousa
9.50. Duncan Lamond.
"Will o' the Wisp" Cherry
"Come Under Ma Plaidie" .. Traditional
10.0.—NEWS and WEATHER FORECAST
S.B. from London.
Mr. R. D. S. McMILLAN. S.B. from London. Local News
10.30.—Well-known Choruses with the Orchestra.
11.0.—Close down.
Announcer: Herbert A. Carruthers.

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WIRELESS PROGRAMME—FRIDAY (Aug. 1st.)

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

LONDON.

- 1.0-2.0.—Time Signal from Big Ben. Concert: The "2LO" Trio and Desmond Roberts (Baritone).
- 4.0-5.0.—Time Signal from Greenwich. Concert: Constance Hunt (Contralto). Debate: Motion—"That the Solitary Life is the Ideal One," between Mrs. Calvert Spensley and Miss May Stewart. Organ Music relayed from Shepherd's Bush Pavilion.
- 6.0-6.45.—CHILDREN'S CORNER: Piano Soli by Uncle Synco. "How the Sea Learnt to Count," from "Blackie's Children's Annual." "Treasure Island," Chap. 24, Part II, by Robert Louis Stevenson. A Trip Round the World—"Rabat."
- 7.0.—TIME SIGNAL FROM BIG BEN. 1ST GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*
G. A. ATKINSON (the B.B.C. Film Critic): "Seen on the Screen." *S.B. to all Stations.*
Local News.
- 7.30-8.0.—Interval.
- THE ST. HILDA COLLIERY BAND.
Conductor, JAMES OLIVER.
NELSON JACKSON (Entertainer).
STEPHEN WILLIAMS (Bass-Baritone).
SIDNEY HARRISON (Solo Pianoforte).
- 8.0. The Band.
Overture, "Ruy Blas" Mendelssohn
(Specially arranged by William Halliwell for Brass Band.)
- 8.15. Pianoforte Soli.
Prelude in F Sharp Minor Chopin
Intermezzo in Octaves Liszt
Toccata Ravel
- 8.25. The Band.
Suite, "Rustic Scenes" Cope
(1) "Forge in the Forest," (2) "Harvesters' Dance," (3) "Mill in the Dale."
- 8.40.—Nelson Jackson in Items from his Repertoire.
- 8.50. Bass-Baritone Songs.
Air, "Pretty Lady" ("Don Giovanni")
Mozart (1)
- 9.0. The Band.
Selection, "The Maid of the Mountains"
Fraser-Simson
(William Ellison and Alwyn Teesdale.)
Duet, "Ida and Dot" Looney
Pianoforte Soli.
- 9.25. Seguidillas Albeniz
Jig Frank Griggs
Etude en Forme de Valse Saint-Saëns
- 9.45. The Band.
Fox-trot, "Felix Kept on Walking"
David (9)
Fox-trot, "Night Time in Italy"
Brown (9)
- 9.50. Bass-Baritone Songs.
"Drinking Song" ("Fair Maid of Perth")
Bizet
"Vision Fugitive" ("Herodiade")
Massenet
- 10.0.—TIME SIGNAL FROM GREENWICH. 2ND GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*
Topical Talk.
Local News.
- 10.30. The Band.
Symphony ("Unfinished"), 2nd Movement Schubert
Nelson Jackson in more Items from his Repertoire.
The Band.
Solo and Chorus from "Elijah"
Mendelssohn
(Specially arranged by the late A. Owen.)
- 11.0.—Close down.
Announcer: J. G. Broadbent.

BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra:
Directed by Paul Rimmer.
- 5.0-5.30.—WOMEN'S CORNER: Ernest Bierman, F.R.P.S., on "Photography as a Hobby."
- 5.30-5.35.—Agricultural Weather Forecast.
5.35-6.30.—CHILDREN'S CORNER.
6.30-6.45.—"Teens' Corner: Capt. Cuttle on "Torpedo Craft."
- 7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
G. A. ATKINSON. *S.B. from London.*
Local News.
- 7.30-8.0.—Interval.
- Popular Programme.**
- 8.0. THE STATION ORCHESTRA.
SILVIO SIDELI (Baritone).
Orchestra.
Overture, "Semiramide" Rossini
Selection, "Tosti's Popular Songs"
arr. Godfrey
Baritone Songs.
Aria, from "Simon Boccanegra" ... Verdi
Aria, "Serenade" ("Don Giovanni")
Mozart (1)
Orchestra.
Waltz, "Madelina" Waldteufel
Moreau, "Elégie" Massenet
Selection, "The Geisha" Jones
Baritone Songs.
Monologue and Ballad from "Rigoletto"
Verdi
"Mattinata" Leoncavallo
Orchestra.
March, "Romance" Gounod
Waltz, "Moonlight on the Rhine" Volstedt
Medley, "Tangled Tunes" Ketchey
- 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Topical Talk.
Local News.
- 10.30. Orchestra.
Selection, "The Cabaret Girl" Kern
Waltz, "Lysistrata" Lincke
March, "Soldier's Life" Schmelting
- 11.0.—Close down.
Announcer: J. C. Paterson.
- ## BOURNEMOUTH.
- 3.45-5.15.—Chamber Music by "The Cecilians"
—H. L. Gibson (Flute), R. G. Somers (Oboe), W. T. O'Brien (Clarinet), William Earle (Bassoon), W. E. Gill (Horn), Charles Leeson (Piano). Talks to Women: Captain Rowley on "Golf."
- 5.15-6.15.—CHILDREN'S CORNER.
6.15-6.45.—Scholars' Half-Hour: E. J. Roberts on "A Day in the Life of a Deep Sea Salvage Diver."
- 7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
G. A. ATKINSON. *S.B. from London.*
Local News.
- 7.30-8.30.—Interval.
- "Nelson Night."**
ANNIVERSARY OF
THE BATTLE OF THE NILE.
THE WIRELESS
AUGMENTED ORCHESTRA.
Conductor,
Capt. W. A. FEATHERSTONE.
DAVID OPENSHAW (Baritone).
THE FROME CHORAL SOCIETY.
Trained by A. M. PORTER.
- 8.30. Orchestra.
Overture, "Majestic" Featherstone
(In Memoriam, Captain George Westcott, R.N., who was killed in action on 1st August, 1798, whilst in Command of H.M. Battleship *Majestic* under Lord Nelson, at the Battle of the Nile.)
- 8.45.—Song Cycle, "Songs of the Fleet"
Stanford (14)
(a) "Sailing at Dawn"; (b) "The Song of the Sou' Wester"; (c) "The Middle Watch"; (d) "The Little Admiral"; (e) "Farewell."

- Soloist, David Openshaw.
Chorus, The Frome Choral Society.
The Orchestra.
A Sea Picture.
Subject, "For Those in Peril" ... Griddle
Produced by BERTRAM FRYER.
- 9.35. Orchestra.
Overture, "Britannia" ... Mackenzie (15)
- 9.50. David Openshaw.
"The Death of Nelson" Braham
- 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Topical Talk.
Local News.
- 10.30. Orchestra.
Overture, "Plymouth Hoe" Ansell
"A Life on the Ocean Wave" ... Binding
"Rule, Britannia!" Arne
"God Bless the Prince of Wales" Richards
- 10.45.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS":
The Station Orchestra. Talks to Women.
Weather Forecast.
- 5.45-6.30.—CHILDREN'S CORNER.
6.30-6.45.—"Drama and Elocution," by E. Lester Jones.
- 7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
G. A. ATKINSON. *S.B. from London.*
Local News.
- 7.30-8.0.—Interval.
- Choral Night.**
THE BARRY GLEE SOCIETY.
GERTRUDE EDGARD (Soprano).
THE STATION ORCHESTRA.
- 8.0. Orchestra.
Overture, "Britannia" Mackenzie (15)
- 8.15. Part Songs.
"Beddau'n Milwyr" ("Our Soldiers' Graves") W. Ebrill Edwards
"Holy Night, Within this Breast"
Beethoven (2)
"On the Sea" Dudley Buck (2)
- 8.30. Songs with Orchestra.
"O Wondrous Mystery of Love" Liszt (1)
"Gypsy Song" ("Carmen")
"Seguediglia" ("Carmen") Bizet
- 8.40. Orchestra.
Suite, "Pagoda of Flowers"
Woodforde-Finden (1)
- 9.0. Part Songs.
"Who is Sylvia?" Dunhill (11)
"Marching Along" Bantock (11)
"Good King Wu" Bantock (2)
- 9.10.—Mr. W. H. DALTON, F.Z.S., F.R.H.S., A.R.S.N.I., on "An Aspect of Rat Prevention."
- 9.20. Songs with Orchestra.
"Serenade" Gounod (1)
"Una Voce Poco fa" ("The Barber of Seville") Rossini (1)
"O Don Fatale" ("Don Carlos") Verdi (1)
- 9.30. Part Songs.
"I Would I Were the Glow Worm"
Harold Rhodes (11)
"Y Gariad Gollwyd" ("The Lost Love")
Dr. Vaughan Thomas
"Eldorado" Pinetti (11)
- 9.40. Orchestra.
"Plantation Songs" Clutsam
Three Dances from "The Bartered Bride"
Smetana
- 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Topical Talk.
Local News.
- 10.30.—Close down.
Announcer: C. J. Parsons.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 193.

WIRELESS PROGRAMME—FRIDAY (Aug. 1st.)

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

MANCHESTER.

12.30-1.30.—Midday Music relayed from the Piccadilly Picture Theatre.
 2.30-3.0.—WOMEN'S HALF-HOUR: Christina Struggles (Contralto).
 3.30-4.30.—Concert by the "2ZY" Quartette.
 5.45-6.0.—Children's Letters.
 6.0-6.30.—CHILDREN'S CORNER.
 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.
 8.0. **Tchaikovsky Night.**
 THE "2ZY" AUGMENTED ORCHESTRA.
 Conductor: T. H. MORRISON.
 Notes by MOSES BARITZ.
 HARRY HOPEWELL (Baritone).
 Orchestra.
 "Marche Slave."
 Third Suite.
 Harry Hopewell.
 "To the Forest" (1)
 "Nay, Though My Heart Should Break" (1)
 Orchestra.
 "Chant Elégiaque."
 Suite, "Casse Noisette."
 Harry Hopewell.
 "Don Juan's Serenade" (1)
 "Ah! Weep No More" (1)
 Orchestra.
 Waltz, "La Belle au Bois Dormant."
 Overture, "1812."
 10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
 Topical Talk.
 Local News.
 10.30.—Mr. W. F. BLETCHER, Examiner in Spanish to the U.L.C.I.: Spanish Talk.
 10.50.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

3.45-4.45.—Concert: Aubrey Bewick (Tenor), Leonie Storm (Solo Pianoforte), Norah Studley (Mezzo-Soprano).
 4.45-5.15.—WOMEN'S HALF-HOUR: Miss G. M. Easten: Shakespearean Extracts, with Pianoforte Soli by Miss Easten.
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: Miss D. A. Neilson on "Great Explorers: The North-West Passage."
 6.35-6.50.—Farmers' Corner: Mr. R. W. Wheldon on "Autumn Feeding of Dairy Cows."
 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.
An Evening of Suites.
 8.0. THE STATION ORCHESTRA.
 Conductor: WILLIAM A. CROSSE.
 Suite for Strings Purcell
 SYDNEY COLTHAM (Tenor).
 "Sweet, be not Proud" Wood (1)
 "Sweet Eyes I Love" Wood (1)
 ELSIE DOWNING (Soprano).
 "Sweet Evenings Come and Go"
Coleridge-Taylor (11)
 "Sweet Early Violets" Sherrington
 Orchestra.
 American Suite, "Yankiana" .. *Thurban*
 HUDSON BARNESLEY (Baritone).
 "The Old Sweet Melody" *Carr-Hardy*
 Sydney Coltham.
 "Sweet Vale of Doona" *Oliver* (1)
 Orchestra.
 9.0. Suite, "Essex" *Sharpe*
 Orchestra.
 9.10. "Summer Days" *Coates*
 Elsie Downing.
 "The Sweet o' the Year" .. *Needham* (1)
 "Sweet Night" *Austin*

Hudson Barnesley.
 "The Sweetest Flower That Blows"
Hawley
 "Mountain Lovers."
 Sydney Coltham.
 "The Dearest, Sweetest Story" *Ahn Carse*
 "Have You Seen but a Whyte Lillie Grow?"
(Anon., 1614) arr. Dolmetsche (1)
 "To Mary" *White* (1)
 Orchestra.
 "Three Dream Dances" *Coleridge-Taylor*
 10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
 Topical Talk.
 Local News.
 10.30. Orchestra.
 Suite No. 1, "Carmen" *Bizet*
 "Sweet Hortense" (3)
 "My Sweetie Went Away" (6)
 10.45.—Close down.
 Announcer: E. L. Odhams.

ABERDEEN.

3.30-5.0.—An Afternoon with the Composer, Eric Coates (1886). The Wireless Quartette. Miss Fletcher, of the British Women's Temperance Association—Talk. Toxie Reynard (Mezzo-Soprano). Feminine Topics.
 5.45-6.30.—CHILDREN'S CORNER: Sunshine Hour for Young and Old Kiddies.
 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News.
 7.30-8.30.—Programme *S.B. from Edinburgh.*

Light Popular Programme.

BETTY H. GOULD (Soprano).
 CHARLES PENROSE (Entertainer).
 THE WIRELESS ORCHESTRA.
 8.30. Orchestra.
 Selection, "Yankiana" *Thurban* (1)
 8.45. Betty H. Gould.
 "There's a Fair on the Green" .. *Cresswell*
 "Moonlight" *Moss*
 8.55.—Charles Penrose in Laughteritis, Gramophone Successes, Old and New.

KEY LIST OF MUSIC PUBLISHERS.

- Boosey and Co.
- Curwen, J., and Sons, Ltd.
- Herman Darewski Music Publishing Co.
- Elkin and Co., Ltd.
- Enoch and Sons.
- Feldman, B., and Co.
- Francis, Day and Hunter.
- Larway, J. H.
- Lawrence Wright Music Co.
- Cecil Lennox and Co.
- Novello and Co., Ltd.
- Phillips and Page.
- Reynolds and Co.
- Stainer and Bell, Ltd.
- Williams, Joseph, Ltd.
- Cavendish Music Co.
- The Anglo-French Music Company, Ltd.
- Beal, Stuttard and Co., Ltd.
- Dix, Ltd.
- W. Paxton and Co., Ltd.
- Warren and Phillips.
- Reeder and Walsh.
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- The Stork Music Publishing Co.
- Messrs. Lareine and Co., Ltd.
- Duff, Stewart and Co., Ltd.
- Wilford, Ltd.
- Dolart and Co.
- John Blackburn, Ltd.
- Keith Prowse and Co., Ltd.
- Worton David, Ltd.

In the London Programme on page 58 of our issue dated 4th inst., we gave the incorrect indication number of the Publisher of the Song, "Onaway, Awake, Beloved." This particular song is published by Messrs. Metzler & Co. (1920), Ltd., 142, Charing Cross Road, London, W.C.2.

Orchestra.
 Selection, "Baby Bunting" *Ayer* (6)
 9.20. Betty H. Gould.
 "Nymphs and Shepherds" *Purcell* (11)
 "Love and Laughter" *Parry* (11)
 9.30.—Charles Penrose—Laughteritis.
 9.40. Orchestra.
 Selection, "Who's Hooper?"
Talbot and Novello
 10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
 Topical Talk.
 Local News.
 10.30. Betty H. Gould.
 "May Blossom" *Harrison* (5)
 "Music When Soft Voices Die" .. *Besty* (1)
 10.40. Orchestra.
 Selection, "Bubbly" *Braham*
 March, "Juarez" *Schettino*
 11.0.—Close down.
 Announcer: W. D. Simpson.

GLASGOW.

3.30-4.30.—Popular Afternoon—The Wireless Quartette and Catherine Paterson (Contralto).
 4.45-5.15.—TOPICS FOR WOMEN: Domestic Science Chats.
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.5.—Weather Forecast for Farmers.
 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.
Popular Night.
 ANNE BALLANTINE (Contralto).
 J. H. N. CRAIGEN (Entertainer).
 THE STATION ORCHESTRA.
 Conducted by ISAAC LOSOWSKY.
 8.0. Orchestra.
 Overture, "Le Roi l'a dit" *Délibes*
 Selection, "A Life for the Czar" ... *Olinka*
 8.25. Anne Ballantine.
 Elizabethan Love Songs.
 "Go to Bed, Sweet Muse" .. *arr. F. Keel* (1)
 "Phyllis Was a Faire Maid" .. *Gile Earles*
 8.35. Orchestra.
 Ballet Music, "La Boutique Fantasque"
Rossini-Respighi
 8.45. J. H. N. Craigen.
 Humorous Monologues.
 "The Big Drum Major" *D. Tovey*
 "Germs" *S. Heyn*
 8.55. Novelty for Piano and Orchestra.
 "The Clock is Playing" *P. Blauw*
 Entr'acte—Passepied from "Le Roi s'Amuse" *Délibes*
 9.10. Anne Ballantine.
 "A Soft Day" *C. V. Stanford* (14)
 "When Childher Play" .. *Walford Davies* (1)
 "Crabbed Age and Youth" .. *H. Parry* (11)
 9.20. Orchestra.
 Concert Waltz, "Blue Danube" .. *Strauss*
 9.30. J. H. N. Craigen.
 "In Other Words" *Ayer* (6)
 "Singers and Talkers" *E. Kent* (13)
 9.40. Orchestra.
 Selection, "Dorothy" *Cellier*
 10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
 Topical Talk.
 Local News.
 10.30. Anne Ballantine.
 "O Don Fatale" ("Don Carlos") .. *Verdi*
 (With Orchestral Accompaniment.)
 10.40. Orchestra.
 Tone Poem, "Finlandia" *Sibelius*
 10.47.—Dance Music by HALL'S BAND,
 relayed from Glenegles Hotel.
 11.45.—Close down.
 Announcer: Mungo M. Dewar.

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

WIRELESS PROGRAMME—SATURDAY (Aug. 2nd.)

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

LONDON.

4.0-6.0.—Time Signal from Greenwich.

"A Cheerful Concert."

Recitals, VERA SCOTT.
Baritone, HUGH SPENCER.
THE WIRELESS ORCHESTRA.
Conducted by DAN GODFREY, Junr.
"How I Trained for Brainwork," by Eustace Miles. "The Lure of Lucerne," by Helen Grieg Souter.

6.0-6.45.—CHILDREN'S CORNER: Auntie Sophie at the Piano. "Round the Empire With Bob," Part I, by Winifred Wainwright. E. Le Breton Martin, "Old Tales Retold," No. 4, Kirkham Hamilton on "Galium Aparine." Children's News. The Orchestra.

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

Mr. CHARLES ROSE—A Talk on Boxing. *S.B. to other Stations.*
Local News.

7.30-8.0.—Interval.

"A Merry and Bright Evening."

MAVIS SHELLSHEAR (Songs with Harp).
FODEN WILLIAMS (Entertainer).
THE WIRELESS ORCHESTRA.
Conducted by DAN GODFREY, Junr.

8.0.—March, "Gallito" *Lopez*
Waltz, "On Miami Shore" *Jacobi*
Overture, "Poet and Peasant" *Suppe*

8.20. Songs with Harp.
"The Nightingales of Lincoln's Inn"
..... *Herbert Oliver (8)*
"Mary of Argyle" *Traditional (1)*

8.30. Entertainer.
"The Mountains o' Mourne" *Percy French*
"The City Councillor" .. *Foden Williams*

8.40. The Orchestra.
"The Night Patrol" *Martell*
"Intermezzo, "The Watermelon Patch"
..... *Bidgood*
Selection, "Rats" *Braham*

9.0. Songs with Harp.
"Serenade" *Gounod (1)*
"The Market" *Carew*

9.10. Entertainer.
"Mary's Reply from the Mountains o' Mourne" *Foden Williams*
"My Word, You Do Look Queer"
..... *Weston and Lee (7)*

9.20. The Orchestra.
Selection, "The Shamrock" .. *Myddleton*

9.30.—HALF-AN-HOUR AT WEMBLEY. *S.B. to all Stations.*

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

D. M. CHAPMAN, M.A., D.Sc., F.R.Met. Soc., on "The Art and Artfulness of Weather Forecasting." *S.B. to all Stations.*
Local News.

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

12.0.—Close down.

Announcer: J. S. Dodgson.

BIRMINGHAM.

3.30-4.30.—Dale's Dance Orchestra.
5.0-5.30.—WOMEN'S CORNER: Scarr Brough on "Heraldry."

5.30-5.35.—Agricultural Weather Forecast.
5.35-6.30.—CHILDREN'S CORNER: Auntie Phil and "Another Adventure of Snooky."

6.30-6.45.—"Teens' Corner: Dr. Ratcliffe on "Prehistoric Camps."

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Mr. HENRY GRINDALL, of the Birmingham Philatelic Society, on "What to Collect, and Some Don'ts."
Local News.

7.30. BIRMINGHAM CITY POLICE BAND.
Conducted by RICHARD WASSELL.
Relayed from Cannon Hill Park.
INGRAM BENNING (Tenor).
HAROLD CASEY (Baritone).

Band.
Overture, "Ruy Blas" *Mendelssohn*
Tenor Song.

"The English Rose" *German*
Band.

Allegro con brio from Symphony No. 5
Beethoven, arr. Godfrey
Cornet Solo, "Serenade" ... *Schubert (1)*
(Soloist, P.C. COOK.)

Baritone Song.
"The Rebel" *Wallace (4)*
Band.

Tone Poem, "Finlandia" *Sibelius*
Overture, "The Merry Wives of Windsor"
Nicolai, arr. Godfrey

Tenor Song.
"Mountain Lovers" *Squire (1)*
Band.

Waltz, "Estudiantina" ... *Waldteufel (1)*
Cornet Polka, "Cleopatra" *Demare*
Baritone Song.

"The Yeoman's Wedding" *Poniatowski (1)*
Band.
Selection, "Carmen" *Bizet*

9.30.—HALF-AN-HOUR AT WEMBLEY. *S.B. from London.*

10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Dr. D. M. CHAPMAN. *S.B. from London.*
Local News.

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

12.0.—Close down.
Announcer: J. C. Paterson.

BOURNEMOUTH.

3.45-5.15.—Band of 25th Bristol Company—The Boys' Brigade, Arthur Melrose (Humorist and Siffleur). Talks to Women: Miss Fenwick on "A River Holiday."

5.15-6.15.—CHILDREN'S CORNER.
6.15-6.45.—Scholars' Half-Hour: L. W. Powell on "A Holiday in Camp."

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Talk by THE STATION DIRECTOR.
Local News.

7.30-8.30.—Interval.

"Tragedy and Comedy."

MARJORIE BRAN (Comedienne).
SILVIO SIDELI (Baritone).
THE WIRELESS ORCHESTRA.
Conductor:
Capt. W. A. FEATHERSTONE.

8.30. Orchestra.
Tragic Overture, "Maximillian Robespierre" *Litolff*

8.40. Marjorie Bran—Comedy in Song.
"Bad and Naughty" *Gallatly (16)*

8.45. Silvio Sideli—Tragedy in Song.
Prologue, "Paggiacci" *Leonavallo*
"Foreador's Song" ("Carmen") ... *Bizet*

8.55. A Comedy in Words,
THE COLLABORATORS
(Daisy McGeogh).
Played by

DOROTHY HORWOOD and CHARLSTON RAYNOR.
Orchestra.

9.10. Comedy Selection, "Tom Jones" ... *German*

9.20. Silvio Sideli—Tragedy in Song.
"Credo" ("Othello") *Verdi*

9.30.—HALF-AN-HOUR AT WEMBLEY. *S.B. from London.*

10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Dr. D. M. CHAPMAN. *S.B. from London.*
Local News.

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

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

CARDIFF.

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

5.0-5.45.—"SWA'S" "FIVE O'CLOCKS"; C. Davies (Tenor). Talks to Women. Weather Forecast.

5.45-6.30.—CHILDREN'S CORNER.
6.30-6.45.—"Photography as an Art" (II), by T. J. Lewis.

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
WILLIE C. CLISSITT on "Sport of the Week."
Local News.

7.30-7.45.—Interval.

Popular Night.

SYDNEY COLTHAM (Tenor).
THE "ROOSTERS" CONCERT PARTY,

7.45. Sydney Coltham.
"To Mary" *M. V. White (1)*
"Unpin the Rose" *Nightingale (8)*
"Devotion" *Haydn Wood*

7.55.—The "Roosters" Break Their Shell
Merriman and Western
The "Roosters."

Concerted, "On and On"
..... *Lec and Weston (7)*

WILLIAM MACK.

Humorous Sketch—Selected.
ARTHUR MACKNESS and GEORGE WESTERN.

Duet, "Keep On Never Minding" *Ross*
The "Roosters."

Concerted, "A Fine Old English Gentleman"
..... *Newman*
PERCY MERRIMAN.

Monologues, Grave and Gay.
SEPTIMUS HUNT.
Baritone Solos, Selected.

The "Roosters."
Original Sketch, "Quarrels"
..... *Percy Merriman*
George Western.

Songs at the Piano.
Sydney Coltham.
8.40. "O Vision Entrenching" ... *Goring Thomas (1)*
"At Dawning" *Cadman (1)*

8.50. Septimus Hunt, Arthur Mackness and Percy Merriman.
An Eastern Trio, "Hoodoo" *Henry*
William Mack.

Humorous Sketch, Selected.
Arthur Mackness and Septimus Hunt.

Vocal Duet, "Parted" *Fosti*
William Mack and Percy Merriman.
A Bovine Barcarolle.

The "Roosters."
Concerted, "Sentimental Moon" ... *Eckersley*
Percy Merriman.

Monologues.
Concerted, The "Roosters."
"Spring Punsions" ... *Seyler and Gideon (7)*
The "Roosters."

A Rustic Scene, "Sunny Old Somerset."
9.30.—HALF-AN-HOUR AT WEMBLEY. *S.B. from London.*

10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Dr. D. M. CHAPMAN. *S.B. from London.*
Local News.

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

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

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 193.

WIRELESS PROGRAMME—SATURDAY (Aug. 2nd.)

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

MANCHESTER.

3.15-4.0. THE FODEN MOTOR WORKS
4.10-5.0. BAND, relayed from the Municipal Gardens, Southport. Conductor, T. HYNES.
7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Mr. CHARLES ROSE. *S.B. from London.* Local News.
7.30-7.45.—Interval.
7.45. **Humour and Song.**
"SO AND SO'S" CONCERT PARTY.
Marjorie, Will and Roy.
"Holiday Boys and Girls" . . . Wood and Scott
DORIS THOMAS (Soprano).
"May Morning" F. E. Wetherly
"Pierrette and Pierrot"
Frank Penrose (3)
ROY JACKSON (Light Comedy).
"Holiday with a Nice Girl"
Will Tophem (9)
"Who's the Girl?" . . . Stanley and Allen (9)
Party.
Concerted, "Mississippi Honeymoon"
J. P. Long (7)
Chorus.
"Mary Ellen" Mark Strong (10)
"Annie" Stanley and Allison (9)
WILL BOWDEN (Comedy).
"Rich Man, Poor Man"
Weston and Lee (7)
"Mr. Brown" Ruse and Holt
MARJORIE LEE.
"No One's Ever Kissed Me" . . . Braham (7)
Monologues, "Grown Up People"
Gallatly (16)
FRED NEWTON (Baritone).
"The Carrier's Courtship" Marks (31)
"Sing Me One Song" A. J. Ison (6)
Marjorie and Bee.
Duet, "Afraid We Shall Never Agree"
G. Henmen (13)
Party.
Concerted, "Missouri River"
Gene McCarthy (9)
Marjorie, Will and Roy.
"Junes Have Changed" . . . J. M. Gallatly (16)
Doris Thomas.
"I Did Not Know" Trolere
"Pixie Piper Man" Elliott (23)
Roy Jackson.
"All for the Ladies" . . . Weston and Lee (7)
"Selected" F. W. Carter (8)
BEE CULVER.
"Carolina Mammy" Billy James (7)
Selected.
Roy and Will.
Humorous Interlude, "Toodles and Rooty"
Hyllton and West (13)
Fred Newton.
Selected.
The Three Girls.
"Woman Costs Less than a Man"
Love and Elliott (7)
Will Bowden.
Humour, Selected.
Marjorie Lee.
"Impressions of a Naughty Child."
"Children's Stories" C. Dare (3)
Party.
Concerted, "Spring Punions"
Melville Gideon (7)
Musical Sketch, "A Breach of Promise
Case" (Leslie Arnold).
9.30.—HALF-AN-HOUR AT WEMBLEY.
S.B. from London.
10.0.—NEWS and WEATHER FORECAST.
S.B. from London.

Dr. D. M. CHAPMAN. *S.B. from London.*
Local News.
10.30.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.
Announcer: H. B. Brenan.

NEWCASTLE.

3.45-4.45.—Concert: The Station Military Band. Conductor, William A. Crosse.
4.45-5.15.—WOMEN'S HALF-HOUR: Lena Biltcliffe on "Josephine Butler."
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholars' Half-Hour: Charles Wain on "Homes of the Hedgerows—Burrows, etc."
6.35-6.50.—Farmers' Corner: Mr. H. C. Pawson on "Farm Horses."
7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
MR. CHARLES ROSE. *S.B. from London.* Local News.
7.30-8.0.—Interval.
8.0.—THE BAND AND PIPERS, 1ST BN. THE SEAFORTH HIGHLANDERS (The Ross-shire Buffs: The Duke of Albany's). By Permission of Lieut.-Col. H. F. Baillie, D.S.O., and Officers.
Conductor, EDWARD GRAYSON. (Pipe Major, J. HAYWOOD.)
Overture, "Tannhäuser" Wagner
Pipers' Parade: March, Strathspey Reel.
JOHN OLIVERE (Baritone).
"A Soldier's Song" Mascheroni
"Up from Somerset" Sanderson (1)
Band.
"Petite Suite de Concert"
Coleridge-Taylor
DONALD AVISON (Entertainer) in dialect and other stories.
8.55. Band.
Excerpts from "Faust" Gounod.
(Solo Cornet, Band-Sgt. PLATT, D.C.M. Solo Clarinet, Musician MACKAY.)
John Olivera.
"The Trumpeter" Dix (1)
"The Last Watch" Pinsuti (1)
Band.
Suite for Combined Band and Piper
arr. Grayson
(Solo Piper, Pipe-Major J. HAYWOOD.)
Highland Patrol, "The Wee Macgregor"
Amers
9.30.—HALF-AN-HOUR AT WEMBLEY. *S.B. from London.*
10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Dr. D. M. CHAPMAN. *S.B. from London.* Local News.
10.30.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.
Announcer: W. M. Shewen.

ABERDEEN.

3.30-5.0.—Popular Afternoon, The Wireless Quartette. Feminine Topics. Johanna J. McPherson (Soprano).
6.0-6.30.—CHILDREN'S CORNER: Travel Stories.
7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Mr. CHARLES ROSE. *S.B. from London.* Local News.
7.30-8.0.—Interval.
8.0.—This Week's Interesting Anniversary—Prepared by JOHN SPARKE KIRKLAND. Defeat of the Spanish Armada, July 29th, 1588.
Everybody's Programme.
JESSIE MILLER (Soprano).
THE WIRELESS ORCHESTRA.

8.15. Orchestra.
Selection, "San Toy" Jones
8.25. Jessie Miller.
"Lithuanian Song" Chopin (4)
"A Little Winding Road" Ronald (5)
"Spring is at the Door" Quiller (4)
8.35. Orchestra.
Selection, "Hänsel and Gretel"
Humperdinck
8.45. Jessie Miller.
"The Lament of Isis" Bantock
"Linden Lea" Williams (1)
"My Star" Somervell (1)
8.55.—W. MILL GIBSON (Clef.) on "The Tintinnabulation of the Bells."
9.15. Jessie Miller.
"When All Was Young" Gounod
"Phyllis Was a Faire Maid"
17th Century Song (1)
"The Woodpecker" Nevin
9.30.—HALF-AN-HOUR AT WEMBLEY. *S.B. from London.*
10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Dr. D. M. CHAPMAN. *S.B. from London.* Local News.
10.30.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.
Announcer: A. M. Shinnie.

GLASGOW.

3.30-4.30.—Popular Afternoon: The Wireless Quartette and Daniel Seymour (Tenor).
4.45-5.15.—TOPICS FOR WOMEN: Miscellaneous Afternoon.
5.15-6.0.—CHILDREN'S CORNER: "At Home Day" for Children of all ages.
6.0-6.5.—Weather Forecast for Farmers.
7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Mr. CHARLES ROSE. *S.B. from London.* Local News.
7.30-8.0.—Interval.
8.0.—Glasgow Radio Society Talk.
Dance Night.
THE STATION ORCHESTRA.
Conducted by ISAAC LOSOWSKY.
Vocal Numbers by DANIEL SEYMOUR (Tenor).
8.10.—Fox-trot, "Very Good, Very Nice, Mr. MacKenzie" (23); Fox-trot, "Marie, I Want to Marry You" (23); Waltz, "Come Back" (16); Fox-trot, "Take a Step"; Fox-trot, "Why Did I Kiss That Girl?" (31); Blues, "Broadway Blues" (16); Fox-trot, "Don't Love Me"; Fox-trot, "Does the Spearmint Lose Its Flavour?" (6); Waltz, "Heather Bells" (31); One-step, "Peter Gink"; Eightsome Reel, "5SC's" Special"; Fox-trot, "How Can You Tell a Winkle?" (32); Fox-trot, "Tweet, Tweet" (7); Blues, "Maggie Blues" (9); Fox-trot, "O Sister, Ain't that Hot?" (8); One-step, "Cheerio" (31); Waltz, "Love Bells" (19); Fox-trot, "Down On the Farm" (31).
9.30.—HALF-AN-HOUR AT WEMBLEY. *S.B. from London.*
10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Dr. D. M. CHAPMAN. *S.B. from London.* Local News.
10.30.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.
Announcer: Mungo M. Dewar.

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Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

VARESE.

ON Wednesday, from the London Station, they are going to broadcast the orchestral piece *Hyperprism*, of the American composer, Edgar Varèse.

There will be trouble about this! And some of it will fall on me, for there are a certain number of listeners who think, curiously, that the "Music Critic" of the B.B.C. is the Director of Programmes and the Station Director and the Managing Director rolled into one, and write to him when, by chance, an hour-and-a-half's programme contains a five-minute's piece that they do not like.

And, by the way, *Hyperprism*, itself, only lasts five minutes. So be patient with it and listen, prepared for once to hear something that has no resemblance to Beethoven and little resemblance to the Savoy Band, though, perhaps, more to the latter than the former. But just what *Hyperprism* will sound like I do not dare to guess, for though I have the score before me as I write, I am baffled by the attempt to interpret its terms. For example, one instrument written for is called the "Lion Roar." Now what on earth is that? A broadcast Nightingale we know—but a broadcast "Lion's Roar" . . . and not from the Zoo, but from the London Station. It sounds very risky.

Now do listen patiently! As I have hinted, I cannot for a moment venture to guess whether *Hyperprism* is or is not a masterpiece. But it may be! When it was given in New York, the critic of one of the papers said—"It can be inadequately described as pandemonium. Every sound, animal, vegetable and mineral was there."

But this critic concluded—"At the end it was applauded thunderously."

And the *Eolian Review* (published by the National Association of Harpists, Inc.—and these players of heaven's favourite instrument ought to know something about music), says—"His music is always vital, full of a grace and joy, tremendously healthy, powerful, elemental."

Well, we shall see! But I don't know that we shall see after one hearing (which is Irish, but you know what I mean). Remember that people needed to get used to Wagner. That very word "pandemonium" was used of the early performances of his music. And I think that the wisest listener, on Wednesday, will be he who listens to *Hyperprism* with a mind swept clear of all recollection of all music previously heard, and at the end gives his opinion frankly, but adds, cautiously, "Of course, this is only a provisional judgment."

THE NAME "HYPERPRISM."

I can only guess at the meaning of the name of this piece. A prism being an instrument which divides a ray of light into seven colours, a hyperprism would properly give us, I suppose, the multitudinous different shades of colour (that is, in fact, varieties of vibration, number and character) of which a ray of light is composed. And one may suppose that the composer of this musical *Hyperprism* has set out to express all, or some, of the many shades of tonal colour (that is sound vibrations) of which sound in general is made up. But, as I said, this is only my guess.

The instruments which he has (presumably with discretion) chosen for the purpose are:—

FLUTE (alternating with Piccolo), E FLAT CLARINET (i.e., the high-pitched military Clarinet), three HORNS, two TRUMPETS, two TROMBONES, SNARE DRUM, INDIAN

DRUM, BASS DRUM (specified as "mammoth"), TAMBOURINE, "CRASH CYMBAL," PAIR OF CYMBALS, TANTAM, TRIANGLE, ANVIL, SLAP STICK, two "CHINESE BLOCKS," "LION ROAR," RATTLE, BIG RATTLE, SLEIGH BELLS, SIRENS.

It is obvious, from this list of instruments, that if one listens with the expectation of the usual kind of musical sounds, *Hyperprism* is likely to sound hideous. And it is equally obvious that one should not expect to find "tunes," any more than one expects to find a picture in a prism. One uses a prism to inspect the colours inherent in a light ray, and, conceivably, to enjoy them for their own qualities.

A clue to *Hyperprism* may be found in the first two bars, in which, in quick succession, we have a crash on the CYMBALS, a stroke on the TANTAM, a roll on the BASS DRUM, and a LION ROAR! Obviously this is a selection of tonal shades, graded from the *very bright* to the *very dark*.

In this work, then, Varèse apparently places tone quality in the front rank, rhythm in the second, and pitch in the third.

With these few hints I leave the listener to his fate!

WAGNER'S SIEGFRIED-IDYLL.

(London, Wednesday.)

In the spring of 1869, on the shores of Lake Lucerne, was born Wagner's son, Siegfried, named after Wagner's great symbolical hero. Shortly after, Siegfried's mother was greeted, on her birthday morning, with the *Siegfried-Idyll*. A small orchestra had been secretly collected and rehearsed by Richter (then living with, and helping Wagner), who played the Trumpet part, whilst Wagner, sitting on the stairs, conducted. In pure beauty and tenderness, neither Wagner, nor indeed any other composer, has ever surpassed this piece.

All who are familiar with Wagner's great Trilogy, *The Ring of the Nibelungs*, will recognize many tunes from various parts of the work, mostly connected with Siegfried and Brünnhilde. The melody which chiefly dominates the *Idyll* (it persists in the Strings in the first section) is the chief melody in the great love-duet.

The only tune used which does not occur in the *Ring* Trilogy is an old German Cradle Song.

A HOWELLS PROGRAMME.

(London, Monday.)

HERBERT HOWELLS was born at Lydney, on the Severn, in 1892. He studied at the Royal College of Music from 1912 to 1917, and is now a Professor there. He has lived in Gloucestershire for many years of his life, and is as true a West Countryman as ever there was.

His music is purely English, and commonly shows clear affinity with our folk-music and with our wealth of beautiful Tudor music.

This view is supported by the dedication of his PIANO QUARTET (Opus 21), which is inscribed "To the Hill at Chosen, and Ivor Gurney who knows it." (Gurney is another young Gloucestershire composer; "Chosen" is a local name for Churchdown.)

This work was published in 1918, being selected that year for the Carnegie Collection of British Music.

In the SLOW MOVEMENT, included in the London programme for Monday, peace and quietude prevail. It treats for the most part a figure with which the PIANO opens *very softly*, and which is at once taken up by STRINGS.

(The instruments in a "Piano Quartet" are, of course, Piano, Violin, Viola and 'Cello.)



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Listening in Cornwall.

A Study in Morse. By FILSON YOUNG.

THERE is one aspect of broadcasting which, while I am very sure it is receiving the thoughtful consideration of the B.B.C., is so largely a matter of public policy that it cannot be kept too strongly in the view of official and Government authority. I refer to the case of listeners in remote parts of the country, far from big centres, to whom broadcasting, as we are fortunate enough to have it, may be one of the greatest blessings that modern science can provide.

Of course, they are few in number compared with the town listeners; but it is one of the advantages of a service conducted on public utility lines that it can do justice to minorities, irrespective of their merely commercial influence. I have been staying for the last few weeks in one of the remotest parts of Cornwall; I was responsible for the installation of one receiving set there, and the opening of the Plymouth Relay Station—in spite of Captain Eckersley's warnings—accounted for many others; and I think I have never before realised (1) what a real boon broadcasting can be, and (2) how abominably bad and exasperating it can be.

Radio and the Town Dweller.

Just consider the town-dwelling crystal user, who is about 75 per cent. of the whole company that listens to broadcasting, is in the very middle of the sources of instruction, information, and entertainment. His wireless set merely adds one more to the resources he has at hand for amusing or improving himself. He has the theatre, the concert-room, the cinema, the opera, the lecture-room, the museum, the exhibition, all within the compass of a short walk.

But the solitary dweller in remote country places, what contact has he with the world? The newspaper comes every day; there is a church somewhere near; there is the occasional visit to the market town—and that is all, except for the daily round of silent and solitary occupation.

A Change in Life.

To people in these circumstances the miracle of broadcasting may be an addition to life of almost incalculable benefit. It is not merely the actual pleasure and profit that are to be derived from the programmes in their almost infinite variety. It is something much more. It is the sense that you are *not* cut off from life; that you are linked up with the whole civilized world.

There are many people to whom the mere knowledge that they can, if they wish, hear the actual voices of people speaking in London, listen to the actual tones of the great and famous, hear music that is being performed at that very minute in a metropolitan opera house, means complete reconciliation with their lot in life; means a new outlook, a new hope, a new courage. Nothing that the B.B.C. could do, within the limits imposed on it by the Government or the Post Office, would be too much for such a privilege of service.

The First Result.

Well, I went down and saw the privilege at work, and it nearly broke my wireless heart. I found my friends, night after night, grouped round a four-valve receiver in beautiful enthusiasm, in hope, and in frequent exasperation. I listened. What I heard was something like this: "Papa, papa, papapa-pa, papap, crash, bang, whistle, papa, papapa-pa—*event of rain coming on, the weak stems should be sup—papa, papa, whoo-oooh—sowing in frames and thinning* . . . (Long silence). . . . PAPA, PAPAPA-PA, PAPA!!

And so it was every night.

And the dire pathos of it is, that people are grateful even for these outrages on sound and sense. In one case, when the receiver was first installed, nothing at all was heard for a day or two. Then the listener, with beaming face, announced after an hour's vigil: "Come here quickly, I hear more!" And they gathered round listening to the dreadful grunts in wonder at the miracle that had linked them to the outer world.

Entertained by Morse.

Yes, for a night or two Morse was listened to like an entertainment. Then, as they progressed in the art of tuning, another miracle happened; through the dots and dashes an authentic human voice was heard, saying: "Well, perhaps not." No more was vouchsafed that evening, but the mere utterance, an earnest of things to come, was enough to hold the rapt circle of listeners grouped round the set.

And then came the memorable evening when they actually "got" London, and heard something which was identified as coming from London's Studio. True, there was some doubt as to what the item was. Of three patient and intelligent listeners, one took it to be instrumental music, the second thought it was a religious address, while the third felt sure it was a comic piece; but they were actually listening to London; and, for the moment, it was enough.

An Awkward Question.

For the moment only of course. Like all of us they have gone on from marvelling at the miracle to accepting it, and from that to being familiar with it; and are now at the stage of asking the awkward question: "What is the miracle giving us?" Practice in tuning has enabled them quite easily to hear "Papa, papa, papapa," with its background of ghostly music, from almost any station; but they are wearying of this entertainment, and want something more.

I have consulted my expert friends, and they tell me that the elimination of coarsely tuned Morse on the sea coast by means of rejector circuits is simply not practicable; that directional aerials would do it if it were not that the distance makes their inefficiency as collectors of energy an insuperable difficulty; and that the only chance lies in the high-power station which, even as I write, has been experimentally uttering its voice, and before these lines are printed, will have been experimentally opened.

The Inequality of Wireless.

I imagine that, having regard to its record both in technical and tactical, to say nothing of tactful, matters, the B.B.C. should be the best judge of how these remote listeners are to be served and their difficulties overcome; and that if it decides that the high-power station at Chelmsford is at present the only method, both of giving the remote country listeners a broadcasting service and of extending the range of crystal sets to a hundred miles, then the necessary permit ought to be granted by the Post Office, even if it involves some slight readjustments of existing wave-length arrangements.

The point I wish to stress here is that the people who most need broadcasting, and to whom it would be of the greatest benefit, are just the people who cannot get it in the present conditions; and that is wrong. I hope the B.B.C. will not rest or desist from its efforts until it has established a transmission that is capable of undistorted reception in every corner of these islands. And in those efforts it deserves, and should receive, the strongest public support.

The Tyranny of The Microphone.

By E. Le Breton Martin.

IT looks such a wholly innocuous thing—merely a kind of wash-leather horse-shoe on a species of dumb-waiter, the whole contraption covered by a blue and gold meat-safe—just a rather queer piece of furniture of no especial significance, and yet it is the terrifying link between you and your unseen world of listeners, in other words: THE MICROPHONE!

Brother Broadcasters, what did you feel like on that first occasion when you stood up and faced the Great Alone in the studio as you heard the cool, calm, collected, cultured, callous voice of the announcer, and then: "Mr. Blank will now talk to us about The Influence of Aesthetics on the Aborigines of Eastern Esthonia," or whatever the subject might have been? Do you care to hear what I felt like?

A Grim Recording Angel.

I wanted to yell, scream, dance, cough, sneeze—run amok in other words, do anything to break the spell of a silence that had become strangling in its intensity, a silence that seemed somehow to inhabit the microphone before which I stood.

And then I fell under the thralldom of that ruthless tyrant, realized that I was in the presence of a grim recording angel (!), that in a few seconds of time my poor words, and feeble voice, would be falling upon the ears of critics presumably ready to meet my efforts with disgust.

The public platform speaker, the actor, the concert singer have an audience they can make faces to. I defy anyone to make faces at a microphone. Its very lifelessness seems to endow it with a thousand hitberts undreamt of features and forces.

"Oh, but," you may say, "I can get exactly the same effect by sticking up a table in the solitude of my study and reciting 'The Battle of Lake Regillus' to it. Its quiet enough there. What *can* be the difference to that and talking to yourself in a beautiful room without an audience?—far worse to mount a platform and address a real live audience."

The Depths of Imagination.

Again the answer is—THE MICROPHONE. It isn't the fact that you may be speaking to a lonely crofter in the Shetlands or a well-fed plutocrat in the Imperial Hotel at Bournehampton, or the thousands of unknown auditors throughout the land, it is a curious indescribable something that turns your tongue to leather and your mind to pulp, that somehow endows the relentless instrument with the subtlety of a Spanish Inquisitor.

I suppose the fact of the matter is that one's imagination contains for the most part unplumbed depths. I dare say, too, that I have given vent to a mere tirade of hysterical nonsense, and yet I know this much: Put me in the studio and tell me that there is no microphone there and light the red lamp that tells you the world is listening to you and I should have exactly the same sensations. For the tyranny of the microphone once felt must, as far as I am concerned, hold sway there. I defy anyone, even the greatest practical joker ever born, not to take it seriously. Perhaps someone will be able to explain it for me.

MINNEAPOLIS now has a woman announcer, who is also executive director.

THE Radio Association has instituted a Fellowship for persons attaining a definite status in radio science.

My Radio Reminiscences.

How I Became a Listener. By DENIS MACKAIL, The Popular Novelist.

WITHOUT definitely challenging comparison either with Senatore Marconi or Professor Fleming—for the truth is that I am still a little weak on the technical side—I can yet look back now to quite a respectable share in the development of broadcasting. This statement will probably surprise those who know me. "What!" they will ask. "Are we never to reach the end of his amazing activities? Has his exaggerated modesty all this while been cloaking yet another facet of his wonderful character? Has he been inventing a Death Ray too?"

The Listener's Share.

Let me hasten to explain. It is axiomatic—is it not?—that broadcasting implies the existence of at least two persons. One at the microphone and one at the receiving-set. One to talk (or sing, or play, or bark) and one to listen. You may fill your studio with uncles and aunts and augmented symphony orchestras, but if no one is listening at the other end, then it isn't broadcasting. At any rate, it isn't what I call broadcasting, and I have an idea that the B.B.C. would agree with me. It follows, therefore (or if it doesn't, then it ought to), that the listeners have just as great a share in the development of wireless telephony as the technical experts who are more obviously responsible for it. And when I add that, as listeners go, I am something of a veteran, you will see what I meant by my opening observation.

A Succession of Thrills.

My memories do not, I admit frankly, go back to the Writtle days. But I do remember when Savoy Hill was still a dream of the future. I do remember when the announcers used to give us the name of every item after as well as before its transmission, and when they used to preface every utterance by the words, "This is '2LO,' the London Station of the British Broadcasting Company, calling!"

How thrilled I was when it first occurred to them, as it had already occurred to me, that this phrase might be abbreviated. But then my whole life, ever since I took out my original licence, has been a succession of thrills.

It was the programmes in the newspapers which first drew me towards the new science. At that time I was writing books and stories all morning and reading for a publisher all afternoon; and by the time that the evening came I was generally in a state of nervous collapse in which the notion of directing my vision on any set of printed words filled me with nausea and disgust.

Driven by Laughter.

It occurred to me that if it were true that by investing a small sum of money I could listen to those programmes in the newspapers, then the problem of what to do with my evenings was solved. But, like others of my species, I was suspicious. I couldn't be sure that it was true. When I discussed the matter with my circle of acquaintances, they showed a disposition to mock. For some reason which I can never understand, they seemed to think it rather vulgar of me to want to have anything to do with the new invention at all. As for my family, they expressed the utmost disbelief in my power to make anything mechanical do what it was supposed to do.

And it was this laughter which finally drove me into the ranks of the elect. Without telling anybody, I went forth to an electrical shop, and after staring for a long time through the window, I plucked up courage and entered through the door.

"I want a wireless set," I said.

"Certainly, sir," replied the courteous assistant. And he began to talk. He must have talked for the best part of half an hour, during the whole of which time I never understood a single word that he said. But I stood there nodding, with an air of profound intelligence, and when it was all over, I wrote him out a cheque and went home—convinced, though I still kept my secret, that my family were right.

The next day the set arrived. I looked at it in despair. I touched it gingerly. I put on the telephones and examined my reflection in the glass. And then, suddenly, a spirit of determination awoke in me. If dogged persistence and scrupulous attention to the directions could make this extraordinary object function, then function it should. I threw aside all my work. I took a gimlet and a screw-driver from my tool box; I removed my coat and rolled up my sleeves; and for two solid hours I marched up and down the stairs, trailing yards of wire after me. I hammered, I screwed, I lay on the floor, I appeared on the roof, I refused all offers of food. And finally—unless I had completely misapprehended the purport of those printed directions—I knew that the job was complete.

The Result of Perseverance.

I heaved a loud sigh, and at the same moment all my doubts returned with an overwhelming rush and my heart sank into my boots.

I knew it wasn't going to work. I knew the shop wouldn't take it back. I knew that it would be months before I could hope to live down the amusement of my family.

And yet—perhaps it was just worth trying. Just once.

I slipped the telephones on. I began turning one of the mystic knobs. And the next instant, to my complete and utter astonishment, I heard a human voice informing me that French francs were at—well, at whatever they were at.

My heart stopped beating. A broad, idiotic smile burst over my features. At that moment Columbus and stout Cortes simply weren't in it. I uttered a piercing yell, and my wife came running downstairs from where she was dressing to go out to a dinner-party.

A Little Mad.

I crammed the telephones on to her head—regardless of the fact that she had just finished doing her hair.

"Do you hear it?" I whispered.

She nodded. The miracle had happened again.

I was twenty minutes late for the dinner-party that night, and spent the whole evening addressing the company on the subject of Broadcasting, in a tone of voice which was openly and unashamedly boastful. I don't know whether they listened. I didn't care as long as I could go on relieving my overcharged soul. I was, I suppose, temporarily a little mad; and, so far as broadcasting goes, I don't know that I have ever really recovered my sanity.

From that moment, as I have already said, my life became a succession of thrills. The



Mr. DENIS MACKAIL.

(Author of "Bachelor Bill," "According to Gibson," and "Sunsettime.")

Opera, the Savoy Bands, the British Association meeting, Pittsburg (which I heard in bed), Paris, Wembley, the Nightingale—I have listened to them all. So have at least half a million other people; but what of that? No one can ever take from me the position of having been a pioneer among my own circle of friends; and though the aerials in my street are now past all computation and my technical knowledge stands almost exactly where it did eighteen months ago, yet—because it was eighteen months ago—I am a veteran. You won't find my name in the technical weeklies, but for all that if it hadn't been for experimenters like myself—bold, dauntless and unconquerable—where would the B.B.C. be to-day? The answer to this question is so obvious that I do not propose to give it.

My Great Discovery.

And now, in case anyone thinks I have been making a lot of fuss over nothing, I will tell you of my own contribution to the science of wireless telephony. Like so many great discoveries, it was the result of pure accident; and it still seems to me to defy the few electrical laws which I have so far struck. For this reason alone it deserves to be called revolutionary; but when I add that it was through it that I was able to listen to "KDKA" in bed, it becomes apparent that it is no mere theoretical triumph.

As you may recall, "KDKA" was relayed at a rather inconvenient hour—especially for anyone who, like myself, was suffering from a severe cold. What was to be done, then? It seemed unthinkable that this great step forward in transatlantic broadcasting should take place without my assistance; but on the other hand if I sat any longer over the dying fire in the drawing-room I should risk turning my cold into an attack of influenza. I took the set upstairs to bed. I attached the aerial terminal (via a suitable condenser) to the electric light wires. But what the dickens was I to do for an earth?

A Fender to the Rescue.

For ten minutes I wandered round the room with the telephones on my head and a wire from the earth terminal in my hand—testing it against object after object. Not a sound. I went next door into the bathroom and tried it on the hot tap, the cold tap, the waste-pipe, the soap-dish, and the bath itself. Dead silence. I returned to the bedroom in despair. And then—just as it seemed that influenza was inevitable—I caught sight of the fender.

And that is my discovery. The fender is supported entirely on glazed tiles; it is to all appearance completely insulated from everything else in the world. But the very second that earth wire touched it, the Savoy Bands came roaring through in my ears. I made a workmanlike connection with a paper-clip, went to bed, and half an hour later I was listening to the Westinghouse Band in Pittsburg.

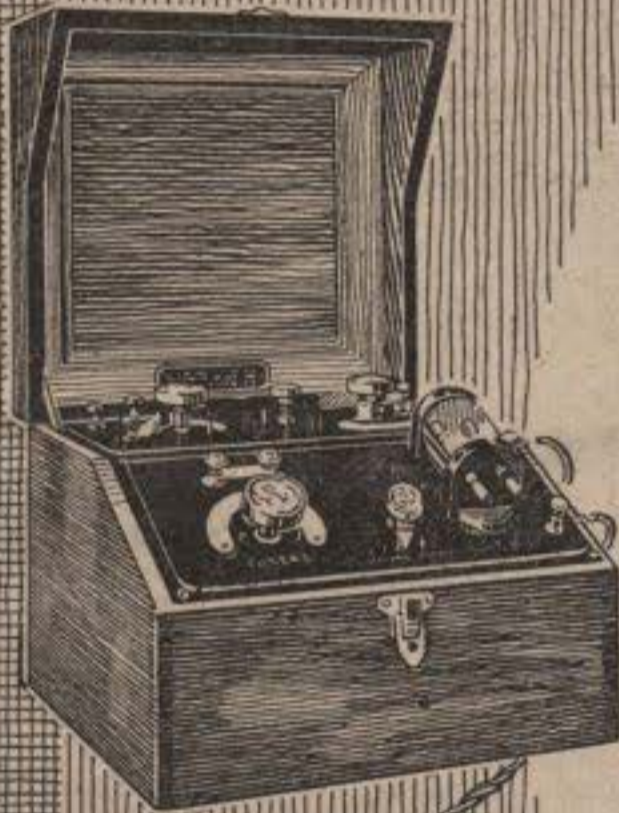
Anything May Happen.

I might have made a fortune from this invention, but I have preferred to present it free of charge to the readers of *The Radio Times*. As I say, I am totally unable to explain how or why it works, and it is just possible that my bedroom fender possesses magic properties of its own which other fenders do not share. But that is the fascinating part of this science. With experimenters like myself at work, anything—literally anything may happen. It's wonderful to be alive in these times; isn't it?

And I'll tell you something else. Now, this really will interest you. About six years ago—or, perhaps, it might be as much as seven—I once met Uncle Caractacus at a dance!

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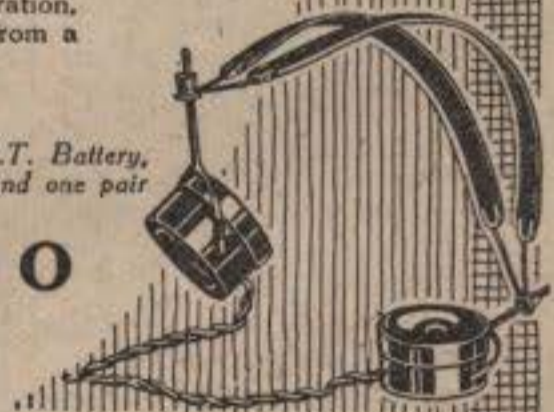
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The Life-Story of a Silkworm.

HULLO, children!

Have you ever kept silkworms? Even if you have not done so I expect that you have seen them. Here is a talk on these interesting creatures, by CARTWRIGHT FARMLOE, that I am sure you will like.

There are some really beautiful silkworms which you can all partly, if not entirely, rear in this country. They belong to a big family, and come chiefly from North America.

These cocoons can be bought during the winter months from quite a number of naturalists. The most beautiful ones are called the Robin Moth, or *Samia Cecropia*, then comes the Oak Moth, or *Teuca Polyphemus*.

The Caterpillar Makes a Cocoon.

I want now to describe the emergence from the cocoon of one of the silk moths. The cocoon in front of me is that of the oak moth—*Polyphemus*. Last year, he was first an egg which hatched in about fourteen days; then he became a caterpillar who fed on oak leaves. At first, he was only one centimetre in length, but after he had eaten several hundred leaves and lived about twelve weeks, and also changed his coat about four times (as you know all caterpillars do), he really looked beautiful.

When *Polyphemus* was full-grown, he decided to make himself a little shelter where he could rest all the winter. So he stopped eating and began spinning silk round and round a piece of oak branch, then he drew three oak leaves together and began to spin his cocoon in earnest. At first, you could not tell what shape it was going to be, as it was only like a mass of white silk; but after twelve hours, what a difference! It was quite oval in shape, because the caterpillar had now spun out a gum-like secretion, which bound all the silken threads together and

coated the inside of the cocoon with a layer of varnish, and this coloured the silk a pale-brown colour.

After the cocoon has been spun, the caterpillar is very tired after all his work, which has taken him just on three days, so he rests,

finds itself a prisoner and knows that by struggling it would only spoil all its beautiful wings, so it just rests quite still; but gradually out of its head oozes a transparent liquid which slowly spreads over the top of the cocoon and soaks through the silk and dissolves the gum which, you remember, the caterpillar spun out last of all when making its cocoon to bind the silken threads together. It takes about half an hour to one hour for this liquid to soften the cocoon sufficiently for the moth to push its way out without injury.

When the top of the cocoon is soft enough, and the threads well loosened, the moth, with continued struggles, is eventually able to force the silk threads apart and form an opening large enough to push its head through. This is just like the face of a little owl, covered with thick grey fur on top, with a brown furry nose, and a big black eye on each side. On either side of the eyes are the antennae, or feelers.

As the moth continues to push, it is able to draw out its first pair of legs, which are long and covered with thick velvet fur of a rich brown colour. As soon as these and the antennae are free of the cocoon, the insect becomes very active. Seizing hold of the nearest object, it slowly pulls the rest of its body away from the cocoon, leaving within the old, shrivelled-up chrysalis skin. The wings are very small, but all the colours and markings are quite visible, but all in an exceedingly contracted condition—they are only half the length of the body, which is very fat, being filled with the blood which will shortly be forced into the veins of the wings to make them expand.

Watching the Wings Grow.

The moth, next, hurriedly climbs on to anything near at hand in order to find a suitable position for the expanding of the wings. The first fifteen or twenty minutes are the most exciting, as during this time the expansion can be seen with the naked eye, and the wings grow to three times their original length. As the blood goes to the wings, so the body diminishes in length.

As the wings grow, the colours become more distinct, and they are found to be thick with down or fur on their inner edges.

The wings take about twenty to twenty-five minutes to grow fully, then they measure about four times their original length, and with both outstretched, about five to six inches. They take about one hour to dry, although, of course, longer if the atmosphere is cold and damp.

So the moth rests after the emergence until dusk, when its wings are usually quite dry, and then they begin to tremble, and shortly after this the moth sails up into the air for its first flight into the world.

(Continued from the previous column.)

They saw her at once, perched on the bench out of their reach; and then began such a barking, growling, and yelping as never was. The noise startled Grandfather Hopkins, who was dozing over the fire in the kitchen. "What's that?" he said, and listened "I must have locked up somebody's dog in the shed!"

So he put on his cap, and, taking the key, hurried down the yard.

That was a brainy idea of Sabo's, wasn't it?



Silkworm moths emerging from Cocoons.

gradually shrinking up and becoming more like a chrysalis, until, after a week or ten days, the old coat of the caterpillar splits and gets wriggled off for the last time—because, now, instead of a new coat appearing, this time there is a chrysalis, or pupa. That happened all last year, and the time has now arrived when *Polyphemus* is tired of resting and wants to come into the world as a beautiful moth.

First, the chrysalis begins to wriggle, and, as it continues to do this, the skin splits just behind the head and across the back, and at the same time the moth pushes itself partly out, only to find itself still a prisoner within the walls of the cocoon. But Nature has endowed the moth with a wonderful way of escape. It

animals down along the line, and at the top of his voice, as if he had been a sergeant-major, he shouted, "Quick—march!" The column began to move, two by two, towards the Ark.

Then Sabo blew all down the line again to give them more breath, and so they went into the Ark.

Then Sabo shut the door and sat for a few moments, thinking how clever he was! And afterwards he went to the Rocking-Horse. This was the finest creature that Grandfather Hopkins had ever made.

Sabo blew very hard into her face. "Steady! Steady!" he said, as he mounted on her back, patted her neck and called her "Grey Lady!" Off they went! Grey Lady rocked splendidly.

Then the shed began to grow dark. The sun had set. Sabo didn't want to be left there all night, so he cudgelled his brains for a plan of getting out. The window was shut; the door was locked; and Grandfather Hopkins had the key.

All at once he had an idea. He collected all the dogs he could find lying about, and put them on the floor near to the bench that was by the window. Then he found a yellow-striped cat; and he put her on the top of the bench, so that she could see over.

Then he breathed gently into the cat's face, and he blew hard into the faces of the terriers, and said "Cats!"

(Continued at the foot of the next column.)

SABO IS LOCKED IN.

By E. W. LEWIS.



ONE evening, Grandfather Hopkins, who was rather absent-minded, locked Sabo in the shed where the toys were, and Liza had gone to a Sunday School tea-party.

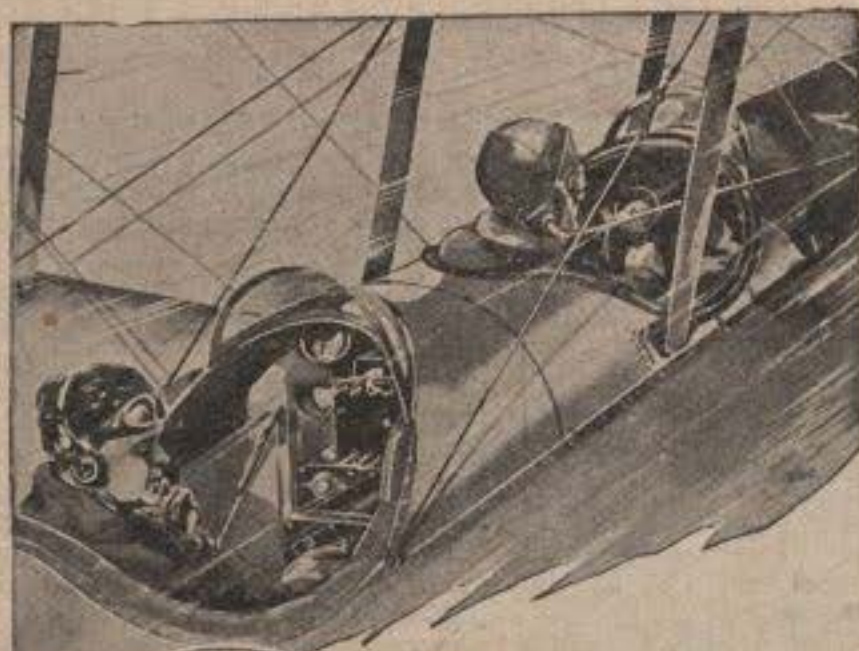
Sabo had become so used to being left alone in one place or another that he didn't mind. After a while he made a clear space on the table in the shed, emptied all the animals out of a Noah's Ark, and set them up on their legs, two by two, in a long line.

Oddly enough, when Sabo was sorting them out, he came across a man among them—a soldier, who must have belonged to the regimental band, for he had a drum at his side and drumsticks in his hands.

He decided, however, that it must be Noah; so, placing him on one side, he blew into his face and said, "Now please, Mr. Noah, will you beat time for us?"

Rather stiffly at first, but better and better as he went on, Mr. Noah beat his drum; "Rat-a-tat-tat! Rat-a-tat-tat!"

Then Sabo breathed in the faces of all the



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MONDAY, July 28th.
3.30-4.30.—Band Dunedin Palais de Danse.
5.0-6.0.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

TUESDAY, July 29th.
5.0-6.0.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.
11.0-12.0.—HALLS' BAND. S.B. from Glasgow.

WEDNESDAY, July 30th.
3.30-4.30.—Band Dunedin Palais de Danse.
5.0-6.0.—CHILDREN'S CORNER.
7.0-7.10.—NEWS and WEATHER FORECAST.
S.B. from London.
7.10.—Mr. J. DOUGLAS DICKSON, President
Edinburgh Bach Society, on "Bach."
8.0-11.30.—Programme S.B. from London.

THURSDAY, July 31st.
5.0-6.0.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

FRIDAY, August 1st.
3.30-4.30.—Band Dunedin Palais de Danse.
5.0-6.0.—CHILDREN'S CORNER.
7.0.—NEWS, etc. S.B. from London.
G. A. ATKINSON. S.B. from London.
7.30.—Mr. H. MORTIMER BATTEN, F.Z.S.:
"Wild Children of the Waterways."
S.B. to Aberdeen.

Russian Evening.

7.50-8.30.—S.B. to Aberdeen.

7.45. **THE WIRELESS ORCHESTRA.**
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FRANK PHILIP (Baritone).
E. B. APPELYARD (Solo Pianoforte).
The Orchestra.
Symphonic Poem: "On the Steppes of Central Asia" Borodin

7.50. Frank Philip.
"To the Forest" Tchaikovsky (1)
"Christ is Risen" Rachmaninov
"Fifinella" Tchaikovsky (1)

8.0. Ljudmilla Rattner.
"Lisa's Aria" (Pique Dame) Tchaikovsky (1)
"If the Day be Bright" Tchaikovsky (1)

8.8. E. B. Appleyard.
"Humoresque" Rachmaninov
Prelude in G Minor Rachmaninov
Mazurka in E Flat Leschetizky
Toccata Leschetizky

8.25. Orchestra.
Andante from Symphony No. 5 in E Minor Tchaikovsky
Waltz, "La Bella au Bois Dormant" Tchaikovsky

8.45. Ljudmilla Rattner.
"Cradle Song" Gretchaninov
"Quand la hache tombe" Gretchaninov
"Snowflakes" Gretchaninov

8.53. Frank Philip.
"Song of the Volga Boatmen" Koeneman
"O Could I But Express in Song" Malashkin
"Don Juan's Serenade" Tchaikovsky (1)

9.5. E. B. Appleyard.
Mazurka ("A Life for the Czar") Glinka, arr. A. M. Henderson
"Musical Box" Rabikoff
Gopak Moussorgsky
"Valse-Caprice" Rubinstein

9.20. The Orchestra.
Prelude in C Sharp Minor Vodorinski
Russian Rhapsody ("Prince Igor") Borodin

9.43. Ljudmilla Rattner.
"Aria di Adel" ("Harold") Napraevnik
"I Won't Tell It" Dargamishsky
"Peasant Song" Dargamishsky
"The Soldier's Wife" Rachmaninov
"Spring Waters" Rachmaninov

10.0.—NEWS, etc. S.B. from London.
Topical Talk. Local News.

10.30.—Programme S.B. from London.

SATURDAY, August 2nd.
5.30-6.30.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.
Announcer: G. L. Marshall.

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<input type="checkbox"/> Commercial Art	<input type="checkbox"/> Textiles
<input type="checkbox"/> Draughtsmanship	<input type="checkbox"/> Woodworking
<input type="checkbox"/> Engineering, all branches.	<input type="checkbox"/> Professional Exams., state
	state which..... which.....

The I.C.S. teach wherever the post reaches, and have over 300 Courses of Study. If, therefore, your subject is not in the above list write it here.

Name..... Age.....

Address.....

"EVERYONE'S MENTAL TOOL-BOX."

Jerome K. Jerome Tells Readers How To Make The Best Use of Their Brains.

ONE of the most gratifying features of the day is the increasing popularity of Pelmanism. Well-known men and women advocate and advise it. Thousands of readers are practising it. All over the country people of every type and occupation are increasing their efficiency and consequently their earning-power by this means, and are training their minds and developing their intellectual and business powers with the aid of the wonderful "Little Grey Books" issued by the Pelman Institute.

How To Use Your Mental Faculties.

This excellent sign of the times promises well for the future, for, as that accomplished writer Jerome K. Jerome points out, Pelmanism should be the basis of all education.

"Every youngster," he writes, "comes into this world provided with a fine box of tools necessary for his life's work. It is neatly packed, and nothing is missing. He carries it in his brain. It contains CONCENTRATION, OBSERVATION, IMAGINATION (the mother of enterprise), ORGANISATION—quite a number of useful tools, mostly ending in 'tion.' And, above all, MEMORY.

"Properly employed, they will enable him to accomplish any task to which Fate may call him. But nobody shows him how to use them.

Making Full Use of the Brain.

"Oh, that's all right," we say, "he'll find out in time." So he does, with luck, towards the end of middle life, after years of bungling and despair. But by a little help in the beginning, by the help of Pelmanism, by showing him

- how to employ and become deft in the use of his brain;
- how to observe truly and perceive rapidly;
- how to concentrate his attention and arrange his ideas;
- how to think and how to reason;
- above all, how to remember,

he might have been a useful member of society from the beginning.

"As it is, he has to trust to hearing about Pelmanism. I am more than willing to help in making it known to him. He ought to have been taught it when he was young. The sooner he takes it up the better for him and the country. It won't turn him into a genius. It won't put more brain into him than the Lord gave him. But—

"it will enable him to make full use of the brain he has been given.

"Most of us at present are wasting it."

Remarkable Reports.

Reports received daily from readers who have taken up Pelmanism prove the soundness of Jerome K. Jerome's advice. Here are a few extracts taken at random

from letters received by the Pelman Institute describing the benefits received as a result of practising this wonderful system.

- A Merchant** states that Pelmanism has enabled him to rise from an employee to employer.
- A Head-Mistress** writes that it has increased her Self-Confidence, strengthened her Memory and gained for her a promotion to a headship.
- A Clergyman** states that his preaching has improved.
- A Journalist** reports a "substantial increase of salary" and a vast improvement in Concentration, Memory and Mental Alertness.



JEROME K. JEROME, [Illustration by Fry.]

the distinguished author, who recommends Pelmanism to everyone who wishes to make the fullest use of his or her brain.

- A Clerk** states that he has been promoted three times.
- An Artist** writes: "The results are wonderful. What I have gained could never be called costly even had I paid £50."
- A Woodworker** reports an increase of 50% in wages.
- A Shop Assistant** reports a great improvement in Observation, Memory, Concentration and "all-round efficiency."
- An Assistant Cashier** states that he has secured a better position.
- A Manager** reports an increase of 200% in salary.

Thousands of similar cases could be mentioned. More will be found in the copy of "The Efficient Mind," which will be sent you, gratis and post free, on writing for it to-day.

This book contains articles by some of the most celebrated people of the day, and shows you how you can enrol for a Course of Pelmanism on the most convenient terms. It will be posted free to any address on application to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

I HAVE NOT FAILED ONCE. Company Secretary's Tribute to Pelmanism.

An interesting letter has been received from a Company Secretary who, as a result of applying Pelman principles, has passed no fewer than eight Commercial Examinations, and has not failed on a single occasion. He writes:—

"I am an old Pelman student, having taken the 'Mind and Memory' Course in 1919-20, and being one of those courses of study, the results of which are manifested at later as well as earlier dates, I take it you do not mind a testimony after nearly four years.

"My primary reason for taking the Course was that in 1919, whilst with the Army of Occupation in Germany, I desired to give my mind a little more exercise than that imparted by clerical work following the line of dull routine. I got my desire in full plus other benefits:—

- 1st. An increased power of concentration.
- 2nd. Confidence in my abilities.
- 3rd. The need for an aim in life definitely fixed on my mind.

"Thus fortified I turned my attention in 1920 to Commercial Examinations, and am pleased to say I have not failed in one I have taken during the time I have been studying.

Eight Examinations Passed.

"The Examinations I have passed (he writes) are:—

- Chamber of Commerce Advanced Book-keeping and Accounts (Distinction).
- Royal Society of Arts Advanced Book-keeping.
- Royal Society of Arts Accounting.
- Royal Society of Arts Economic Theory.
- Royal Society of Arts Commercial Law.
- Royal Society of Arts Company Law.
- Chartered Institute of Secretaries Intermediate.
- Chartered Institute of Secretaries Final.

"In addition to passing the Exam. in Company Law, I have won the Society's Silver Medal for that subject.

"In working for these Exams. I have applied Pelman methods strengthened by a 'Pelman acquired' power of concentration and desire to reach my definite aim (also a Pelman acquirement), i.e., to become a qualified Company Secretary.

"Candidly, the results would not have been obtained had I not organized my mind under your tuition and taken advantage of the benefits accruing therefrom.

"I have written rather a long letter, but even now it does not give to the fullest degree the measure of gratitude I should like to express."

"The Efficient Mind."

The New Pelmanism is fully explained in "The Efficient Mind," the fourth edition of which is now ready.

A free copy of this book will be sent to everyone who posts the coupon printed below to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

POST THIS FREE COUPON TO-DAY.

To THE PELMAN INSTITUTE,

95, Pelman House,
Bloomsbury Street,
London, W.C.1.

SIR,—Please send me, gratis and post free, a copy of "THE EFFICIENT MIND," with full particulars of the New Pelman Course.

Name

Address

If Coupon is sent in an OPEN envelope it only needs Jd. stamp. All correspondence is confidential.

Liverpool Programme.

Week Beginning Sunday, July 27th.

SUNDAY, July 27th.

3.0-5.30 } Programmes S.B. from London.
8.30-10.45 }

MONDAY, July 28th, to WEDNESDAY, July 30th, and SATURDAY, August 2nd.

4.0-5.0.—Gaillard and his Orchestra relayed from the Scala Super Cinema.

5.30-6.15.—CHILDREN'S CORNER.

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

THURSDAY, July 31st.

4.0-5.0.—Station Pianoforte Trio.

5.30-6.15.—CHILDREN'S CORNER.

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

FRIDAY, August 1st.

4.0-5.0.—Gaillard and his Orchestra relayed from the Scala Super Cinema.

5.30-6.15.—CHILDREN'S CORNER.

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

G. A. ATKINSON. S.B. from London. Local News.

Plebiscite Programme.

THE STATION ORCHESTRA.
WAVERTREE MALE VOICE CHOIR.
GLADYS LATHAM STAVELEY (Soprano)

7.30. Orchestra.

March, "London Scottish".....Haines
Overture, "Fingal's Cave".... Mendelssohn
Entr'acte, "Berceuse de Jocelyn" Godard

8.0. The Choir.

"Soldiers' Chorus" ("Faust").....Gounod
"Sally in Our Alley".....Caray
"Stars of the Summer Night"..... Hatton

8.15. Orchestra.

Selection, "Pugliesi"..... Leoncavallo
Ballet Music, "Faust"..... Gounod

8.45. Gladys Latham Staveley.

"A Pastoral"..... H. Lane Wilson (1)
"Oh, Tell Me, Nightingale".... Lehmann (15)
"The Lass with the Delicate Air".....Arne
"The Birth of Morn"..... Franco Leoni

9.0. Orchestra.

Selection, "Tannhäuser"..... Wagner
Descriptive Piece, "In a Persian Market"
Ketelbey
Cello Solo, "Simple Aveu"..... Thome

9.30. The Choir.

"The Old Brigade".....Barri
"Soldier's Farewell"..... Kinkel
"Evening Pastorale"..... Shaw

9.45. Gladys Latham Staveley.

"Spring"..... G. Henschel
"The Land of the Sky Blue Water"
Cadman (1)
"Sing, Joyous Bird"..... M. Phillips
"Waltz Song" ("La Bohème")...Puccini

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

Topical Talk.

Local News.

10.30. Orchestra.

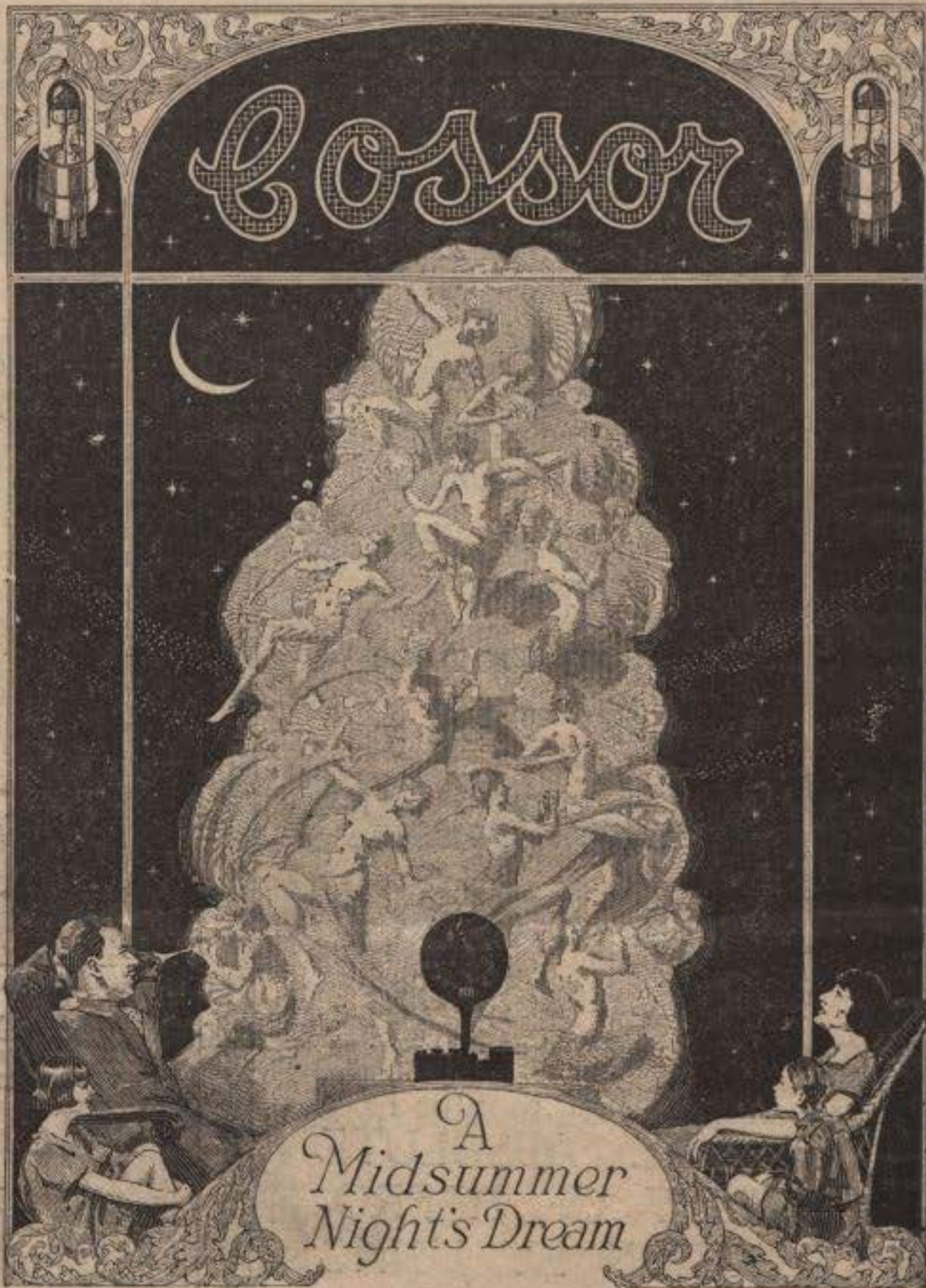
"Darby and Joan"..... Foulds
(For Cello and Violin.)

Selection of Dorothy Forster's Songs
arr. Higgs

Czardas No. 1.....Michiels

11.0.—Close down.

Announcer: H. Cecil Pearson.



THOSE other great gifts of Science—the telegraph, the steam engine, the cinematograph, the motor car—pale into insignificance at the thoughts of the possibilities of Radio.

At its first introduction to the world but a few short years ago, there were those who saw in it only an alternative to telegraphy. At the inception of Broadcasting, there were sceptics who prophesied its early demise as a nine days' wonder.

Yet to-day Radio holds us in a stronger grip than ever,

and we have not yet commenced to explore its possibilities. Whatever its development, however, the Research Department of A. C. Cossor, Ltd., will be found ready to meet every imaginable contingency.

None but those who have been afforded the opportunity of watching the multiplicity of processes in Cossor Valve manufacture can appreciate the extravagant care required, the wonderful enthusiasm of the workers and the patient teamwork of the experimental staff.

It is only this co-operation which has made possible the high standard of the Cossor Valve.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 193.

The biggest Value for Money

You can buy a seat for a first rate concert for 12/6 — 3 hours enjoyment.

You can buy one of the

R.5 volt

MARCONI VALVES
MADE AT THE OSRAM LAMP WORKS

FOR **12/6**

and listen to a first rate concert — every night for months! ENSURE ABSOLUTE PURITY OF REPRODUCTION BY USING

MARCONI VALVES
MADE AT THE OSRAM LAMP WORKS



FILAMENT VOLTS - 5

AMPS - .65

PLATE VOLTS 40-100

PRICE 12/6

BUY BRITISH GOODS ONLY.

Sold by all Leading Wireless Dealers, Stores, etc.

Agents of the General Electric Co., Ltd., Magnet House, Kingsway, W.C.2.

The 1600m. High Power Station
—how will it affect you?

THE new experimental Broadcasting Station at Chelmsford is easily the most powerful in the world. When it operates on full power it will have a Crystal Set range of more than 100 miles. Will its signal strength be so strong as to disturb the ether with harmonics similar to Leasfield and Northolt?

The whole problem of this immensely powerful Station is so new and there is so little data available from past experiments that everyone ought to read this week's issue of *Wireless Weekly*, which is a special 1600 metre number. Get your copy to-day—to-morrow it may be out of stock.

Besides this special feature there are other important articles of equal value to crystal users and also for more advanced experimenters. Remember *Wireless Weekly* is the largest magazine of its kind in the country.

Radio Press, Ltd., Devereux Court, Strand, W.C.2.

Wireless Weekly
"As good as Modern Wireless"

G.A. 1074

Enjoyment Doubled Listening In.

IF YOU SMOKE A

"TARRASCA" CIGAR.

Worry and troubles "cut off" for the smoker of "Tarrasca." Choice flavour. Exquisite aroma. Perfect in every detail. 12 sizes, 48/- to 84/- per 100. 30 years' unrivalled reputation. "Tarrasca" Booklet with illustrations of all sizes on application. Send **24/6** for sample 50 box, post free.

Money returned if not satisfied.

F. W. LAYCOCK & CO., Cigar and Cigarette Manufacturers and Importers—Tobacco Blenders
92a, Gloucester Road, South Kensington, London, S.W.7.

"SPA-RADIUM" (Radium Sparklets)

(British Patent No. 203,848.)

THE NEW GREAT NATURAL REMEDY for Rheumatism, Caut, Rheumatoid Arthritis, Neuritis, Sciatica, General Loss of Vitality, etc.

A Radium Spa at Home.
WEMBLEY — Main Avenue, Kiosk No. 10.



Pianists — Violinists
— 'cellists

READING MUSIC AT SIGHT;

rapid fingering; flexibility of fingers and wrist; and a fine vibrato acquired by a few minutes' daily practice away from the instrument. No weary scale practice during summer evenings. Write for FREE illustrated book. State if a teacher.

THE COWLING INSTITUTE,
24, ALBION HOUSE,
NEW OXFORD ST., LONDON, W.C.

Plymouth Programme.
Week Beginning Sunday, July 27th.

SUNDAY, July 27th.

3.0-5.30. }
8.30-10.45 } *Programmes S.B. from London.*

MONDAY, July 28th, to THURSDAY, July 31st, and SATURDAY, August 2nd.

3.30-4.30.—Savoy Picture House Orchestra:
Musical Director: Albert Hosie.
5.30-6.30.—CHILDREN'S CORNER.
7.0 onwards.—*Programmes S.B. from London.*

FRIDAY, August 1st.

3.30-4.30.—Savoy Picture House Orchestra:
Musical Director, Albert Hosie.
5.30-6.30.—CHILDREN'S CORNER.
7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
G. A. ATKINSON. *S.B. from London.*
Local News.

Local Concert.

ROYAL HOTEL TRIO.

FLORENCE SIBLEY (Soprano).
JAN SHEPHERD (Elocutionist).
ERNEST WHITE (Baritone).
HENRY HUDSON (Solo Pianoforte).
Trio.

7.30. Fantasia ("La Bohème") Puccini
Florence Sibley.

"Villanelle" *Eva del Acqua*

"Little Fleur de Lys" *Easthope Martin* (5)
Jan Shepherd.

"The Admiral's Ghost" .. *Alfred Noyes*

"McGuire's Motor Bike" *French*
Ernest White.

"The Two Grenadiers" *Schumann*

"Son o' Mine" *W. Wallace*
Henry Hudson.

"Song Without Words" ("Duo")
Mendelssohn

"Staccato Study in C" *Rubinstein*

The Rev. H. RESEIGH: Address, "The
English-Speaking Peoples and the
Present Era."
Trio.

Phantasia Trio in A Minor .. *John Ireland*

9.0. Sir JAMES L. COTTER, Bt., F.R.H.S.
"Flowers for Decoration and Exhibition."
"Land Clearing with a Monkey Jack."
Florence Sibley.

"The Maiden" *Parry* (11)

"I Pitch My Lonely Caravan at Night"
Eric Coates

Jan Shepherd.

"The Highwayman" *Alfred Noyes*

"Paddy's Courting" *Anon.*
Ernest White.

"Five-and-Twenty Sailormen"
Coleridge-Taylor

"The Rebel" *W. Wallace*
Trio.

"Valse Boston" *Drigo*

"Chant Hindou" *Bimeky-Korsakov*

"The Parade of the Tin Soldiers" .. *Jessel*

"Teddy" *Phillips*

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

Topical Talk.

Local News.

10.30-11.0.—*Programme S.B. from London.*

Announcer: Clarence Goode.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 193.

ALTERATIONS TO PROGRAMMES, Etc.

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

At top: The Type H.1. Gramophone Loud Speaker Attachment, complete with flexible fitting to suit all tone arms. Price £4:12:0

Left: The Type H.2. Gramophone Loud Speaker Attachment, complete with flexible fitting to suit all tone arms. Price £2:4:0

Use your Gramophone as a Loud Speaker

IF you already possess a Gramophone it is but a moment's work to convert it into a good Loud Speaker by means of one of these special Adaptors.

Merely remove the Gramophone Soundbox and press the rubber connection of the **BROWN** Wireless Adaptor and at once you have a first-class Loud Speaker.

Each type is identical in principle with those used in **BROWN** Loud Speakers, and will give the same purity of tone and ample volume which has made the name **BROWN** so well known.

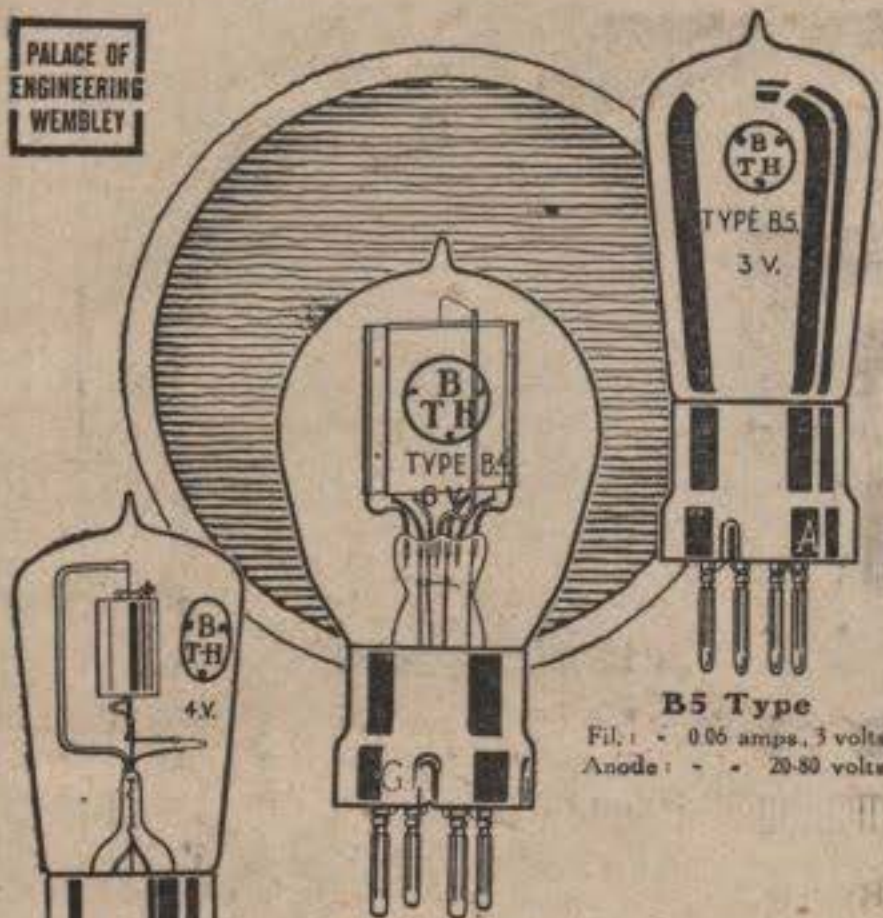
Remember that either type is designed to fit every type of Gramophone irrespective of its size, shape or pattern. Supplied by all Dealers.

Brown

S. G. BROWN, LTD., Victoria Road, N. Acton, W.3.
Retail: 19, Mortimer Street, W.1, and 15, Moorfields, Liverpool.



PALACE OF
ENGINEERING
WEMBLEY



R Type
Fil: - 0.63 amps., 4 volts
Anode: - 20-83 volts

B4 Type
Fil. - 0.25 amps., 6 volts
Anode: - 40-100 volts

B5 Type
Fil: - 0.06 amps., 3 volts
Anode: - 20-80 volts

B.T.H. RADIO VALVES



These three valves will satisfy all your valve needs. The R valve is unexcelled as a "general purpose" valve: the B5 valve, taking only 0.06 amps. at 3 volts, is far and away the best valve for use in portable or other dry battery sets: the B4 valve, taking 0.25 amps. at 6 volts and with an amplification factor of 8 to 1 is the only valve of its kind on the market. A B4 valve used as a low frequency power amplifier will give you all the extra volume you need for satisfactory outdoor reception. All three valves are made by special processes under patents owned by the makers.

Prices are as follows:
R Valve - 12s - 6d
B5 Valve - 30s - 0d
B4 Valve - 35s - 0d

Obtainable from all Electricians and Wireless Dealers

The British Thomson-Houston Co. Ltd.

(Wholesale only)

Works: Coventry.

Offices: Crown House, Aldwych, London, W.C.2.

Branch Offices at: Belfast, Birmingham, Cardiff, Dublin, Glasgow, Leeds, Liverpool, Middlesbrough, Manchester, Newcastle, Swansea, Sheffield.

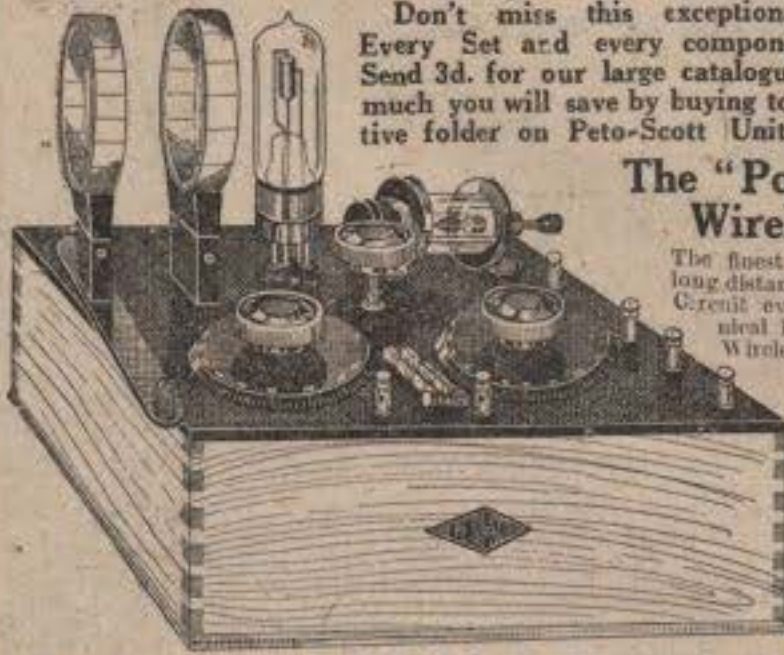
2163

10% Bonus Sale now in full swing!

EVERY sovereign spent with us before the end of August will obtain for you 2/- worth of additional components entirely without charge. There is no limit to this 10% bonus—it operates on all orders from 5/- upwards. Valves and other fixed price articles cannot be included.

Don't miss this exceptional opportunity. Every Set and every component guaranteed. Send 3d. for our large catalogue and note how much you will save by buying to-day. Descriptive folder on Peto-Scott Units supplied free.

The "Popular Wireless" Set.



The finest one-Valve Set for long distance work. Uses the Circuit evolved by the Technical Editor of "Popular Wireless." Because the valve amplifies each signal twice, it is sufficiently sensitive to receive every B.B.C. Station at good strength on the 'phones, and if within 5 miles or so from a Station it will operate a Loud Speaker.

Will cover all wave-lengths (including Chelmsford).

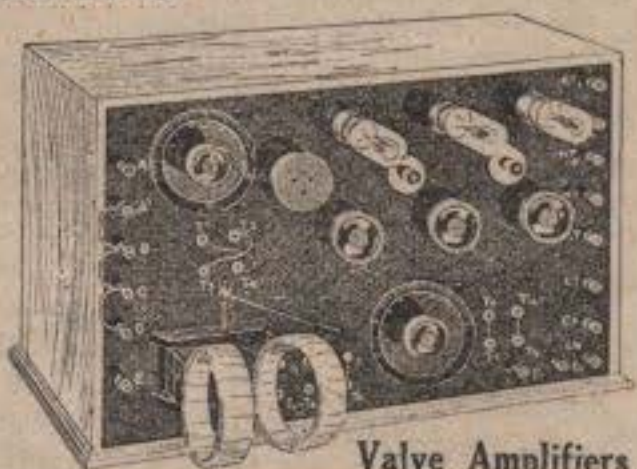
Marconi Royalty paid. £5-17-6

The 3-Valve Dual Set.

As advertised in "Modern Wireless." This Reflex Set is particularly useful for long distance work and has already become very popular. A thoroughly good Set able to operate a Loud Speaker 40 to 50 mils from a B.B.C. Station and to receive them all comfortably on the 'phones. An instrument you will be proud to own and which will afford you lasting enjoyment. Aerial tested and fully guaranteed.

£12-7-6

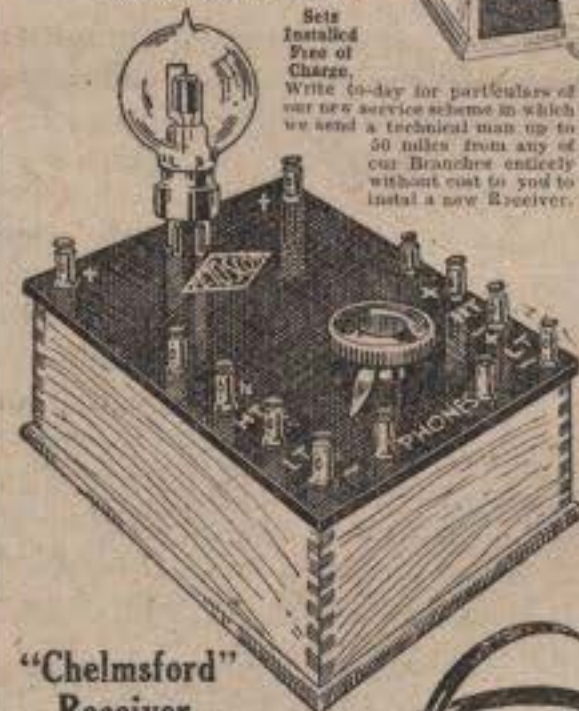
Marconi Royalties paid.



Valve Amplifiers.

ONE-VALVE UNIT. The great value of an amplifier is to enable a Loud Speaker to be used with a Crystal Set instead of headphones. For those situated within 5 miles of a Broadcasting Station one will probably be sufficient. For greater distances two amplifying valves will be required. This one-valve Unit can be attached to practically any Crystal Set and will give very powerful amplification. Price (without valve) but including Marconi Royalty **47/-**

TWO-VALVE UNIT. A very powerful amplifier fitted with switches which enable one or two valves to be used at will. A handsome and efficient instrument which will work a Loud Speaker excellently in practically any part of the country. Price (without valves) but including Marconi Royalty **£4-8-0**



"Chelmsford" Receiver.

A Crystal-de-hixe Set which will receive Chelmsford at good strength at surprisingly long distances. From reports already received anyone up to 100 miles from the new experimental Station at Chelmsford should be able to receive it on this Set. A superior instrument both in appearance and performance. Very selective. Polished Oak cabinet. Price complete with coil for receiving Chelmsford and covering the entire B.B.C. wave-length range from 300-1,700 metres. **£3-8-6** Headphones and aerial equipment **37/6**

Largest Radio Shop in London. We have just opened the largest shop in London exclusively devoted to Wireless. This handsome shop is well stocked and full of interest to all wireless enthusiasts. Why not call and get our expert advice? You will not be pressed to buy. Note the address. **62, High Holborn, W.C.1.**



PETO-SCOTT CO., LTD.

Registered Offices: (For all Mail Orders.) **77, CITY ROAD, E.C.1.**

Branches: **67, High Holborn, W.C.1.** **230, Wood Street, Walthamstow.** **Cardiff: 94, Queen Street.** **Liverpool: 4, Manchester Street.** **Flymeuth: near Derry's Clock. G.A. 1068.**

Sheffield Programme.
Week Beginning Sunday, July 27th.

SUNDAY, July 27th.

3.0-5.30. } Programmes S. B. from London.
8.30-10.45. }

MONDAY, July 28th, and WEDNESDAY, July 30th.

3.30-4.30.—Programme S.B. from Manchester.
5.30-6.30.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

TUESDAY, July 29th, to THURSDAY, July 31st, and SATURDAY, August 2nd.

3.30-4.30.—Programme S.B. from Birmingham.
5.30-6.30.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

FRIDAY, AUGUST 1st.

3.30-4.30.—Programme S.B. from Manchester.
5.30-6.30.—CHILDREN'S CORNER.
7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
G. A. ATKINSON. S.B. from London.
Local News.

8.0. Local Programme.

THE STATION PIANOFORTE QUINTETTE.

THE STATION STRING QUINTETTE.
Under the Direction of COLLIN SMITH.

NORAH WILLIAMSON (Contralto),
IVY SMITH (Solo Pianoforte),
MADGE MACMILLAN (Elocutionist),
ERNEST PLATTS (Baritone).

Quintette.
"Petite Suite de Concert" Coleridge-Taylor
Norah Williamson.

"Down Here" May Brahe (5)
"Drumadon" Sanderson (1)
Pianoforte Solo:

Witches' Dance
Improvisation MacDowell
Concert Study in F Sharp

String Quartette.
Andante Cantabile, Op. 11
Scherzo, Op. 81, from Piano Tchaikovsky

Quintette
Madge MacMillan.

"Billy" Anon
Ernest Platts.

"Comrades of Mine" }
"The Sun God" W. G. James
Quintette.

"Demoiselle Chic" }
"Bal Masqué" Percy Fletcher
Ivy Smith.

Basso Ostinato.
"By the Brook" Arensky
Norah Williamson.

"Softly Awakes My Heart" Saint-Saens
Madge MacMillan.

"Gentlemen of France" Sam Walsh (13)
Station Quintette.

Suite, "Gabrielle" Rosse
Ernest Platts.

"The Gentle Maiden" arr. Somervell
"Harlequin's Song" Oliver (8)
String Quartette.

Finale from No. 2, Op. 18 Beethoven
Norah Williamson.

"The Enchantress" Hatton (1)
10.0.—NEWS and WEATHER FORECAST.
S.B. from London.

Topical Talk.
Local News.
10.30. Ivy Smith.

"Fantaisiestück," No. 4 Schumann
Toccata Sgambati
Quintette.

Suite, "A Kiss for Cinderella" Bucalossi
Madge MacMillan.

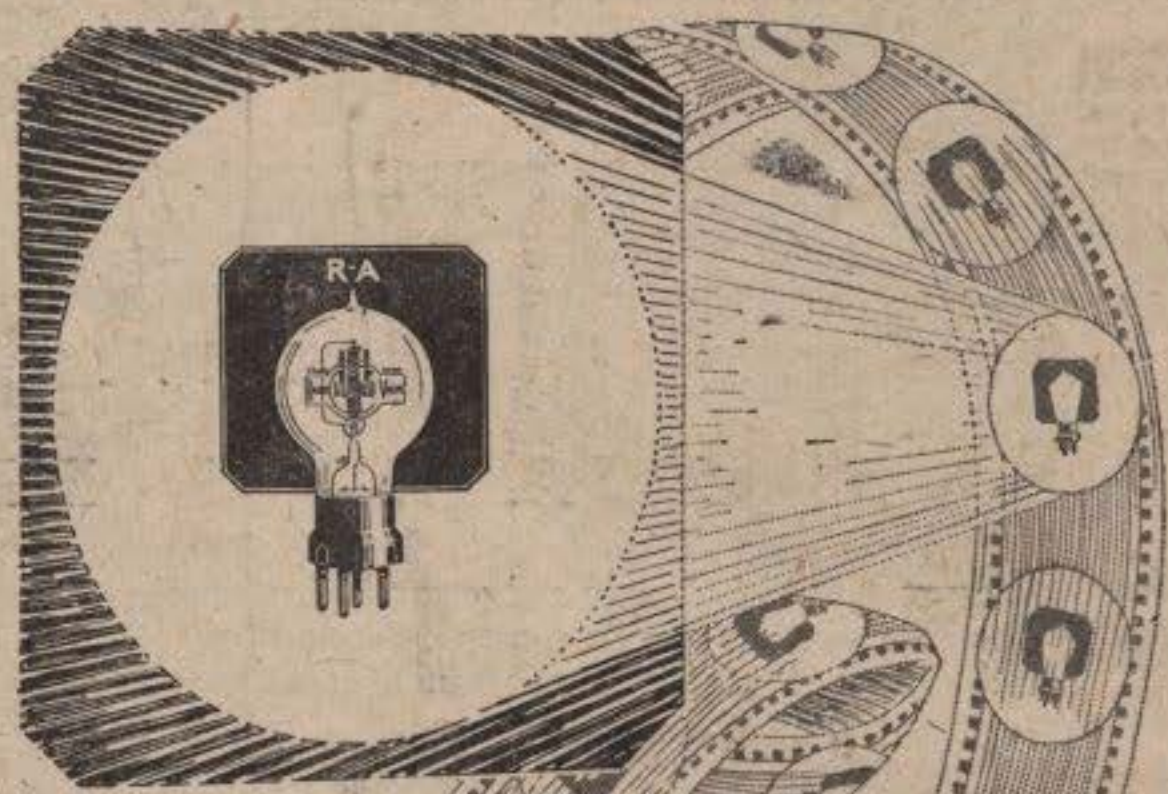
"He Tried to Tell His Wife" Anon
Ernest Platts.

"Passing By" Purcell
"Youth" Allitsen (1).
"King Charles" M. V. White (1)
Quintette.

Selection, "Merrie England" Ed. German
11.0.—Close down.
Announcer: H. C. Head-Jenner.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 193.

A Valve for Every Wireless Circuit



THE MULLARD R.A. was designed for amplification but can be used equally well for all general purposes. When used as detector in "straight through" circuits the anode voltage only requires to be 30/50. In reflex circuits its stability gives easy control. As transformer amplifier the anode voltage varies from 50/100, and in the case of resistance amplifier up to 200 volts.

The superiority of this type of valve for amplification was recognised during The Great War by the British and French Governments and as a result it was used extensively for the high standard of results that were necessary.

Further information and R.A. valve curves can be had upon application to Dept. R.T.

*For Perfect
Reproduction*

Mullard
THE MASTER VALVE

Advert. The Mullard Radio Valve Co., Ltd. (Dept. R.T.), Nightingale Works, Nightingale Lane, Balham, S.W.12.

BRITISH EMPIRE EXHIBITION, PALACE OF ENGINEERING, AVENUE 14, BAY 13.



QUALITY FIRST.

A crystal set and two-valve amplifier made to meet the requirements of those who live within 15 miles of a Broadcasting Station and who desire purity of tone and sufficient power to operate a Loud Speaker.

The operation of the set is perfectly simple—one handle provides for tuning in the crystal set and a switch on the amplifier controls the volume. Both amplifier and crystal set are compactly arranged in a mahogany box and can be used complete or separately.

The headphones supplied are fitted with a leather covered pad, which fits upon the bands of the receivers, making them a comfort to wear.

Crystal Set only with phones - Price £2 5s. 0d.
Amplifier - - - - - „ £9 17s. 6d.

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Send your "burnt-out" valves to a proper valve manufacturer for repair. You will get them back same as new—and perfectly "hard," i.e., with thorough vacuum. We guarantee our repaired valves:

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We make the new Radion Low Consumption Valve, price 10s. Uses only a third of usual current. See our adverts. in Wireless Journals.

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SEE THE NAME "Cadbury" ON EVERY PIECE OF CHOCOLATE

Leeds—Bradford Programme.

Week Beginning Sunday, July 27th.

SUNDAY, July 27th.

3.0-5.30, }—Programme S.B. from London.
8.30-10.45.

MONDAY, July 28th, to THURSDAY, July 31st, and SATURDAY, August 2nd.

5.0-6.0.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

FRIDAY, August 1st.

5.0-6.0.—CHILDREN'S CORNER.
7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
G. A. ATKINSON. S.B. from London.
Local News.

Local Programme.

- WHITBY NORTON (Solo Violin).
- EDITH MITCHELL (Contralto).
- STANLEY DAKIN (Bass).
- DOUGLAS BENTLEY (Solo Violoncello).
- JAMES HALL (Elocutionist).
- 8.0. Violin Solo.
Andante from Violin Concerto Mendelssohn
- 8.10. Edith Mitchell and Stanley Dakin.
Duet, "Dear Love of Mine" Goring Thomas (1)
- 8.20. James Hall.
"First Settler's Story Abridged" Carlton
- 8.35. Stanley Dakin.
"She Alone Charmeth My Sadness" Gounod
- 8.45. Violoncello Solo.
"Meditation" W. H. Squire (1)
- 9.0. Edith Mitchell.
"Homing" Teresa del Riego
"By the Waters of Minnetonka" Thurlow Lieurance
- 9.10. Violin Solo.
"Le Cygne" Saint-Saens
"Czardas" Monti
- 9.20. Edith Mitchell and Stanley Dakin.
Duet, "The Voyagers" Wilfred Sanderson (1)
- 9.30. James Hall.
Humorous Interlude, "Greifenstein" Pond
"Wilkins Micawber's Philosophy" Dickens
- 9.45. Stanley Dakin.
"Great Isis" ("The Magic Flute") Mozart (1)
"The Lute Player" Allisen
- 9.50. Violoncello Solo.
"Chants Russes" W. H. Squire (1)
Rondo Bocherini
- 9.55. Edith Mitchell.
"Annie Laurie" Liza Lehmann
- 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Topical Talk.
Local News.
- 10.30.—Close down.

Announcer: G. P. Fox.

JOHN HENRY ON HOLIDAY

Do not miss his amusing articles in

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Cut out the continual weekly expense of having your accumulators charged. Eliminate the annoyance of being left with accumulators run down just when you want them most and the trouble of carrying them to the nearest garage for re-charging.

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THE D. C. HOME BATTERY CHARGER,

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THE HON. BETTY: Do you remember how, when we were here last year, you dare not talk to me because of having to shout to make me hear on account of my deafness?
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HON. B. (laughing): Haven't you heard? I thought everybody had heard by now. This little thing is the miracle (showing him the almost-invisible ear attachment). Its name is Acousticon, and ALL the great authorities and ALL the people who are deaf SWEAR by it!
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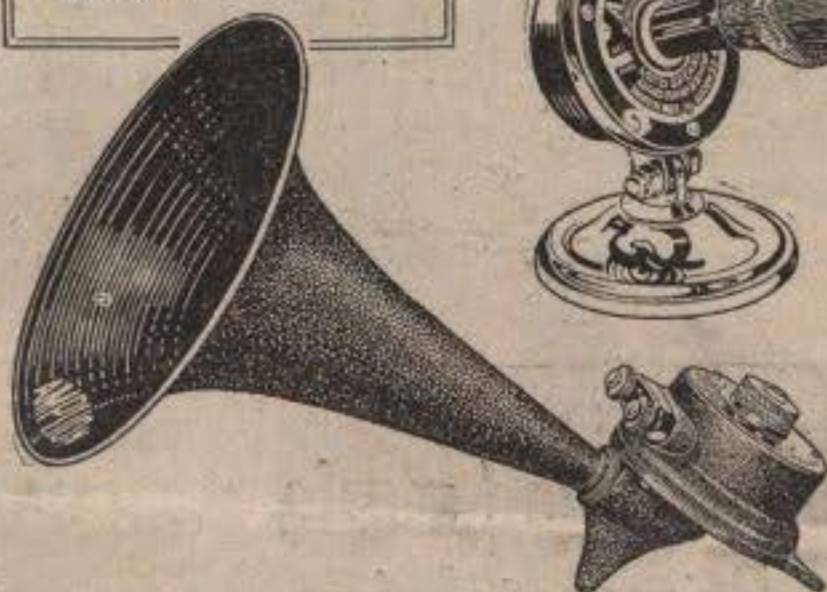
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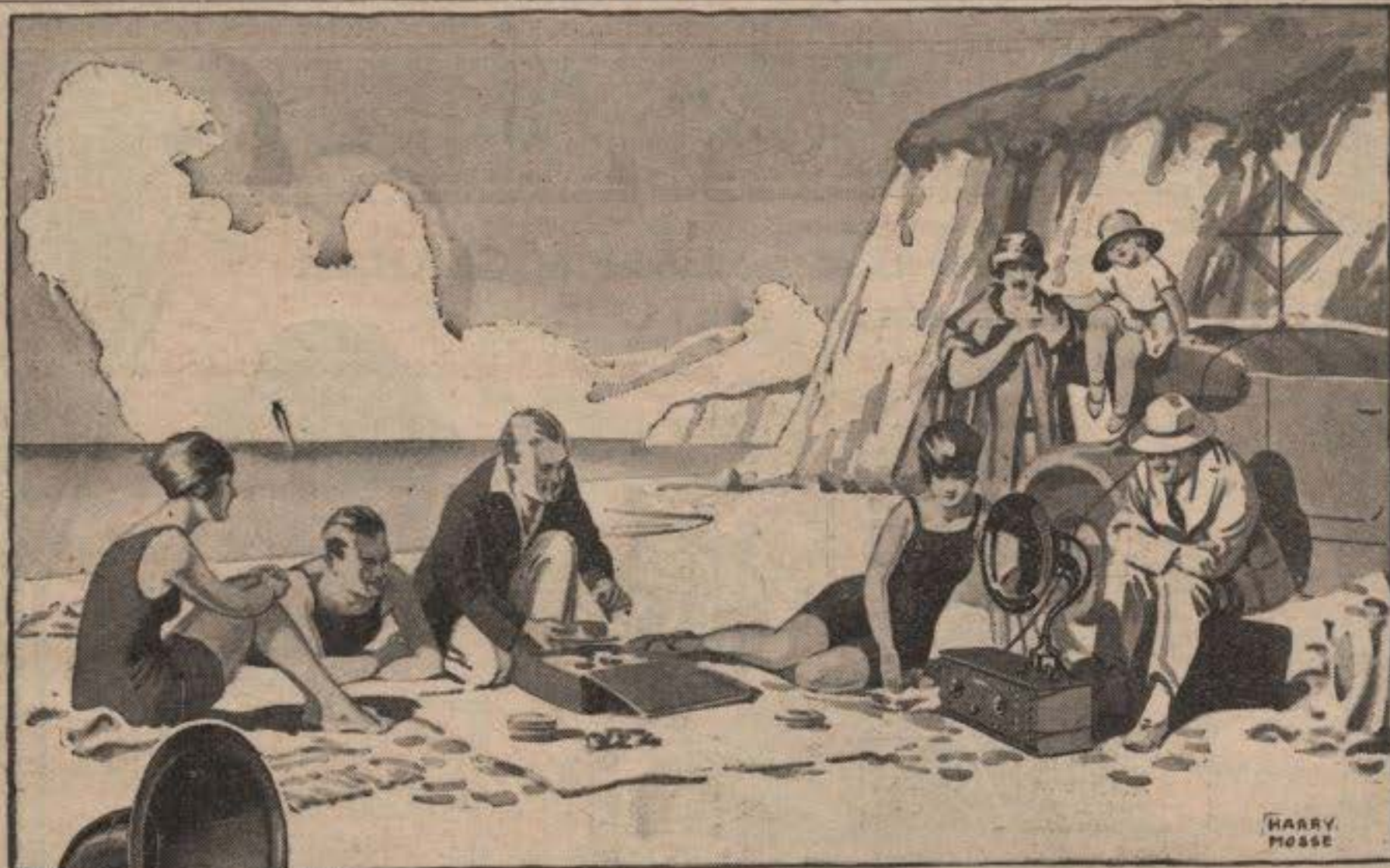
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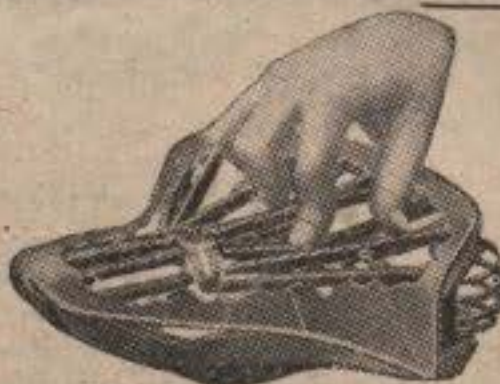
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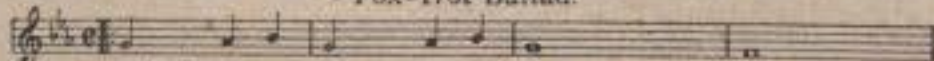
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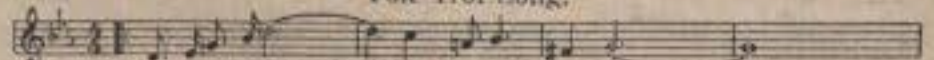
Why did you teach me to love you?

Fox-Trot Ballad.



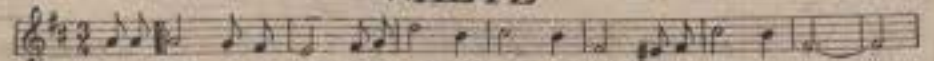
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Fox-Trot Song.



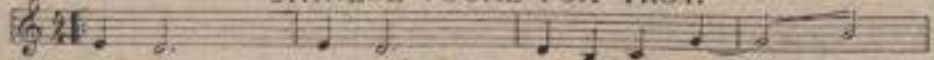
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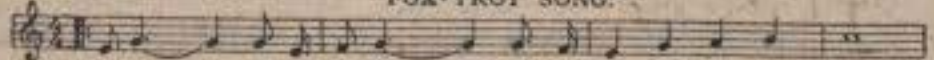
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pleasure of listening-in within
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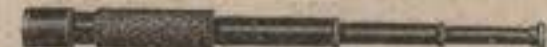
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Extract from the "Wireless Weekly," June 25, 1924.

THE ALGARSSON ARCTIC EXPEDITION. ELECTRON WIRE IN THE ARCTIC.

A good deal of public interest has been aroused by the Algarsson Expedition from the Thames for the Arctic Circle. After the work is finished in the Arctic, the vessel will return direct across the Atlantic to New York. Their destination is a point some 200 miles from the Pole. She is a small vessel of 23 tons, and there was some difficulty in erecting the aerial. She possesses two masts between which it was quite impossible to string the aerial in the usual position, because her sails would have fouled it. A download between the two mast heads was entirely ruled out by the arrangement of the rigging. The only possible position for the span of the aerial was between the masthead and a point in the bow, the aerial being of the twin type with 6 foot spreaders. The only possible point from which the download could be taken proved to be the upper end of the aerial, and a most difficult problem arose as to how this was to be brought down to the level of the deck. It could not be brought in the obvious manner straight down the mast, because it would have interfered with certain of the running rigging, and the only possible route for it proved to be down the steel ratlines, no doubt a very undesirable method, but the only possible compromise in the circumstances. Even after its arrival upon deck, the lead had to follow a somewhat devious route for some distance along under the bulwarks, and then across the deck, and through a skylight. Since a great part of the route of the download was liable to be wetted by spray at any time, and also to be submerged at intervals by seas breaking inboard, the question of the type of wire to use for this and for the aerial itself, whose lower extremity was liable to similar treatment, was naturally a serious problem. Remembering the corrosive action of sea water, it was obvious that an extremely durable form of insulated wire was necessary, led to the choice of ELECTRON the Cable now being sold by the New London Electron Works, Ltd. ELECTRON wire has great mechanical strength and resistance to corrosive influences, and was used for the whole of the aerial and the download.

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

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

That each separate strand of wire is scientifically coated with a skin of pure tin. Enthusiasts who are using "Electron" Wire in all parts of England and America report wonderfully clear results with either crystal or valve sets. The ether waves penetrate the protective coverings, all incoming signals being held. Suspend "Electron" Wire where you will, lead direct to the set (no separate lead-in required), use "Electron" Wire for earth, and a greatly improved reception will be the result.

EXTEND YOUR 'PHONES or loud-speaker to any part of the house or garden with "Electron" Wire, which being insulated with vulcanised rubber, no further insulation is necessary. You may allow it to touch anything anywhere, indoors or out-of-doors, in perfect confidence. "Electron" Wire has no equal at ten times the price.

"Electron" Wire is ideal for all kinds of Indoor Aerials, Frame Aerials, etc. There is plenty of scope for experimenting. Try every possible way of erecting, and quite likely some new arrangement will be found which will be of great help to others. The set should be as near as possible to the aerial. Lead in at right angles in one continuous length.

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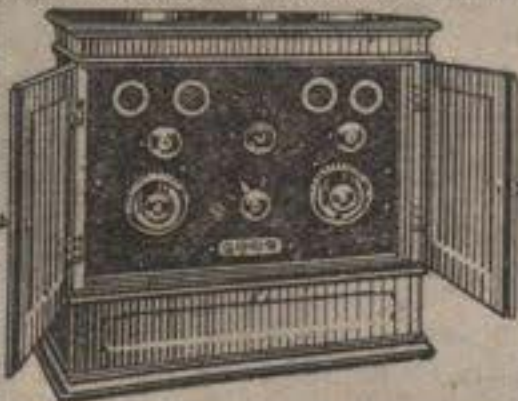
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