



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 4. No. 45.

[Registered at the G.P.O. as a Newspaper.]

EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES
OF
THE BRITISH
BROADCASTING
COMPANY.

For the Week Commencing
SUNDAY, AUGUST 3rd.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
SHEFFIELD (Relay)	
PLYMOUTH (Relay)	
EDINBURGH (Relay)	
LIVERPOOL (Relay)	
LEEDS—BRADFORD (Relay)	

SPECIAL CONTENTS:

ART AND THE WHEEL ELEMENT.
By E. Temple Thurston.

BY RADIO FROM THE STARS.
By Joseph H. Elgie.

CHEMISTRY AT THE FIRESIDE.
By Professor R. M. Caven.

OFFICIAL NEWS AND VIEWS.

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

The Wireless of the Future.

By The Rt. Hon. TOM SHAW, M.P.
(Minister of Labour).

TO sit and meditate on the future of wireless sound transmission is indeed a fascinating pastime. Even now in its very infancy, wireless is having a profound effect on National Life. Every village institute with a loud speaker is a centre of active interest, and the village and the capital city, formerly divided by a great gulf, meet on common ground. But what of the future?

When Shakespeare made Puck say that he would "put a girdle round the earth in forty minutes," he had given full flight to the most glorious imagination England has ever produced. But forty minutes, to the modern wireless magician, is a long time. Forty seconds suffices now to do what Shakespeare only dreamt of.

What is to follow? Who can say that there is not as much yet to do as already has been done? Who would assert that wireless conversations in the future will not be as easy to conduct as modern telephone communications are now? And even now who can estimate what wireless means to the human race?

Let me give a small example to show what I mean. A few months ago one of the principal means of communication in a certain large city was stopped. By an arrangement made late at night it was found possible to restart the morning after. Under the old conditions hundreds if not thousands of people would have left home hours before it was necessary in order to arrive at their work in-time. But wireless was called into play—and the interest and convenience of thousands of people were served.

If we recall the first days of the Great War and the burning anxiety of the people to know the latest developments, we shall not need much imagination to foresee what will be possible with an improved wireless system should such a calamity visit us again. Every town in the country—I am speaking of the small provincial

towns—will have its installation, and the latest news will be known in the villages as soon as it is known in London. But wireless communication does not finish its benevolent activities by the announcement of calamities. Think for a moment of its use at sea. So far as I know, no one has attempted to compute the lives it has saved "on the vasty waters." And it is only at the beginning.



Mr. TOM SHAW.

There are limitless possibilities for good, there is a possibility that it may play its full part in avoiding the horrors of war. There may be differences of opinion as to the principal cause of wars. There can, however, be no difference as to the fact that misunderstandings and lack of knowledge form together one of the principal causes, if not indeed the principal cause. Our leading statesmen do not know each other well enough, they cannot by the very nature of their work meet often enough to exchange opinions.

The peoples are almost fantastically ignorant of the outlook and the methods of each other. For instance, only a few miles of sea separate this country from France, and yet the two peoples are not only strangers, but the average Frenchman's idea of the average Englishman is quite wrong, and the Englishman's idea of the ordinary Frenchman would be a screaming joke if International misunderstandings were not so serious.

(Continued overleaf in column 3.)

Stories of Sacred Songs.

Hymns That Made a Sensation.

EVERYBODY knows that there are songs and pictures which make a sensation when they are first heard and seen, but one does not associate sensationalism with hymns, as a rule. Nevertheless, there have been hymns the popularity of which can only be described by that word, hymns which have been sung everywhere, and frequently parodied into the bargain. Middle-aged folk, for instance, will call to mind "Hold the Fort!" which appeared, with its stirring tune, on the first page of the very first issue of the famous "Moody and Sankey" hymn-book, back in the seventies of last century. There was not a city arab or a farm labourer who did not whistle it, and who did not know the words, and it was mercilessly parodied.

"Hold the Fort."

The late Lord Shaftesbury, in whose memory the famous fountain in Piccadilly Circus was erected, and the adjoining thoroughfare named, one of the greatest philanthropists this country has known, declared that if the two great American evangelists had done no more than teach the people to sing "Hold the Fort!" they had put the British Empire under a lasting obligation.

The origin of the hymn was sensational. P. P. Bliss, who wrote and set so many "Sankey" hymns, was at a Sunday School convention six years after the close of the Civil War in America, and one of the speakers told a story of a military post being surrounded by the enemy. Just when the position seemed desperate, an officer caught sight of a signal flag twenty miles away. From hill-top to hill-top flashed the message: "Hold the fort; I am coming. Sherman," and the situation was saved.

An Immortal Hymn.

This story immediately suggested the hymn to the receptive mind of Bliss. The next day he was holding a meeting at Chicago, and he wrote on a blackboard on the platform:—

Hold the fort, for I am coming,
Jesus signals still;
Wave the answer back to heaven,
By Thy grace we will!

He then sang the tune he had set to it, the audience joined in, and the hymn was started on its voyage round the world.

So far as the words are concerned, there could not be a less sensational hymn than the one beginning with the beautiful stanza:—

There were ninety and nine that safely lay
In the shelter of the fold;
But one was out on the hills away
Far off from the gates of gold;
Away on the mountains wild and bare,
Away from the tender Shepherd's care,

yet few hymns have had a more sensational introduction to the world or a wider popularity. In the first place, the woman who wrote it would long since have been numbered with the "forgotten dead" but for this one immortal hymn.

The Singing Evangelist.

But Ira D. Sankey bought a paper at Glasgow, as something to read, as he entered the train. He found little, however, that interested him, and was just casting the paper aside when his eyes fell on some verses in an obscure corner of the paper, probably used as a "fill-up." They were unsigned, but subsequent investigation proved beyond doubt that they were written by Miss Elizabeth Cecilia Clephane, a daughter of the Sheriff of Fife.

Mr. Sankey read the verses, was greatly impressed by them, cut them out of the paper, and put the cutting into his waistcoat pocket. The two evangelists were en route for Edinburgh at the time, and on their second night there, Mr. Moody preached on "The Good Shepherd," afterwards asking Mr. Sankey if he could sing something appropriate. The singing evangelist was "stumped." He turned over the pages of the hymn-book in great perplexity, and then, suddenly, the words he had read in the train came before his mind's eye.

A Blind Hymn-Writer.

The very thing! But there was no music to the words, and how could he sing to an audience of five thousand with only a copy of verses before him? But Ira D. Sankey was a man of faith as well as song, and he straightway set the words on the music stand, played a few bars, and then improvised the famous tune to which it has been sung ever since. Its effect upon the audience was electrical.

Another hymn which had a sensational career is "Safe in the Arms of Jesus." It was written by Fanny Crosby, a woman who had been blind since she was a babe of six weeks, and who wrote not hundreds only, but thousands of hymns, many of which became popular, but none nearly so widely known as "Safe in the Arms of Jesus." Curiously enough, it was one of those hymns which were written to a tune already in existence.

Some Dramatic Incidents.

The tune was written by W. H. Doane, an American composer, who brought it to Mrs. Van Alstyne—the married name of Fanny Crosby—and asked her to write some words to it. The composer sat down to a small organ and played the tune over, and immediately the blind hymn-writer said: "That tune says, 'Safe in the Arms of Jesus.'" Fanny Crosby retired into a room apart for half an hour, and returned with the finished product as it has been sung by millions in half the tongues of the globe.

Of dramatic incidents connected with hymns there are many, such as the singing and playing by the band of "Nearer, my God, to Thee" when the *Titanic* was sinking. But here is one of a simpler kind which may not be so well known. On Armistice Day, a big army lorry was in the neighbourhood of the Horse Guards Parade. It was filled with munition girls with whistles, hooters, and gay ribbons flying. At that moment a Red Cross ambulance came into sight covered with the Union Jack and six R.G.A. men walking beside it. The crowd stood bareheaded. The army lorry pulled up. The girls stopped their ragtime and sang: "Now the labourer's task is o'er." It was as moving an incident as one could see.

Brands Plucked From the Burning.

On the very night of the fire at Epworth Rectory which so nearly cost John Wesley his life at the age of five, his father, Samuel Wesley, had been in his study writing the well-known hymn, "Behold the Saviour of Mankind," the manuscript of which he left lying on his writing-table before he retired to rest. The little son and the hymn were both snatched from the flames, the one on the shoulders of a rustic standing on the shoulders of another, the other blown from the burning building and picked up a day or two later by a villager who happened to see a piece of paper blowing about. They were both "brands plucked from the burning."

PAUL PRESTON.

The Wireless of the Future.

(Continued from the previous page.)

Can wireless do anything to remedy this state of affairs? I am speaking as a layman, but it seems to me that it has a great rôle to play in the future. Let us begin with our own "wide flung Empire." It is obviously almost impossible for men continually to travel the enormous distances between the different parts of the Empire to attend conferences, but it is vitally essential that consultations should frequently take place in order that the fullest possible understanding and good-will should prevail. I know what can now be done by cable and by telegraph, but that is not enough. Is it too much to hope that technical progress, within a few years, will allow, say, Canada, Australia, and Britain, to talk together, freely, as if in the same room, by means of wireless?

Think of the Prime Ministers, Viceroy, and Governors, all being able to attend an Empire Conference without leaving their posts! What is to prevent it? He would be a bold man who would maintain, with the present extraordinary development before his eyes, that the idea is impossible of realisation. What is to prevent, even now, if it were desired, a conversation between the leading statesmen of Europe? It is quite possible, it is indeed comparatively easy. It may be that no way has yet been found for preventing the tapping of the "wireless talk." Is it impossible to find a way of conducting these interchanges of thought in a privacy as great as they now enjoy? It is surely not beyond the wit of men who have imagined and realised so much to add another laurel to their crown. Would it not conduce to the good understanding between nations if their leading statesmen could easily and freely converse with representatives of all parties present, if necessary, to hear the conversation? And why not, in times of difficulty and danger of estrangement, the whole Parliaments listening to the debates on specific subjects in the "Chambers" of other countries?

The development necessary to make these things possible is apparently a mere detail in comparison with what has already been achieved. After all, in spite of what certain very superior persons may say, words are the very basis of all human life. A man's word is the foundation stone of all human intercourse, progress and commerce. A man's word has sent millions to death. Lister could not have saved millions if he had not been able to communicate his discoveries by means of words. Understanding and good feeling throughout the world must be registered in words. But you cannot discuss matters with a piece of paper, you cannot ask questions from a cable.

Can wireless bring the living word from one end of the world to the other to the service of good understanding and peace? I not only believe it can, but that it will, and that a few years from now the MacDonalds and the Herriots will be able frequently to exchange greetings and information, that merchants will be able to conduct commerce, that scientists will be able to make discoveries public, in a way quite unknown at the present time. And in the seeking and ensuing of peace amongst the nations I hope and believe that the wizard wireless will play his beneficent part. As science is making enormous strides we may even hope to see, as well as hear, all the "bringers of good tidings" to a somewhat weary world.

I Shaw

Official News and Views. GOSSIP ABOUT BROADCASTING.

From Navy to Author.



Mr. PATRICK MCGILL.

ONE of the most romantic of living novelists and poets is Mr. Patrick McGill, who was born in the wilder parts of Donagal, and was educated at a very elementary mountain school. Between the age of twelve and nineteen he worked as a farm servant, byre-man, drainer, potato digger, surface-man, and navvy. Just before the outbreak of war he achieved fame with his "Children of the Dead End." He is now a successful author of many publications, and a lecturer of no little charm. Listeners will have an opportunity of hearing him on August 9th, when he broadcasts at the London Station on "Irish Humour." This talk will be S.B. to all stations.

Broadcasting and Adult Education.

At a recent conference of the British Institute of Adult Education held at King's College, London, to discuss broadcasting in its relation to adult education, the delegates represented a very wide sphere of educational activity.

After a preliminary discussion the conference was joined by Mr. J. C. Stobart, our Educational Director. At the request of the Chairman, the Rev. F. E. Hutchinson, of Oxford, Mr. Stobart outlined the educational programme of the Company for the coming autumn.

Instruction Without Boredom.

Having sketched in detail the plans already formed, Mr. Stobart invited criticisms and suggestions. The Chairman expressed general appreciation of the potential educational value of broadcasting, and agreed with Mr. Stobart that instruction must be brought into the programme without undue stress and in such a manner as to interest and not to bore listeners. The best hours for transmitting the various series of talks were briefly discussed, the general opinion being that 6.40, 7.15 and 9.45 p.m. were suitable. The present hour of 4 p.m. was considered to be too early for workers and housewives; this being an invariably busy time for the latter.

Useful Suggestions.

Many interesting suggestions were made by the delegates regarding agricultural and rural broadcasting, general educational talks and language talks. The Chairman said that the Institute was anxious to be helpful, and, throughout the conference, it was clear that the delegates were desirous of rendering assistance and advice.

Talks on Agriculture.

The Agricultural Talks given during the spring from the Glasgow Station were received with great interest, particularly by farmers. As a result of inquiries and questions put to him, arising out of his previous talks, the lecturer has consented to give a second series. The lecturer who provoked this interest was Professor W. G. R. Paterson, B.Sc., N.D.A. (Honours), Principal of the Glasgow and West of Scotland Agriculture College. He comes of a highly-gifted family of Scottish farmers, and was born in Upper Annandale in 1878, and was educated at Moffat Academy. He left school at the age of fifteen, and worked for a number of years on his mother's farm. Later, he entered the

University of Glasgow and took all his examinations in the minimum time allowed, graduating B.Sc. in Agriculture in 1905. In the same year at Leeds he took the National Diploma in Agriculture with honours, a distinction gained by very few. He was immediately appointed Junior Assistant to Principal Wright, of the Glasgow and West of Scotland Agriculture College, and at the early age of thirty-three was unanimously selected Principal of that college.

The dates arranged for the second series are August 29th, October 17th, and November 7th.

A Wonderful Feat of Memory.

An Operatic Evening, consisting of Arias with orchestral accompaniment, has been arranged at the Cardiff Station for Sunday evening, August 10th, in which Miss Doris Lemon and Mr. William Michael will participate. Mr. Michael is probably one of the finest Beckmesters in the *Meistersingers* in England, and when Wagner's *Ring* was produced in London, he performed the extraordinary feat

of memorizing the whole of the difficult rôle of "Alberich" in two weeks.

Miss Lemon is also a first-class artist on the lighter side, and her rendering of "Cherubino" in *Figaro* was a remarkable achievement. Her performance in Dame Ethel Smyth's new opera, *Père Galante*, was a remarkably fine piece of work.

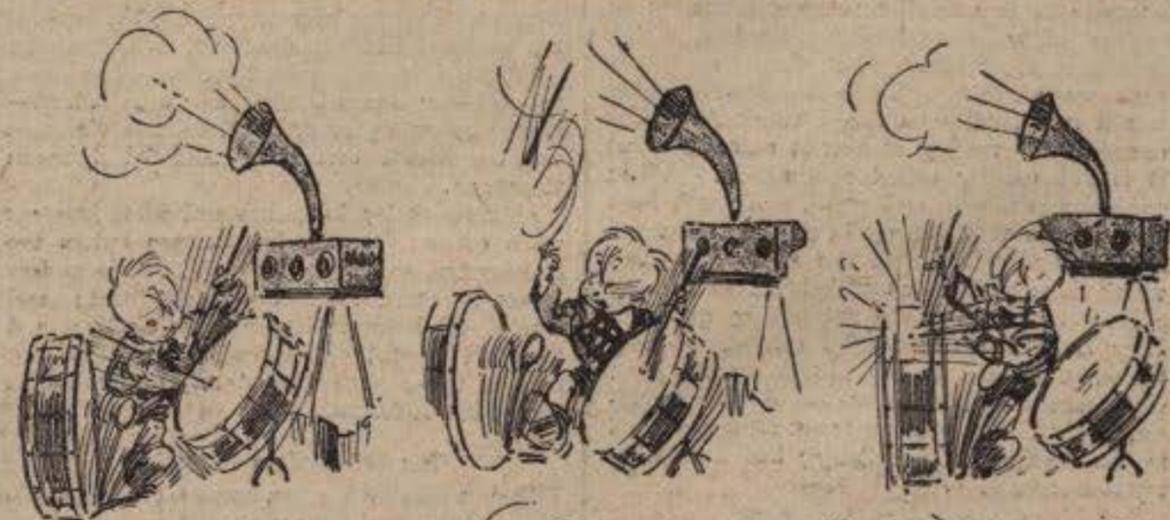
The Overture from the *Meistersingers*, performed by the Station Orchestra, will also be included in the programme.

A Napoleon Programme.

The anniversary of Napoleon's birth, in 1769, occurs on Friday, August 15th. It is to be celebrated at the Manchester Station by a special Napoleon programme on that evening. The programme itself is an attempt to perform enough music directly connected with Napoleon to last the full evening. Extracts from Thomas Hardy's "Dynasts" are to be recited, and notes on the music, and the period, will be prepared and read by Mr. Moses Baritz.



Radio Voice: "The next number on the programme will be the Jazz Orchestra playing 'The Limehouse Blues.'"



"Just as I thought—they're flat!"

Chemistry at the Fireside.

A Talk from Glasgow by Professor R. M. Caven, D.Sc., F.I.C.

ONE day last winter you ordered a load of coal, and had it piled, heavy and black, in your coal cellar. Little by little, lump by lump, you brought it and put it on the fire. You were warm and cosy in the evenings, and in the mornings someone raked out the ashes and threw them away. Now your coal cellar is nearly empty. Where is your coal? What has become of it? What have you to show for it? You have nothing to show for it; nothing but the coal bill and the ashes!

What has become of the coal? The usual answer to this question is that the coal has been burnt up. The coal gives out its heat, and nothing else matters. But it does matter; it matters to chemistry what becomes of the coal when it burns.

A Plausible Theory.

Instead of coal you get heat. Is, then, coal turned into heat? It would seem so; and for a long time men thought it was so. They thought that all fuel, all combustibles, contained an element—the element Fire or Phlogiston—and when the fuel burnt the fire or phlogiston came away from it and made itself felt as heat. The burning coal gets less and less; evidently it is losing something; that something is heat. What could be simpler? Great chemists held this theory 150 years ago, so it is not to be despised; nevertheless it was wrong, because some important facts of the case were quite ignored; indeed, the essential chemistry of the process of combustion was not understood at all.

Everyone knows that without air coal will not burn. Coal is mostly carbon, a black solid; and in order to burn, this solid must have oxygen. The air supplies the oxygen, and burning is the chemical union of the element carbon with the element oxygen to form a compound of these two elements which is called carbon dioxide.

Combustion.

Combustion, then, is combination with oxygen; it is oxidation; the combustion of carbon, of which coal chiefly consists, is the oxidation of carbon. That, however, is not quite enough to say. There is oxidation which would not usually be called combustion; for example, the rusting of iron is oxidation, but it is not usually called combustion. When oxidation is intense and rapid, and much heat is given out very quickly in the process, there is fire; and when with fire there are gases which shine with their own light, there is flame.

Now there comes an interesting question. Why is it that black, solid carbon, when it burns, produces invisible carbon dioxide gas? Or otherwise: Why is carbon dioxide an invisible gas? That question is not often answered in the teaching of chemistry; but I want to try to answer it.

How Atoms Form a Solid.

Carbon when it burns produces gas. Most common combustibles, such as paper and wood, yield gases when they burn because they consist of elements whose oxides are gases; but the metal magnesium, for example, when it burns, forms a solid oxide, which we call magnesia; this is seen as white smoke, and settles as white dust.

Our question therefore is this: Why is magnesium oxide, the product of combustion of solid magnesium, a solid, while carbon dioxide, the product of combustion of solid carbon, is a gas?

In magnesium oxide every magnesium atom has six oxygen atoms as neighbours, and every oxygen atom six magnesium atoms. This is true throughout the mass of the magnesium oxide fragment, except just at its surface, where the

outside atoms, whether of magnesium or of oxygen, are bounded by the air.

You will want to know how the different atoms stick together to form a solid. We used to say that the atoms of magnesium and oxygen were joined together, one atom of magnesium with one atom of oxygen to form a molecule of magnesium oxide, and that these MgO molecules were then united together by the force of cohesion to form a solid.

The Power of Attraction.

Now, we know that the atoms in a crystal are held together by the force of electrical attraction, for which the electrons, those tiny atoms of negative electricity, are responsible. Before they combine, the atoms of magnesium and oxygen are electrically neutral; but when they combine, the atoms of magnesium lose each two electrons, and so become charged with positive electricity, while the atoms of oxygen gain each two electrons, the two that have been lost by the atom of magnesium, and so become charged with negative electricity. And thus the positively charged magnesium atoms and the negatively charged oxygen atoms attract one another and cling to one another, and so the compound magnesium oxide comes to exist.

The attraction of each magnesium atom, however, is not for one oxygen atom, but for six; and similarly the attraction of each oxygen atom is for six magnesium atoms. So the power of attraction spreads from atom to atom, and a bit of solid magnesium oxide, compounded of untold millions of separate, electrically-charged atoms of magnesium and oxygen, is formed. That is why—or rather how—when magnesium burns it produces a solid powder, and not an invisible gas.

The Wonders of Carbon.

Now let us return to our coal fire, or rather to the carbon in it. Carbon is a wonderful element. It is the element which is the basis of the bodies of all living creatures, including man.

Carbon atoms are joined together firmly in a network—or space-lattice, as it is called—stretching out in every direction, and electrons are the actual cementing material between the atoms.

Now let us try to understand what happens when carbon burns, when oxygen enters the glowing fire, and passes through it. The carbon atoms are torn asunder and scattered; and carried off between two oxygen atoms; and they are carried off separately, they are not allowed to go in company. So carbon dioxide gas—CO₂—is formed.

The Independent Molecules.

Carbon dioxide is a gas, because every particle of it is CO₂—and only that. The molecules of CO₂, each composed of one atom of carbon and two of oxygen, lead an independent and separate existence, moving very quickly about; and never uniting into bigger particles, until they are tamed and brought together by cold and high pressure, and so made liquid or solid.

The carbon and oxygen in carbon dioxide are joined together by electrical attraction by means of electrons; but this attraction is local, and not diffused; it is satisfied and exhausted by simple union. That is why carbon dioxide is an invisible gas, for nobody can see separate molecules, made up of one atom of carbon and two of oxygen. That is why when coal burns it burns away and disappears leaving nothing to be seen. That is the story of combustion; part of the story of what happens as we sit by the fireside.

On Self-Expression.

Extracts from a Talk by the Very Rev. J. Gough McCormick, D.D., Dean of Manchester.

WHAT a jolly interesting thing life is! At five years of age it is an interrogation; at fifteen, a jig-saw; at twenty-one, an experiment with high explosives; and at fifty a battlefield, a watch-tower, and a reference library all in one!

And part of the jolliness of it is that you can be interested in it as a study even while you are living every minute of it. You need not join the ranks of the folk who are always pulling up the roots to see how they are getting on and then are surprised to find that the plant withers.

What, after all, is the modern teaching about life? You may sum it all up in the words "self-expression." The purpose for which we exist is to express ourselves. Private duty and social obligation must not be allowed to interfere. They occupy the position of the cow in the old story. It was in the early days of the train, and a Scottish engineer was asked what would happen if a cow got in the way of the train. The answer was to the point: "It would be so much the worse for the cow." If anything gets in the way of self-expression, so much the worse for it.

Children must never be checked or controlled. They must be persuaded. When it is time to go to bed they must be persuaded. And, of course, this teaching is carried much further. Youth is enjoined everywhere to live its own life. It is assured that the great game of kicking over the traces is really the expression of the whole duty of man. If anybody finds traces the least bit boring, or producing the least sign of friction, he is exhorted to begin kicking at once. The thing that matters is that the expression of youth desires should be completely untrammelled. That is the way to live your life: that is the secret of happiness!

I don't take the ground of mere dull prudence—you might scorn that as unadventurous. But which gives you the better chance of expressing yourself—to squander all at the bidding of desire or to discipline yourself till you possess enough to enable you to choose according to your bent?

We must face all the facts. Personal pleasure is one of the facts of existence. But it is only one. To have a good time is one of the legitimate aims of life, but to make that the end-all and the be-all of life is to caricature your own human nature—not to express it. So we must face all the facts of life. And one of them is—the Tribe.

Whatever solution of life there is, it must take account of the other members of the human family. To live as if we were the only person in the world who matters is not to express-ourselves, but to rob ourselves of part of our heritage as active members of the human family.

Seriously to pretend that the real way to self-expression lies in trying to break all the laws which interfere with our desires is completely childish.

There are hundreds of good folk who believe in self-expression as the great good in life—and cut out all the religious part of the human nature in order to express it properly. If I am going to express myself, it must be my whole self and part of that—and the highest part is that by which we remember that we are made in the image of God.

"What shall it profit a man if he gain the whole world and lose his own soul?"

Listeners' Letters.

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

The High-Power Station.

DEAR SIR,—Since "5XX" commenced testing, I have listened daily, using a crystal set only, at a distance of approximately 100 miles, and the results are perfectly satisfactory, there being ample signal strength nearly equal to "5IT," fourteen miles away.

As "5XX" is at present only experimental, I presume arrangements are not final. I feel therefore constrained to suggest that, as the radius of efficient crystal-set reception (on efficient aeriads) is certainly not less than 125 miles, that the most economic situation for "5XX" would be near the centre of England, as it would then supply the needs of the greatest possible number of crystal-set users.

Yours faithfully,

CHARLES HENRY KIMBELL.

Berkswell, Warwickshire.

["It would seem obvious, replies Capt. Eckersley, that if we are desiring to serve the maximum number of people, we should put the high-power station symmetrically in the centre of the British Isles, but unfortunately this is impossible, technically.

"We think that the high-power station is best served by a London programme. If the station were in the Midlands and the programme were in London, the connection between studio and transmitter would have to be by overhead land line. We feel, in view of the importance of the station, that this connection would not be sufficiently reliable for everyday working.

"Thus, it is proposed to feed the station by an underground cable, especially loaded to give no distortions. It is impossible to make this cable longer than about thirty to forty miles—hence the position of the station is fixed somewhere near London, and its final position can only be fixed in the light of existing facilities as regards buried cable."

Broadcasting in Ancient Times.

DEAR SIR,—Dr. George MacDonald, in his article, "Broadcasting in Ancient Times," says "the ancients had no device for the transmission of sound. They had no telescopes." But, as his "ancient times" go back no farther than 490 B.C., I would like to mention that Homer, 900 years B.C., mentions in his eighth *Odyssey* that not only was the mariner's compass and its use then unknown, but there is also the pregnant term, "ears of ether," which undoubtedly to the ancients was akin to the modern "listening" or "broadcasting."

Regarding the telescope, the invention of which is erroneously ascribed to Galileo Galilei, about A.D. 1640, this instrument had been known to the scientific colleges of ancient Egypt, at least fifteen thousand years before our present time!

This can be proved to anyone possessing the required knowledge of mathematics and astronomy.

And for ocular demonstration, there are at Benares, India, cut into the solid rock, models of astronomical instruments, which at a period of antiquity, higher than 900 years B.C., had been used for solar and lunar observations.

The Greeks were mere babies, when Egypt and Phœnicia were highly scientific nations.

S.E.27.

W. A. VAUGHAN.

Receiving Chelmsford Abroad.

DEAR SIR,—I have the pleasure to inform you that I receive Chelmsford perfectly here. The transmission is as powerful as Radio Paris, and the modulation as perfect.

I wish to congratulate you.

Yours faithfully,

Morizès (Gironde).

W. G.

PEOPLE IN THE PROGRAMMES

Mr. John Coates to Broadcast.



MR. JOHN COATES.

THE famous singer, Mr. John Coates, will shortly broadcast from London, and other stations, dates of which will be duly announced in *The Radio Times*.

Mr. Coates has been a vocalist from his earliest boyhood. At the age of five years he was taken into the choir of Gillington Church, near Bradford, of which his father was choirmaster. As a young man he studied under various music-teachers, and finally came to London. He was given a trial by D'Oyly Carte, and appeared in *Utopia Ltd.* at the Savoy, and toured America. For five years he sang in Comic Operas; but in 1901 he was singing at the Royal Opera, Covent Garden, in such rôles as "Faust," and "Claudio" in Stanford's *Much Ado About Nothing*. He then determined on a further course of study, and placed himself under Bouhy, of Paris.

The First English Hoffmann.

After this, he was engaged as leading tenor at the Royal Opera House, Berlin, Hanover, Leipzig, etc. He has sung at all the great English Festivals, and has been closely associated with the choral works of Elgar. Many opera seasons followed, and tours in South Africa, Australis, and the United Kingdom.

Mr. Coates was the first to sing in England the principal tenor rôles of D'Albert's *Tief-land* and Ethel Smyth's *The Wreckers*, as well as the first English Hoffmann, which rôle he sang nearly forty times in the Beecham production of *The Tales of Hoffmann*.

A Disciple of Izaak Walton.

A TALK of special interest to anglers will be given from London by Mr. William Hunter on August 6th. His subject will be "Fishing as a Holiday Sport," and he is well qualified to deal with it, as he is a fellow of the Zoological Society, Organizing Secretary of the Salmon and Trout Association, a member of the Fishing Club de France, and a Silver Medallist at International Casting Tournaments in Paris.

"I have caught salmon in Aberdeenshire, mackerel in Cornwall, roach in the Thames, bass on the South Coast, trout in Somerset, and pike in Wiltshire," he tells me, "and, better still, I count among my personal friends many of the foremost anglers of the day."

Pianist and Composer.



MISS DESIRÉE
MACEWAN.

MISS DESIRÉE MACEWAN, who is to broadcast from Bournemouth on August 5th, is a composer as well as a pianist. An orchestral work of hers entitled "The Heights of Uamvar" was performed by Sir Henry Wood at a promenade concert some time ago. Miss MacEwan began her musical career very early. She was only fourteen when she won the Ada Lewis

Scholarship for piano playing at the Royal Academy of Music, where she was a pupil of Tobias Matthay. Later, she entered for, and obtained, the Josephine Troup Scholarship for composition. Soon after this, she was obliged, by the pressure of outside work, to resign the scholarship, which was for five years, and for some time she has been a professor on the staff of the Matthay School.

A Popular Soprano.



MISS DOROTHY ROBSON.

AN artist who is becoming increasingly popular with listeners is Miss Dorothy Robson, soprano. She originally studied the 'cello in Paris, but relinquished this to take up singing. After studying in Vienna, she was engaged for a German Court theatre, but the outbreak of war prevented the fulfilment of her contract. She returned to England,

and was for two years prima donna with the Carl Rosa Company. She left them in 1917 to devote herself to concert platform work, only returning to the stage to sing in the Mozart Festival at the "Old Vic" in 1923.

Miss Robson has sung in all the principal towns of Germany, Austria, and Holland.

A Popular Tenor.



MR. SPENCER THOMAS.

A TENOR who is becoming increasingly popular with listeners is Mr. Spencer Thomas, who will broadcast from London on August 5th. His first public appearances of note were at the Leeds and Gloucester Musical Festivals. Later he undertook a world tour as principal tenor of the Quinlan International Opera Company.

Mr. Thomas possesses a voice well suited for broadcasting, and he has a large repertoire of songs.

"Whistling Words."

AN artist who is a favourite with listeners is Mr. Arthur Melrose, the originator of "word whistling." The other day he told me how he came to introduce this particular form of entertaining.

"When meeting friends," he said, "I was in the habit of greeting them by whistling 'How do you do?' and, in course of time, it struck me that this style of conversation might be successfully—and profitably. I hoped—worked up into a song. 'The Whistling Village' was the outcome, and it proved an instant success. Many and varied were the songs I subsequently wrote and which are included in my present repertoire. The novelty brought me many successful tours and bookings with the principal London and provincial houses, including Moss and Stoll Tours, Tivoli, Oxford, and others.

A Singer of Folk Songs.



MR. J. DALE SMITH.

ONE of Manchester's best known singers is Mr. J. Dale Smith, baritone, who is to give a short song recital at London Station on August 13th. Last year he gave a series of six recitals at Manchester, singing altogether about 150 songs.

Mr. Dale Smith studied at the Royal Manchester College of Music, where he was awarded a Hallam Scholarship and the Curtis Gold Medal. He is particularly well known as an interpreter of folk songs.

WIRELESS PROGRAMME—SUNDAY (Aug. 3rd.)

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.

Organ Recital.

S.B. to Newcastle.

Relayed from the Concert Hall of the National Institute for the Blind, Great Portland Street. Solo Organ, H. C. WARRILOW, Organist and Director of Music, National Institute for the Blind.

HAROLD WILLIAMS (Baritone). FLORENCE LOCKWOOD (Solo Violin). CHILTON-GRIFFIN (Solo Pianoforte). The Organ.

Minuet and Trio in B Flat... *W. G. Wood*
Canzona in B Flat... *Wolstenholme* (11)
Festal Commemoration... *John E. West* (11)
Violin Soli.

"Danse Orientale"... *Korsakov-Kreiser*
"Ave Maria"... *Gounod*
"The Bee"... *Schubert*

Songs.
"Gazing Around" ("Tannhäuser")... *Wagner* (1)
"Hear Me, Ye Winds and Waves"... *Handel* (1)

Pianoforte Soli.

Prelude in G Minor... *Rachmaninoff*
Study... *Arensky*
"The Bees' Wedding" (11) }
Prelude... *Mendelssohn*

3.45. The Organ.

"The Horse and his Rider" (Chorus from "Israel in Egypt")... *Handel*
Romance in A... *Wattling* (20)
Triumphal March (Suggested by the Chorale "Nun Danket Alle Gott")... *Karg-Elert*
Violin Soli.

Larghetto... *Weber-Kreiser*
Tambourin Chinois... *Kreiser*

Songs.
"The Southdown Shepherd"... *John Allwyn* (5)
"My Father Has Some Very Fine Sheep" *arr. Herbert Hughes* (5)
"The Happy Lover" }
"When Dull Care" } *H. Lane Wilson* (1)

Pianoforte Soli.

Study in G Flat... }
Mazurka in A Minor }... *Chopin*
Rhapsody No. 6... }... *List*

The Organ.
"Spring Song"... }
Overture in C Major }... *Hollins*

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

8.30.—Anthem, "O Come Everyone" *Mendelssohn* (11)
(Sung by MALE VOICE OCTETTE.)
Hymn, "Praise My Soul, the King of Heaven" (A. & M. 298).

The Rev. H. L. C. V. DE CANDOLE, Canon of Westminster: Religious Address.
Hymn, "Love Divine, All Loves Excelling" (A. & M. 529).

9.0. DE GROOT and THE PICCADILLY ORCHESTRA, relayed from the Piccadilly Hotel. *S.B. to Newcastle.*

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

Local News.
Announcements Concerning Forthcoming Programmes.

10.15.—De Groot and the Piccadilly Orchestra (Continued).
10.30.—Close down.
Announcer: R. F. Palmer.

BIRMINGHAM.

3.0-5.0. THE STATION QUINTETTE. FRANK CANTELL (1st Violin). ELSIE STELL (2nd Violin). ARTHUR KENNEDY (Viola). LEONARD DENNIS (Violoncello). NIGEL DALLAWAY (Pianoforte). ALICE VAUGHAN (Contralto). ALICE COUCHMAN (Solo Pianoforte).

Quintette.
Suite, "The Gressenhall"... *Woods*
(a) Preamble; (b) Norfolk Folk Tune; (c) Slow Air; (d) Jig and Finale.
Intermezzo from "Seedtime and Harvest" *West* (11)

Characteristic Waltz, No. 1 *Coleridge-Taylor* (11)

Songs.
"Elaine's Song" }
"Tears, Idle Tears" }... *Nicholls*
"As Thro' the Land at Eve" }
"The Swallow" }

Pianoforte Soli.
Etude in A Flat, Op. 25... *Chopin*
Hungarian Rhapsody, No. 13... *List*

Quintette.
"Valse Triste"... *Sibelius*
"Pleading" }
Serenade from "Wand of Youth" Suite }... *Elgar* (11)

Songs.
"Unmindful of the Roses" *Coleridge-Taylor*
"A Blood Red King" *Coleridge-Taylor* (11)

Pianoforte Soli.
Scherzo... *Woolf*
"La plus que lente"... *Debussy*
Concert Study in F... *Bowen*

Quintette.
"Greeting"... *Holst* (11)
"Miniature Suite"... *Coates* (1)
(a) Children's Dance; (b) Intermezzo; (c) Scène de Bal.

Announcer: J. C. Paterson.
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Aberdeen.*

8.30.—Hymn, "The Church's One Foundation" (A. & M. No. 215).
The Rev. THOMAS SMITH (Wesleyan Church, Smethwick): Religious Address.
Hymn, "Our Blest Redeemer, Ere He Breathed" (A. & M. No. 207).

9.0. THE STATION SYMPHONY ORCHESTRA.
Conductor, FRANK CANTELL.
GLADYS WHITEHILL (Soprano).
Orchestra.

Overture, "L'Impresario"... *Mozart*
Soprano.

Aria, "Hear Ye, Israel" ("Elijah") *Mendelssohn* (11)
Orchestra.

Symphony No. 41 in C ("Jupiter") *Mozart*
Songs.
"The Evening Prayer"... *Moussorgsky*
"In the Dawn"... *Dunhill*

Orchestra.
"Sérénade Lyrique"... *Elgar*
"March Romaine"... *Gounod*

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

10.15.—Close down.
Announcer: Percy Edgar.

BOURNEMOUTH.

BAND OF THE ROYAL TANK CORPS. (By Permission of Col-Commandant T. C. Mudie, D.S.O.)
Conductor, W. J. GIBSON.
DORIS LEMON (Soprano).
WILLIAM MICHAEL (Baritone).
CHARLES L. LEESON (Accompanist).

3.0. Grand March, "Fame and Glory"... *Matt*
Overture, "The Wreckers"... *E. Smyth*
"Scènes Espagnoles"... *Elgar*

3.20. Doris Lemon and William Michael.
Duet from "Rigoletto"... *Verdi*

3.30. Suite No. 2, "L'Arlésienne"... *Bizet*
(a) Pastorale; (b) Intermezzo; (c) Menuet; (d) Farandole.

3.50. Doris Lemon.
Romanza and Scena ("Cavalleria Rusticana")... *Mascagni*

4.0. William Michael.
"I Triumph, I Triumph"... *Carrissinmi*
"To-Morrow"... *Keel*
"In an Old-Fashioned Town"... *Squire*

4.10. Band.
Cradle Song (Op. 94, No. 4)... *Brahms*
Recollections of Gounod... *arr. Godfrey*

4.30. Doris Lemon and William Michael.
Duet—Selected.

4.40. Band.
Airs de Ballet {"Liselotte"}... *Adam*
Suite in E Flat for Military Band *Holst* (1)
(a) Chaconne; (b) Intermezzo; (c) March.

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

8.30.—Hymns by Choir of the Westbourne Wesleyan Church and Orchestra.
8.35.—Rev. C. H. BATEMAN, of Westbourne Wesleyan Church: Religious Address.

8.45.—Hymns by Choir and Orchestra.
Vocal and Instrumental Night.
ANN E. FARNELL-WATSON (Solo Pianoforte).
SYDNEY COLTHAM (Tenor).
Major STANLEY HOW—Reading of Southey.

THE WIRELESS ORCHESTRA.
Conducted by Capt. W. A. FEATHERSTONE.

8.50. Sydney Coltham and Orchestra.
"Comfort Ye"... ("The Messiah")
"Every Valley"... *Handel* (11)

9.0. Orchestra.
Excerpts from "The Miracle" *Humperdinck*

9.10.—Ann E. Farnell-Watson and Orchestra.
Pianoforte Concerto in D Minor... *Mozart*
(Allegro—Romanze—Rondo.)

9.35. Sydney Coltham.
"I Hear a Thrush at Eve"... *Cadman* (1)
"The Land of the Sky Blue Water" *Cadman* (1)

"Unpin the Rose"... *Nightingale* (8)
9.45. Orchestra.
Excerpts from "Hérodiade"... *Massenet*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Local News.
Major STANLEY HOW: Readings from Poems of Robert Southey.

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

CARDIFF.

3.0-4.0.—PONTYPOOL AND DISTRICT SILVER BAND.
Conductor, J. B. YORKE.
ARCHIE GAY (Tenor).

I.—March, "Simplicity" *B. J. Ord Hume* (1)
Overture, "Morning, Noon and Night" *Suppé* (1)

II. Songs.
"Beyond the Night"... *Meade* (1)
"Snowy Breasted Pearl"... *Irish*

III—Reverie, "Tynemouth Abbey" *J. Ord Hume*
Cornet Solo, "Enchantress" *J. J. White* (Soloist, J. THOMAS.)

IV. Songs.
"Mary O'Neill"... *Carr Hardy*
"Songs of Araby"... *Clay*

V.—Fantasia, "Piper's Wedding" *Thayne*
Overture, "The Night of May" *Rimsky-Korsakov*

VI. Songs.
"Beneath Thy Window"... *Capua*
"Sigh No More, Ladies"... *Aiken* (14)
Overture, "William Tell"... *Rossini*

VII.—Hymn Varié, "Eventide" *Greenwood*
Announcer: A. H. Goddard.

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

8.10.—THE CHOIR OF STAR STREET CONGREGATIONAL CHURCH.
Hymn, "Dear Lord and Father of Mankind" (Tune "Rest")
Anthem, "Sun of My Soul"... *Turner*
Mr. D. G. TAYLOR, M.A., D.Sc., University College, on "Religion and Beauty—The Beauty of the Body."

Hymn, "Souls of Men, Why Will Ye Scatter?" (Tune "Anima Hominum").
A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 237.

WIRELESS PROGRAMME—SUNDAY (Aug. 3rd.)

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

Gems of Oratorio.

THE STATION SYMPHONY ORCHESTRA.

Conductor,
WARWICK BRAITHWAITE.
DOROTHY CLARK (Contralto);
JOHN PERRY (Tenor).
SILVIO SIDELI (Bass).

- 8.40.
I. Orchestra.
Prelude and Angel's Farewell ("The Dream of Gerontius") Elgar (11)
John Perry.
II. "Sound an Alarm" ("Judas Maccabaeus") Handel
"Deeper and Deeper Still" ("Jephtha") Handel
III. Dorothy Clark.
"Prepare Thyself, Zion" ("The Christmas Oratorio") Bach
"Slumber, Beloved"
IV. Silvio Sidelì.
Songs, Selected.
V. Orchestra.
"Pastoral Symphony" ("The Messiah") Handel
10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
10.15.—Close down.
Announcer: E. R. Appleton.

MANCHESTER.

- 3.0-5.0.—THE BOLTON PROFESSIONAL MILITARY BAND.
Conductor—W. S. A. JOHNSON.
GERTRUDE EDGARD (Soprano).
Band.
March, "British Cavalry" J. Ord-Hume
Overture, "Romilda E Constanze" Meyerbeer (1)
Euphonium Solo, "Britannia" J. Hartmann (Soloist—FRED WRIGHT.)
Gertrude Edgard.
"The Fuchsia Tree" Quilter
"Ave Maria" Gounod (1)
Band.
Three Light Pieces Percy E. Fletcher
Cornet Solo, "The Lost Diamond" J. Whiteley
(The words will be recited by the Composer before its performance.)
(Soloist—HARRY HELSBY.)
Gertrude Edgard.
"Regnava nel silenzio" Donizetti (1)
"Elizabeth's Prayer" Wagner (11)
Band.
Overture, "Zampa" Herold
Selection, "Scotch" J. Hartmann
Gertrude Edgard.
"Canzone Boema" Bizet
"Voce di Donna" Ponchielli
Band.
Intermezzo, "Evenlode" J. Whiteley
"Marche des Moujicks" Ronelle
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Aberdeen.*

- 8.0. FRANK RUSHTON.
"The Call" Oliver (8)
S. G. HONEY: Talk to Young People.
Frank Rushton.
"Nearer, My God, to Thee" Carey (1)

- 8.40. **The Development of Overture.**
THE "2ZY" SYMPHONY ORCHESTRA.
Conducted by DAN GODFREY, Junr.
Notes by MOSES BARTZ.
RACHEL HUNT (Contralto).
Orchestra.
Overture in B Minor Bach
Overture, "The Magic Flute" Mozart
Overture, "Namensfeier" Beethoven
Rachel Hunt.
"Weepin' Mary"
"Go Down, Moses" H. T. Barleigh
"Didn't it Rain?"
Orchestra.
Overture, "Jubilee" Weber
Overture, "The Corsair" Berlioz

- 9.35.—Hymn, "Glory to Thee, My God, This Night" (909 Wes. Meth. Hymn Book).
The Rev. ROBERT ARMSTRONG, The Manse, Edgeworth, Bolton: Religious Address.
Hymn, "All People That on Earth do Dwell" (No. 2 Wes. Meth. Hymn Book)
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Local News.
10.15. Orchestra.
Overture, "Die Feen" Wagner
Overture, "Froissart" Elgar (11)
Rachel Hunt.
"An Old Sacred Lullaby" Corner (1)
"Easter Hymn" Frank Bridge
Orchestra.
Overture, "Carnival" Glazounov
10.30.—Close down.
Announcer: H. B. Brenan.

NEWCASTLE.

- 3.0-5.0.—Programme *S.B. from London.*
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Aberdeen.*
6.30-7.45. EVENING SERVICE, relayed from ST. JOHN'S CHURCH.
Preacher, The Rev. A. E. CORNIBEE.
9.0-10.30.—Programme *S.B. from London.*
Announcer: E. L. Odhams.

ABERDEEN.

- 3.0. THE WIRELESS ORCHESTRA.
Overture, "The Merry Wives of Windsor" Nicolai
3.15. CHRISTINA J. SHEPHERD (Soprano).
"O Rest in the Lord" ("Elijah") Mendelssohn (1)
"Calvary" Rodney (5)
3.25. ALLAN MORTON (Bass).
"Ye Verdant Hills" Handel (1)
"Within These Sacred Bowers" Mozart (1)
3.35. Orchestra.
Suite, Bergamasque Debussy
3.50. Christina J. Shepherd.
"Out of the Deep I Call" (De Profundis) Martin (5)
"The Refuge of the Soul" Jones
4.0. Allan Morton.
"She Alone Charmeth My Sadness" Gounod (1)
"How Deep the Slumber of the Floods" Lowe
4.10. Orchestra.
"Chanson Plaintive" } Foulds
"The Wayside Cross" }
4.25. Christina J. Shepherd.
"Nearer, my God, to Thee" Carey (1)
"Beyond the Dawn" Sanderson (1)
4.35. Allan Morton.
"Birds in the High Hall Garden" Somervell (1)
"The Curfew" Gould
4.45. Orchestra.
Menuet Moszkowski
Serenade Widor
Andante Cantabile, Op. 47 Schumann
5.0-5.30.—CHILDREN'S CORNER. *S.B. to all Stations.*

Chamber Music Concert.

- MARGARET R. HAY (Soprano).
THE WIRELESS QUINTETTE:
NANCY LEE (Violin).
WILLIAM BENNETT (Violin).
MINNIE MYDDLETON (Viola).
ANDREW WATSON (Violoncello).
MARIE SUTHERLAND (Pianoforte).
8.30. Two Movements from Piano Quintette in F Minor, Op. 34 Brahms
8.45. Margaret R. Hay.
"Angels Guard Thee" Godard
"Father of Heaven" Handel (11)
9.0.—Hymns by Nigg Parish Church Choir.
The Rev. J. EDMUND MITCHELL, M. A., Nigg Parish Church: Religious Address.
9.15. Two Movements from Piano Quintette in F Minor, Op. 34 Brahms

- 9.30. Margaret R. Hay.
"Return, O God of Hosts" ("Samson") Handel (11)
"O Divine Redeemer" Gounod
9.40. Quartette.
Two Movements from String Quartette in G Minor Debussy
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Local News.
10.15. Margaret R. Hay.
"The Heart Worships" Holst (14)
"How Lovely are Thy Dwellings" Liddle (1)
"Ave Maria" Kahn
10.25. Quartette.
Two Movements from String Quartette in G Minor Debussy
10.35.—Close down.
Announcer: W. D. Simpson.

GLASGOW.

- 3.0. THE WIRELESS QUARTETTE.
Overture, "Il Seraglio" Mozart
Selection, "La Traviata" Verdi-Tavan
3.20. MARGARET MACSWAN (Soprano).
"The Jewel Song" ("Faust") Gounod
"I Heard a Mavis Calling" Baumer (1)
3.30. Quartette.
Suite, "Children's Corner" Debussy
3.45. FINDLATER MACDONALD (Baritone).
"When the Swallows Homeward Fly" M. V. White
"Requiem" S. Homer
"Down Here" M. Brahe (5)
3.55. Quartette.
Entr'actes { "Le Baiser d' Eunice" } Nogués
{ "Quo Vadis" }
"Barcarolle" Granfeld
Margaret Macswan.
4.5. "Hark! The Echoing Air" Purcell
"The Yellowhammer" L. Lehmann (1)
"The Starling"
4.15. Quartette.
Ballet Music, "Salambo" Arends
4.30. Findlater Macdonald.
"Linden Lea" Vaughan Williams (1)
"Deh Vieni" Mozart
"Declining Now, the Sun's Bright Wheel" Parker (11)
4.40. Quartette.
"Pitres Napolitains" D'Indy
Overture, "Joan of Arc" Sodermann
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Aberdeen.*
8.30. THE PSALMODY QUARTETTE.
Psalm 93 (Tune: "Stroudwater" No. 128).
8.35.—The Rev. JOHN MITCHELL, Henderson Memorial United Free Church: Religious Address.
8.45. The Psalmody Quartette.
Psalm 61 (Tune: "Salzburg" No. 121).
9.0. JAMES NEWALL (Tenor).
"The Auld Fisher" E. G. Mackintosh
"An Evening Hymn" Purcell
9.10. ALFRED PICTON (Solo Flute).
"Arioso and Presto" Joachim Quantz
9.20. HELENA HARTLEY (Soprano).
"The Ships of Arcady" Michael Head (1)
Waltz Song from "Romeo and Juliet" Gounod
9.30. James Newall.
"When the Stars Were brightly Shining" Puccini
"Nina" Pergolesi
9.40. Alfred Picton.
Suite in Three Movements Cyril B. Rootham
9.50. Helena Hartley.
"A Pastoral" Veracini (1)
"Croon Island" R. Mees
"Lullaby" Cyril Scott (4)
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Local News.
10.15.—Close down.
Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 137.

The Wonders of Stained Glass.

A Talk from Glasgow, by Anning Bell, R.A.

OF all the decorative crafts which have been called into being by the Christian religion, that of stained glass is the most characteristic. It arose and declined with the form of architecture most closely associated with, and dependent upon, the Christian religion—the so-called Gothic form of architecture—which, from its origin in the thirteenth century, dominated Europe for over three hundred years.

These dates are merely roughly indicated boundaries, but they cover, at any rate, the main product of this beautiful art. There was stained glass in the twelfth century—beautiful examples still exist—and there are traces of it in still earlier times. Nevertheless, it is an art essentially Gothic. Its peculiar beauties, the rich, deep and glowing colour, its qualities of mystery, of suggestion, are profoundly in sympathy with the aspiration and poetry of Gothic architecture, and it is undoubtedly seen at its finest in association with it.

Its Essential Function.

In its origin it is scarcely a painter's art at all. It is rather a glazier's art. Its essential function is to permit the passage of light, or rather to govern the passage of light, allowing more or less of it to penetrate into the interior of a building, according to the needs of the particular case. Sometimes but little is desired; it then becomes rich and sombre in colour; at another time much more light may be wanted; it then becomes silvery and clear with touches of gold and colour.

The painting upon it may be described as a decoration of the surface rather than an inherent part of the function of the window, and it came into practice from the desire of the glazier, to enrich his work, as well from the desire of the clergy to record in permanent and pictorial form the story of their religion.

Stained glass is one of those decorative handicrafts which have retained practically the same methods of workmanship from the earliest times to the present day. The few changes which have taken place are of minor importance.

A Modern Convenience.

The introduction of the stain made from a solution of silver, which gives the golden tints so characteristic of the 14th century, and still more so of the 15th century work, is by far the most important. The more modern use of the diamond instead of a hot iron to cut the pieces of glass to the shape required is another change, but is obviously a mere convenience to the glass-cutter rather than a new and valuable aid in artistic treatment.

A few words now as to the essential nature of a stained-glass window, and as to how it is produced. To begin with, the title "stained glass" is something of a misnomer. It should properly be called "coloured glass," as it is by the juxtaposition of separate pieces of coloured glass that the effect of the window is obtained. The juxtaposition of pieces of coloured glass held together and framed off from each other, by strips of lead of varying thicknesses—anything from an eighth of an inch to three-quarters of an inch, or even more.

The Introduction of Story-Telling.

These leads form a distinct network of black lines and are a very important contributory factor to the peculiar character and beauty of the result. When in later ages the designer has endeavoured, in a mistaken wish for realistic pictorial effect, to suppress these as

much as he can, the effect is deplorable. The decline of the art from the great ages up to the Gothic revival in the last century was the result of this desire. As far as this it is clear that it is distinctly a glazier's art, a glazier artist, that is.

Much of the early work and a good deal of the later work is confined within these limits, as anyone who knows the French cathedrals must realize. But the desire for story-telling soon came in, and we get the early richly coloured windows containing small panels in a variety of geometrical frameworks, which tell stories from the Bible or the histories of the saints, as in Canterbury and the Sainte Chapelle. Large figures begin to be introduced, particularly in the clerestory windows, as in Chartres, and we soon get the figure-designer taking the principal share of the work. He works in the following manner in the present day, and in so doing follows the traditional methods.

Trimming the Glass.

A small scale colour design is first made, then a full-size cartoon, in which special attention is given to the leads, as these must be quite definitely decided at this stage. The cartoon is then traced and each separate shape is cut out. These shapes, which represent each one a definite piece of coloured glass, are handed to the glass-cutter, who lays the chosen piece of glass over them and trims it to the shape of the paper, taking care to allow for the thickness of the leaden flange which keeps the pieces of glass apart—this, I should say, is allowed for in the tracing, so that his work is made easier.

The next stage is the painting. The glass shapes are now laid over the cartoon and the outlines are traced with a brown pigment of such a nature that when placed in a moderately heated kiln or oven the pigment is fused in the glass. The pigment used is the same whatever the colour of the glass; in fact, a brownish monochrome on coloured glass is the entire method in mediæval glass and in the modern

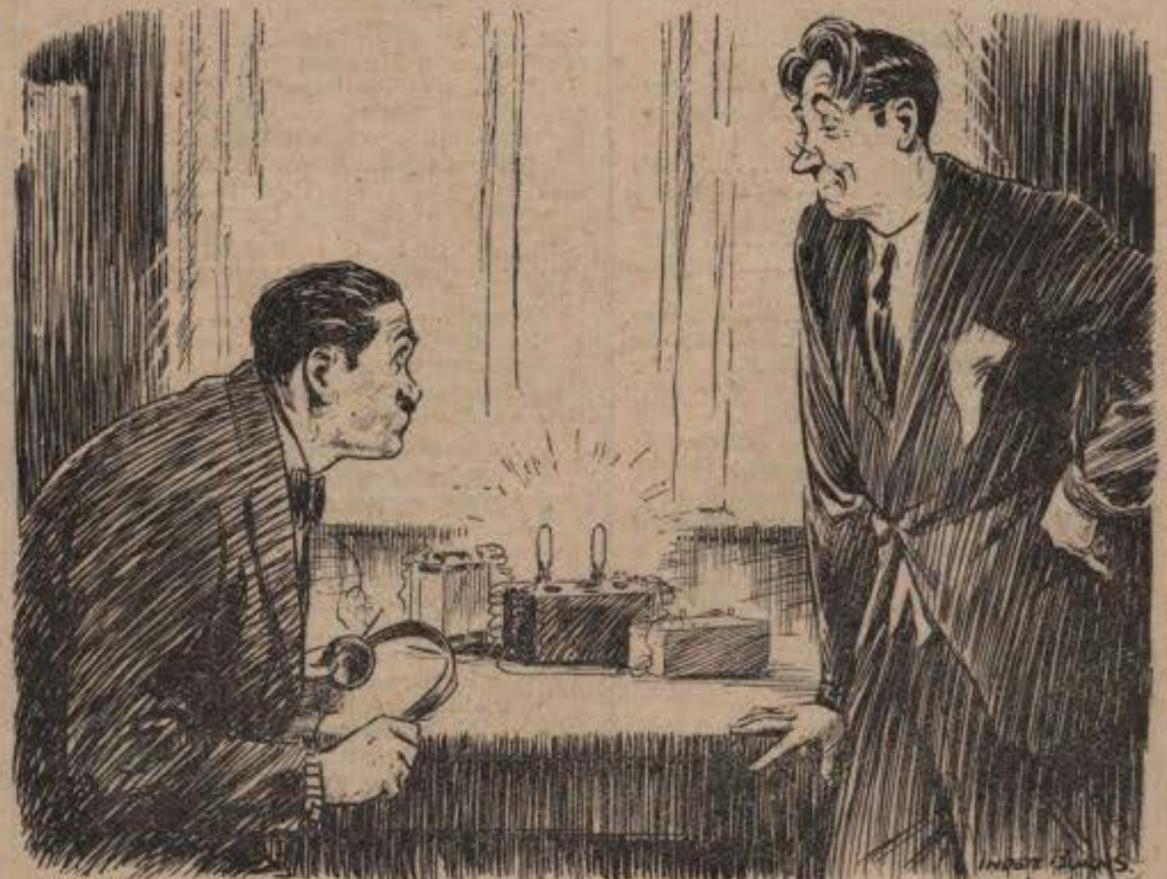
work of the same character. After this first firing the more delicate shading is applied, sometimes in fine lines, often by laying a matt, that is, a tone of the desired shade, over the whole of the piece of glass and working it away with a hard brush until the desired result is reached.

This is fired again, and the glass is handed over to the workmen, who lead it up and add a cement to fix the glass firmly to the leads. The window is now ready for its place. There are slight variations in the procedure here roughly sketched, and it is also possible to paint with enamel colour on clear glass—this was done with great skill in the 16th century and later. The windows of St. Gudule, in Brussels, are probably the best-known examples of this, and are fine things. It is, however, usually more successful on a small scale, as the enamel is likely to fly off.

A Distinguished Scottish Artist.

The window when ready for fixing is divided up into portions of a convenient weight for handling by horizontal divisions; these are eventually concealed by the iron bars fixed to the stonework which everyone will have noticed cross such a window at regular intervals. Each portion of leaded-up glass is fixed to these by copper wires, and it will be understood that this fact greatly adds to the facility with which they can be removed to mend or replace injured parts, or to avoid air-raids. It is a great misfortune that this was not more generally realized in London and on the Western Front at the beginning of the Great War, or we might still possess the windows of Lincoln's Inn, and of Rheims and many other French and Belgian churches.

The art of stained glass has made a remarkable improvement in this country in recent years. Many brilliant young artists are following in the footsteps of Morris, Burne-Jones, Madox-Brown, Rossetti, and others, and I feel confident that in future times the stained glass of our own period will be recognized as among the finest artistic expressions of the late eighteenth and early nineteenth centuries. I should like to say that in my opinion the leader of these is that distinguished Scottish artist, Douglas Strachan, whose work will be one of the enduring glories of Scottish art.



Boastful Enthusiast: "—and I made it entirely myself!"
Neighbour: "That explains why it's such a howling success."

WIRELESS PROGRAMME—MONDAY (Aug. 4th.)

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

LONDON.

- 6.0-6.45.—SPECIAL BANK HOLIDAY CHILDREN'S CORNER: Piano Syncopations by Uncle Ragtime.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- JOHN STRACHEY (the B.B.C. Literary Critic): Fortnightly Book Talk. *S.B. to all Stations.*
- Talk by the Radio Association. *S.B. to all Stations.*
- Local News.
- 7.35-8.0.—Interval.

- 8.0. **A Summer Soufflé.**
A B.B.C. Recipe,
Suitable for a Holiday Evening's Entertainment.
(With apologies to Mrs. Beeton.)
S.B. to all Stations.
INGREDIENTS:
1 Light Soprano in Herley frock
WINIFRED FISHER
1 Soubrette ditto. **GLADYS NEWTH**
1 Manly Baritone in white flannels
DENNIS NOBLE
Syncopated Songsters—1 Brace
LAYTON and JOHNSTONE
1 Popular Concert Party
"THE ROOSTERS"
Essence of Ivory and Catgut—1 Peck.
1 Small Orchestra "2LO'S"
1 Conductor, complete with Baton
DAN GODFREY, Junr.
A Head Chef **P. MERRIMAN**
Sundry popular music, stories and back-chat.

Take first a thin layer of Orchestra, carefully tuned. Before completing the layer, add a flavour of Concert Party with a small dash of Soubrette. Continue with successive layers of Orchestra, securing as much variety in flavour as possible by adding one by one others of the ingredients as fancy may suggest. Shake in a soupçon of Navy or Army and add a suspicion of "Mr. Everyman." Use a moderate-sized Studio and stir the mixture as briskly as possible to a delicate froth. Garnish plentifully with comedy and serve to the minute.

This dish will be found suitable for consumption at home or out-of-doors.

- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- "From My Window," by Philemon. *S.B. to all Stations.*
- Topical Talk.
- Local News.
- 10.35.—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.

- 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.—WEATHER FORECAST and NEWS. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Radio Association Talk. *S.B. from London.*
- Local News.
- 7.30.—HAROLD SAMUEL (Solo Pianoforte).
Courante *Handel*
Tocatta *Paradies*
Prelude and Fugue in F Minor
Prelude and Fugue in D Major} *Bach*
Evocation *Albeniz*
Passepied *Debussy*
- 8.0.—"A SUMMER SOUFFLE." *S.B. from London.*

- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- "From My Window." *S.B. from London.*
- Topical Talk.
- Local News.
- 10.35.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
- Announcer: J. C. Paterson.

BOURNEMOUTH.

- 5.15-6.15.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Radio Association Talk. *S.B. from London.*
- Local News.
- 7.35-8.0.—Interval.
- 8.0.—"A SUMMER SOUFFLE." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- "From My Window." *S.B. from London.*
- Topical Talk.
- Local News.
- 10.35.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
- Announcer: John H. Raymond.

CARDIFF.

- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Radio Association Talk. *S.B. from London.*
- Local News.
- 7.35-8.0.—Interval.
- 8.0.—"A SUMMER SOUFFLE." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- "From My Window." *S.B. from London.*
- Topical Talk.
- Local News.
- 10.35.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
- Announcer: C. K. Parsons.

MANCHESTER.

- 2.20-3.0.—WOMEN'S HALF-HOUR: Eunice Lord, Recitations.
- 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.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Radio Association Talk. *S.B. from London.*
- Local News.
- 7.35.—Mr. W. F. BLETCHER, Examiner in Spanish to the U.L.C.T.: Spanish Talk.
- 8.0.—"A SUMMER SOUFFLE." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- "From My Window." *S.B. from London.*
- Topical Talk.
- Local News.

WAVE-LENGTHS AND CALL SIGNS.		
ABERDEEN (2BD)	-	495 Metres
BIRMINGHAM (5IT)	-	475 "
GLASGOW (5SC)	-	420 "
NEWCASTLE (5NO)	-	400 "
BOURNEMOUTH (6BM)	-	385 "
MANCHESTER (2ZY)	-	375 "
LONDON (2LO)	-	365 "
CARDIFF (5WA)	-	351 "
PLYMOUTH (5PY)	-	335 "
EDINBURGH (2EH)	-	325 "
LIVERPOOL (6LV)	-	318 "
SHEFFIELD (6FL)	-	303 "
LEEDS—	} (2LS) {	346 "
BRADFORD		310 "

- 10.35.—"GENTLEMEN, THE KING." A Military Drama in One Act, by Campbell Todd.
Cast:
Lt.-Col. Charles Ainsworth, D.S.O.
H. B. BRENNAN
Capt. Arthur Lloyd... R. T. FLEMING
Lt. and Quartermaster James O'Grady
MANSEL LEE
Sgt. Patrick Flynn (Mess Sergeant)
D. E. ORMEROD
2nd Lt. Harry Raymond
GASCOINE BURTON
John McGillveray (an old Soldier) (Late Sergeant in the Hon. the East India Company's Service) VICTOR SMYTHE
Scene: Officers' Mess-room, Blankfield Barracks, Yorkshire.
Time: December, 1901.
- 11.5.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
- Announcer: H. B. Brennan.

NEWCASTLE.

- 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. Stories and Songs.
- 6.0-6.30.—Scholars' Half-Hour.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Radio Association Talk. *S.B. from London.*
- Local News.
- 7.35-8.0.—Interval.
- 8.0.—"A SUMMER SOUFFLE." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- "From My Window." *S.B. from London.*
- Topical Talk. Local News.
- 10.35.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
- Announcer: W. M. Shewen.

ABERDEEN.

- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Radio Association Talk. *S.B. from London.*
- Local News.
- 7.35.—Boy Scouts' News Bulletin.
- 7.40-8.0.—Interval.
- 8.0.—"A SUMMER SOUFFLE." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- "From My Window." *S.B. from London.*
- Topical Talk.
- Local News.
- 10.35.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
- Announcer: A. M. Shinnie.

GLASGOW.

- 5.0-6.0.—CHILDREN'S CORNER: Letter Competition Results. Dorothy Holmrich (Mezzo-Soprano).
- 6.0-6.5.—Weather Forecast for Farmers.
- 6.40-6.55.—Albert le Grip: French Talk.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Radio Association Talk. *S.B. from London.*
- Local News.
- 7.35-8.0.—Interval.
- 8.0.—"A SUMMER SOUFFLE." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- "From My Window." *S.B. from London.*
- Topical Talk.
- Local News.
- 10.35.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—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 237.

WIRELESS PROGRAMME—TUESDAY (Aug. 5th.)

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 Lillian Blake (Mezzo-Contralto).

4.0-5.0.—Time Signal from Greenwich. "Books Worth Reading," by Jenny Wren. Organ and Orchestral Music relayed from Shepherd's Bush Pavilion. "The Chelsea Physick Garden," by Mrs. Hugh Spender.

6.0-6.45.—CHILDREN'S CORNER: Sabo Story: "The Pools," by E. W. Lewis. "Treasure Island," Chap. 25, Part 1, by Robert Louis Stevenson. "The Romance of the Elements—Air," by "Ramy." Folk Songs sung by Muriel Freeman-Smith (Soprano).

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

Mr. L. E. WILSON, the Australian who walked 24,200 miles, "Hints to Walkers." *S.B. to other Stations.*

Local News.

7.30-8.0.—Interval.

Popular Programme.

8.0. March, "The Vanquished Army" ... *Alford*
Overture, "The Merry-Makers" ... *Eric Coates*

Waltz, "Casino Tanze" ... *Gung'l*
Pianoforte Solo.

"By the Sea" ... *Schubert-Rubinstein*
The Orchestra.

Selection, "The Passing Show of 1915" ... *Finch*

Tenor Songs.

"The Ivory Gate" ... *Ivan Caryll*

"With Such a Dainty Maid" ... *Cellier*
The Orchestra.

Three Irish Pictures ... *Ansell*

Scherzo ... *F. Granville Rubek*
Patrol, "The Wee Macgregor" ... *Amerc*
Pianoforte Solo.

Fantasia in D Minor } *F. Granville Rubek*
Tone Poem, "Dawn" }

The Orchestra.

Andante Religioso (In Memory of the

Fallen, 1914-18) ... *F. Granville Rubek*

"Ballet Egyptien" ... *Luigini*

Suite, "La Feria" ... *Lacome*

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

Mr. E. KAY ROBINSON, President of the British Empire Naturalists' Association, on "Young Birds." *S.B. to all Stations.*
Local News.

10.30. Popular Programme (Continued).
The Orchestra.

"Three Yorkshire Dale Dances" ... *Arthur Wood*

Tenor Songs.

"There's a Little Maid" ("My Lady Molly") ... *Sidney Jones (31)*

"Under the Lilac Bough" ... *Schubert-Clutsam*

Selection, "My Lady Molly" ... *Sidney Jones (31)*

11.0.—Close down.
Announcer: J. G. Broadbent.

BIRMINGHAM.

3.30-4.30.—Station Piano Quintette.

5.0-5.30.—WOMEN'S CORNER.

5.30-5.35.—Agricultural Weather Forecast.

5.35-6.30.—CHILDREN'S CORNER.

6.30-6.45.—Teens' Corner.

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

Mr. L. E. WILSON. *S.B. from London.*

Local News.

7.30-8.0.—Interval.

8.0. THE STATION ORCHESTRA.
DORIS LEMON (Soprano).
WILLIAM MICHAEL (Baritone).

Orchestra.

Overture, "Lustspiel" ... *Keler Bela*
Melody in F ... *Rubinstein*
Fantasia on "Faust" ... *Gounod, arr. Tavan*

Baritone Soli.

"To-Morrow" ... *Keel*

"Onaway, Awake, Beloved" ... *Cowen*

Soprano Soli.

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

Orchestra.

Concert Waltz in E Major ... *Moszkowski*

Suite, "Harvest Time" ... *Wood (1)*

(a) Harvester's Dance; (b) Interlude;

(c) Harvest Home.

Baritone Soli.

"I Triumph! I Triumph!" ... *Carrissinni*

"In An Old-Fashioned Town" ... *Squire (1)*

Soprano Soli.

"Ballatella" ("Pagliacci") ... *Leoncavallo*

Orchestra.

Ballet Music to "Hamlet" ... *Thomas*

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

Mr. E. KAY ROBINSON. *S.B. from London.*

Local News.

10.30. Orchestra.

Selection, "Genevieve de Brabant" ... *Offenbach*

Suite, "From the Countryside" ... *Coates*

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

BOURNEMOUTH.

3.45-5.15.—The "6BM" Trio, and Talks to Women.

5.15-6.15.—CHILDREN'S CORNER.

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

Mr. R. J. JENKINS, Deputy Borough Engineer, Portsmouth, on "Rambles Around Portsmouth."

Local News.

7.30-8.15.—Interval.

Bournemouth Municipal Orchestra Night.

DESIREE MACEWAN (Solo Pianoforte).

WALTER WIDDOP (Tenor).

LONDON MALE VOICE OCTETTE.

BOURNEMOUTH MUNICIPAL

ORCHESTRA,

relayed from Winter Gardens.

Musical Director, Sir DAN GODFREY.

8.15. Orchestra.

March, "Land of Hope and Glory" ... *Elgar (1)*

Overture, "Zampa" ... *Herold*

Waltz, "Jolly Comrades" ... *Vollstedt*

8.40. Octette.

Folk Tunes.

"The Keys of Heaven" ... *Cheshire, arr. Elliott Button (11)*

"Bushes and Briars" ... *Essex, ar. Vaughan Williams (11)*

Sailor Shanties.

"Shenandoah" ... *arr. H. W. Pierce (2)*

"Johnny Comes Down to Hilo" ... *arr. Sir R. Terry (2)*

8.50. Walter Widdop.

"For You Alone" ... *Gecht*

"Celeste Aida" ... *Verdi*

9.0. Duet for two Piccolos and Orchestra.

(Soloists, JEAN AND PIERRE GENNIN.

9.10. Octette.

"Sally in Our Alley" ... *arr. Percy Fletcher (2)*

"The Old Folks at Home" ... *arr. Vaughan Williams (14)*

9.20. Desiree MacEwan.

Prelude in F Sharp Minor) ... *Chopin*

Nocturne in F Sharp ... *J.*

"Waldesrauchen" ... *Liszt*

9.30. Walter Widdop.

"I Hear a Thrush at Eve" ... *Cadman (1)*

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

9.35. Orchestra.

Selection, "Merrie England" ... *German*

"Hungarian Rhapsody" ... *Liszt*

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

Mr. E. KAY ROBINSON. *S.B. from London.*

Local News.

10.30. Octette.

"I Cannot Eat but Little Meat" ... *arr. Martin Shaw (2)*

Part Song, "Phyllis Dyes Her Tresses

Black" ... *Prendergast (11)*

Lutenist Air, "Now, O Now We Needs

Must Part" ... *Dowland—1590 (11)*

10.40. Walter Widdop.

"Recondita Armonia" ... *Puccini*

10.45. Desiree MacEwan.

Sonata No. 12 in A. ... *Mozart*

(Tema con Variazione—Menuetto—Alla

Turca.)

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

CARDIFF.

0-4.45. The Crowning of the Bard

at

THE ROYAL NATIONAL EISTEDDFOD

OF WALES

by

H.R.H. The Prince of Wales.

3.0.—H.R.H. will be received at the Pavilion

by the Pontypool U.D. Council, which

will present an Address of Welcome.

3.10.—H.R.H. will be received in the Sports

Ring by the ABCHDRUID with the

GORSEDD OF THE BARDS OF THE

ISLAND OF BRITAIN, and representa-

tives of the ROYAL NATIONAL EIS-

TEDDFOD ASSOCIATION and the

PONTYPOOL EISTEDDFOD COM-

MITTEE.

3.20.—An Inspection of Ex-service Men during

which the procession to the Pavilion will

be formed.

3.45.—H.R.H. will be received on the platform

of the Pavilion by the Chairman of the

day, T GRIFFITHS, Esq., M.P.,

Treasurer of H.M.'s Household. The

Choir will sing "God Bless the Prince of

Wales."

4.0. Ceremony of the Crowning of the Bard.

1. Adjudication.

2. Advance of the successful Bard to

the Platform.

3. Crowning of the Bard by H.R.H. THE

PRINCE OF WALES.

4. The Coronation Song, followed by the

Welsh National Hymn, "Hen Wlad fy

Nhadau."

4.30.—Musical Items.

5.0-5.45.—"5WA'S" "FIVE O'CLOCKS":

Vocal and Instrumental Artists. Talks

to Women. Weather Forecast.

5.45-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"How to Write Stories"—(XII.),

by an Editor.

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

Mr. RICHARD TRESEDER, F.R.H.S.,

on "Gardening."

Local News.

7.30-7.45.—Interval.

Back to the Army.

7.45. CONCERT PARTY.

Relayed from

THE TERRITORIAL (160TH SOUTH

WALES INFANTRY BRIGADE) CAMP,

Porthcawl.

In the Studio again.

LENA MASON (Solo Violin).

CHARLES WREFORD (Entertainer).

THE STATION ORCHESTRA.

A number against a musical item indicates the name

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

page 237.

WIRELESS PROGRAMME—TUESDAY (Aug. 5th.)

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

- 8.45. Orchestra.
Selection of Hermann Lohr's Popular Songs.
Overture, "Le Pré aux Clercs" ... *Herold*
Lena Mason.
Sonata in F Major *Haydel* (11)
(Adagio, Allegro, Largo, Allegro.)
Charles Wreford.
West Country Dialect Recital, "For One Night Only."
Lena Mason.
"Tempo di Minuetto" *Kreisler*
"Julia's Hair" *Quilter* (1)
"Waltz in A Major" *Brahms*
Charles Wreford.
West Country Dialect Recital, "The Coach Wheels" *Pasmore*
Orchestra.
Selection, "La Traviata" *Verdi*
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. E. KAY ROBINSON. *S.B. from London.* Local News.
10.30.—Close down.
Announcer: A. H. Goddard.

MANCHESTER.

- 12.30-1.30.—Mid-day Music relayed from the Piccadilly Picture Theatre.
2.30-3.0.—WOMEN'S HALF-HOUR.
3.30-4.30.—Concert by the "2ZY" Quartette.
5.45-6.0.—Children's Letters.
6.0-6.30.—CHILDREN'S CORNER.
6.30-6.55.—Mr. J. A. PETCH, M.A., of Manchester University, on "The Growth of Civilization—(VI) The Roots of Western Civilization."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. L. E. WILSON. *S.B. from London.* Local News.
7.30-8.0.—Interval.
8.0-10.0. **Guess It!**
THE "2ZY" ORCHESTRA.
The Orchestral items will be announced by numbers only. Listeners are invited to send in postcards giving the names and composers of the items played. Senders of a complete correct list will be invited to visit the Station and see "2ZY" at work in an evening programme.
Address your postcards to "Guess It," care of The British Broadcasting Company, Ltd., 57, Dickinson Street, Manchester, giving your own name and address.

Also at

- 8.20. JOHN ATKINSON (Solo Violin).
Air on G String *Bach*
Fugue in A Major (Unaccompanied)
Tartini-Kreisler
8.45. John Atkinson.
Hindoo Song *Rimsky-Korsakov*
Slavonic Dance in E Minor *Debussy-Kreisler*
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. E. KAY ROBINSON. *S.B. from London.* Local News.
10.30. Orchestra.
Selection, "The Lily of Killarney" *Benedict*
Selection, "Sylvia" *Delibes*
10.50.—Close down.
Announcer: H. B. Brennan.

NEWCASTLE.

- 3.45-4.45.—Concert.
4.45-5.15.—WOMEN'S HALF-HOUR.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholars' Half-Hour.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. A. R. FAIRBAIRN on "Esperanto." Local News.
7.30.—HAROLD SAMUEL (Solo Pianoforte).
French Suite in G *Bach*
Clair de Lune
Jardin sous la pluie *Debussy-Durand*

- An Hour of Scottish Music.**
8.0. THE STATION ORCHESTRA.
Conductor: WILLIAM A. CROSSE.
"Wee Macgregor" *Aimers*
"Highland Mary" *McDonald*
WINIFRED GRIBBIN (Mezzo-Soprano).
"My Ain Folk" *Lemon* (1)
"Callie Herrin" *Clutsam*
DAVID MCFADZEAN (Baritone).
"The Border Ballad" *Cocea* (1)
"O, My Love is Like a Red, Red Rose"
McPherson
Orchestra.
Excerpts from "Robert Bruce."
David McFadzean.
"Duncan Gray" *McPherson*
"March of the Cameron Men" *Anon*
Winifred Gribbin.
"Coming Thro' the Rye" *Clutsam*
"Annie Laurie"
9.0. "5NO" REPERTORY COMPANY
in
"FIVE BIRDS IN A CAGE,"
A Play in One Act
By Gertrude E. Jennings.
Cast:
Susan, Duchess of Wiltshire
JENNIE STEVENS
Leonard, Lord Porth
KENDREW MILSON
Nellie (a Milliner's Assistant)
NORAH BALLS
Bert (a Workman) ... NORMAN FIRMIN
Horace (the Liftman)
FRED PATTERSON
(Scene: The Interior of a Tube Lift.)
9.30. THE OPEN DOOR.
A Duo-ologue.
By Alfred Sutro.
Sir Geoffrey Thomson... GORDON LEA
Lady Torminster NORAH BALLS
The action takes place in the drawing-room of Lord Torminster's cottage by the sea at 2 a.m. of a fine July night.
(Plays produced by GORDON LEA.)
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. E. KAY ROBINSON. *S.B. from London.* Local News.
10.30. Orchestra.
Selection, "The Thistle" *Myddleton*
10.45.—Close down.
Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-5.0.—Operatic Afternoon.
5.45-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. L. E. WILSON. *S.B. from London.* Local News.
7.30-8.0.—Interval.
8.0.—Agricultural Notes.

A Concert by Three Soloists.

- BESSIE JENKINS (Contralto).
Mrs. J. G. BURNETT (Solo Violin).
E. B. APPLEYARD (Solo Pianoforte).
8.30. Piano Soli.
Scherzo in B Flat Minor *Chopin*
Waltz in A Flat
8.40. Contralto Songs.
"O del Mio Dolce Ardore" *Gluck*
"I Love Thee"
"The Young Birch Tree" *Grieg*
"Morning Song" (with
Orchestral Accompaniment) *Rubinstein*
"Yellow Rolls at My Feet"
"Furibondo spira il vento" *Handel*
9.0. Violin Recital.
Andante and Allegro Molto Vivace from
Violin Concerto *Mendelssohn*
Rondo Capriccioso *Saint-Saens*
Scherzo *Dittersdorf-Kreisler*
Menuet *Martini-Kreisler*
"La Gitana" *Kreisler*
"Danse" *Drdla*
"Hungarian Dance" *Hubay*
"Spanish Dance" *Sarasate*
"Carmen Fantaisie Brillante" *Hubay*

- 9.45. Pianoforte Soli.
Mazurka in E Flat *Leschetizky*
Toccata
Etude in E *Liszt*
"Aufschwung" *Schumann*
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. E. KAY ROBINSON. *S.B. from London.* Local News.
10.30. Contralto Songs.
"The Ring Upon My Finger"
"He, of all True Men the
Noblest" *Schumann*
"The Lotus Flower" (With
Orchestral Accompaniment.)
"The Young Nun" (With
Orchestral Accompaniment) *Schubert*
"Praise of Tears"
"Faith in Spring"
10.50. Pianoforte Soli.
"Capriccioso" *Schott*
"Juggleress" *Moszkowski*
"Wiener Eindrücke" *Appleyard*
"Gopak" *Moussorgsky*
"Shepherd's Hey" *Granger*
11.5.—Close down.
Announcer: H. J. McKee.

GLASGOW.

- 3.30-4.30.—Feature Afternoon.
4.45-5.15.—TOPICS FOR WOMEN.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.5.—Weather Forecast for Farmers.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. L. E. WILSON. *S.B. from London.* Local News.
7.30-8.0.—Interval.
Play Night.
REGINALD WHITEHEAD (Bass).
THE STATION ORCHESTRA.
Conducted by ISAAC LOSOWSKY.
8.0. Orchestra.
Overture, "The Well of Love" *Balfe*
8.10. "THE TEST KISS."
A One-Act Comedy by Koble Howard.
Characters:
Monica (Lady Abington)
GLADYS MACDONALD
Captain Jack Heather... GEORGE ROSS
Produced by
GEORGE ROSS and "5SC'S" REPERTORY COMPANY.
8.35. Orchestra.
Selection, "Les Cloches de Corneville"
Planquette-Farmer (15)
8.45. Reginald Whitehead.
"The Warwickshire Wooing" *James*
"In Sheltered Vale" *Clarke*
8.55. "COLLABORATORS."
A One-Act Comedy by Daisy McGeoch.
Characters:
Mary GLADYS MACDONALD
Reginald GEORGE ROSS
Produced by
GEORGE ROSS and "5SC'S" REPERTORY COMPANY.
9.15. Orchestra.
Serenade, "Les Millions d'Arlequin"
Drigo
9.20. Reginald Whitehead.
"Devonshire Cream and Cider"
Sanderson (1)
"Love, Could I Only Tell Thee" *Capel*
9.30.—Half-an-Hour of Dance Music by the Station Orchestra.
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. E. KAY ROBINSON. *S.B. from London.* Local News.
10.30. Orchestra.
Suite, "Ballet Russe" *Luigini*
10.45.—Dance Music by HALL'S BAND, relayed from Glencables.
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 237.

WIRELESS PROGRAMME—WEDNESDAY (Aug. 6th.)

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

LONDON.

3.30.-5.9. **Military Band Concert**
by the Full Band of 175 Performers of
**THE ROYAL MILITARY
SCHOOL OF MUSIC,**
Kneller Hall, Twickenham.
Under the Direction of
Lieut. and Director of Music,
H. E. ADKINS.

(By Permission of the Army Council.)
Quick March, "El Abanico".....*Juvonoyes* (1)
Overture, "Le Roi d'Ys".....*Lalo*
Symphony No. 8 in B Minor ("Unfinished")
Schubert

(a) Allegro moderato; (b) Andante con moto.

4.15 (approx.).—"My Part of the Country,"
by A. Bonnet Laird.

The Band.
Excerpts from the Suite, "The Planets"
Holst (1)

(a) "Mars"; (b) "Jupiter."
Menuet.....*Boccherini*
Benedictus.....*Mackenzie* (11)
Selection from Grieg's Works arr. C. Godfrey
Three Humoresques.....*W. D. O'Donnell*
Overture, "Rienzi".....*Wagner*
"Rule, Britannia!"
"God Save the King."

5.0-5.10.—"Tales of Many Homes" (1), by
Kathie Herrick.

6.0-6.45.—**CHILDREN'S CORNER.** Musical
Talk by Miss Reed, "Chamber Music."

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

Mr. W. A. HUNTER, F.Z.S., on "Fishing
as a Holiday Sport." *S.B. to other
Stations.*

Local News.

7.30-8.0.—Interval.

8.0.—**ELEANOR HEBBLETHWAITE:** Read-
ings from Modern Australasian Poetry.
S.B. to Bournemouth.

8.15.—"THE CONSTANT LOVER."
A One-Act Comedy of Youth by St. John
Hankin.

S.B. to Bournemouth.

"As of old when the world's heart was
lighter."

Cast:

Evelyn.....*PHYLLIS THOMAS*
Cecil.....*CECIL A. LEWIS*

8.45. **A RECITAL OF RUSSIAN MUSIC**
by
Rosing

(the Celebrated Russian Tenor).

Assisted by

MAURICE COLE (Solo Pianoforte).

S.B. to other Stations.

Descriptive Notes specially prepared by
M. ROSING will be given before his songs.

Songs.

"The Dreary Steppe".....*Gretchaninow*

"Snowflakes".....*Gretchaninow*

"Hindou Song ("Sadko").....*Rimsky*

"The Sea".....*Korsakov*

Pianoforte Soli.

"En Automne".....*Moszkowski*

Etude in C, Op. 48.....*Moszkowski*

Songs.

"The Star".....*Moussorgsky*

"Mushrooms".....*Moussorgsky*

"The Death Serenade".....*Moussorgsky*

"The Flea".....*Moussorgsky*

Pianoforte Soli.

Etude in F Sharp Minor.....*Scriabin*

Preludes Nos. 8 and 9, Op. 11.....*Scriabin*

Polichinelle.....*Rachmaninow*

Songs.

Romance.....*Cesar Qui*

Berceuse.....*Tchaikovsky*

"Ah! Do not Depart".....*Rachmaninow*

"Night".....*Rachmaninow*

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

Mr. QUINTIN WADDINGTON on "Em-
pire Romances—An Unfulfilled Pro-
phesy." *S.B. to other Stations.*

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

Local News.

10.35.—**THE SAVOY ORPHEANS AND
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.—**Lovells Picture House Orchestra:**
Conducted by Paul Rimmer.

5.0-5.30.—**WOMEN'S CORNER:** Nora M.
Barnet, B.A., in a "Travel Talk."
T. E. Hancock in a Song Recital.

5.30-5.35.—Agricultural Weather Forecast.

5.35-6.30.—**CHILDREN'S CORNER.**

6.30-6.45.—"Teens" Corner: Searr Brough
on "A Newspaper of 1716."

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

Mr. W. A. HUNTER. *S.B. from London*
Local News.

7.30-8.0.—Interval.

8.0.—"MARRIED LIFE,"

a One-Act Farce by Donald Edwards.

Produced by WILLIAM MACREADY.

Archie.....*WILLIAM MACREADY*

Helen.....*EDNA GODFREY TURNER*

Scene: A Morning Room.

8.30. **LEONARD DENNIS** (Solo Violoncello).
"Hymn to the Sun".....*Rimsky-Korsakov*

"Minuet".....*Haydn*

"Londonderry Air".....arr. *Trowell*

"Allegro con brio".....*Guerini-Salmon*

8.45.—Recital of Russian Music by **Rosing** and
MAURICE COLE. *S.B. from London.*

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

Mr. QUINTIN WADDINGTON. *S.B. from
London.*

Local News.

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

11.30.—Close down.

Announcer: J. C. Paterson.

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 con-
cerned solely with broadcasting programmes,
and the technical problems relating to their
transmission.

"RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have now pre-
pared 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.

BOURNEMOUTH.

3.45-5.15.—Ethel Rowland (Solo Pianoforte).
Jan Stower—Explains Things. **THE
ROYAL BATH HOTEL DANCE OR-
CHESTRA,** relayed from King's Hall
Rooms. (Musical Director, DAVID S.
LIFF.) Talks to Women: Mrs. Eric
Sharpe on "A Three-day Walking Tour
in Dorset."

5.15-6.15.—**CHILDREN'S CORNER.**

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

Mr. W. H. SMART on "Marriage Cere-
monies in Korea."

Local News.

7.30-8.0.—Interval.

8.0-8.45.—*Programme S.B. from London.*

8.45.—Recital of Russian Music by **Rosing** and
MAURICE COLE. *S.B. from London.*

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

Mr. QUINTIN WADDINGTON. *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.
Weather Forecast.

5.45-6.30.—**CHILDREN'S CORNER.**

6.30-6.45.—"Photography as an Art" (III),
by T. J. Lewis.

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

Miss ELEANOR VACHELL, F.L.S.,
Member of the Botanical Exchange
Club of the British Isles, on "Flowers
of the Week."

Local News.

The British Musical Renaissance.—II.

7.30.—The Works of **William B. Manson.**
(Killed in Action—July 1st, 1916.)

THE PERCIVAL HODGSON TRIO:

ALBERT SAMMONS (Violin).

CEDRIC SHARPE (Violoncello).

WILLIAM MURDOCH (Pianoforte).

HERBERT HEYNER (Baritone).

WALTER WIDDOP (Tenor).

VERA McCOMB THOMAS (Solo Piano-
forte).

I. Trio for Violin, Cello and Piano.

Andante, Allegro Agitato.

II. Baritone Songs.

"When I Came Last to Ludlow."

"Loveliest of Trees."

"Think no More, Lad."

III.—Pianoforte Solo—Prelude and Fugue.

IV. Tenor Songs with Orchestra.

Selected.

V. Pianoforte Soli.

Four English Country Dances.

Morris Dance, Maypole Dance, Old
Men's Dance, Jig.

8.45.—Recital of Russian Music by **Rosing** and
MAURICE COLE. *S.B. from London.*

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

Dr. JAS. J. SIMPSON, M.A., D.Sc., on
"Romances of Natural History."

Local News.

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

11.30.—Close down.

Announcer: C. K. Parsons.

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 237.

WIRELESS PROGRAMME—WEDNESDAY (Aug. 6th.)

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

MANCHESTER.

- 2.30-3.0.—WOMEN'S HALF-HOUR: Margery Fairburn (Contralto).
 FODENS MOTOR WORKS BAND, relayed from the Municipal Gardens, Southport. Conductor: T. HYNES.
 3.15-4.0.—Children's Letters.
 4.0-6.30.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. J. CUMING WALTERS, M.A., on "Tennyson—How a Poet was Inspired."
 Local News.
 7.30-8.0.—Interval.
 8.0. **Something for Everyone.**
 THE "2ZY" ORCHESTRA.
 CHARLES WREFORD (Entertainer).
 G. H. DITCHBURN (Bass).
 Orchestra.
 March, "Marching Out of the Guards" *Eilenberg*
 Overture, "Rienzi" *Wagner*
 Selection, "A Life for the Czar" *Glinka*
 G. H. Ditchburn.
 Vulcan's Song ("Philemon et Baucis") *Gounod (1)*
 "When Dull Care"
Old English Air, arr. Lane Wilson (1)
 Charles Wreford.
 "Our Electric Light Scheme" *Jan Steyer*
 Orchestra.
 Intermezzo, "Wedgwood Blue" *Ketelbey*
 "Petite Suite Moderne" *Rosse*
 Selection, "Pagliacci" *Leoncavallo*
 G. H. Ditchburn.
 "Thy Foe" *Blumenthal (13)*
 "The Hamburg Journal" ("La Grande Duchesse") *Offenbach (1)*
 Charles Wreford.
 "For One Night Only"
 Orchestra.
 Ballet Music from "Le Cid" *Massenet*
 Selection, "Faust" *Gounod*
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. QUINTIN WADDINGTON. *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. B. Brenan.

NEWCASTLE.

- 3.45-4.45.—Concert: The Station Light Orchestra: Conductor, William A. Crosse.
 4.45-5.15.—WOMEN'S HALF-HOUR.
 5.15-6.0.—CHILDREN'S CORNER: Stories and Songs.
 6.0-6.30.—Scholars' Half-Hour.
 6.35-6.50.—Farmers' Corner: Prof. Gilchrist—Seasonable Notes.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. J. L. GIBSON, B.A.—French Talk.
 Local News.
 7.30-8.0.—Interval.
 8.0. DOROTHY HELMRICH (Mezzo-Soprano).
 "At Columbine's Grave" *Shaw*
 "The Rivalet" *Shaw*
 "Elegie" *Massenet*
 "Cuckoo" *Shaw (2)*
 "The Little Princess" *Howell*
 "Life and Death" *Coleridge-Taylor*
 "The Old Stone House" (Peacock Pie) *Brahe (5)*
 "Little Bo Peep" *Hughes*

- 8.45.—Recital of Russian Music by **Rosing** and MAURICE COLE. *S.B. from London.*
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. QUINTIN WADDINGTON. *S.B. from London.*
 Local News.
 10.35.—THE SAVOY BANDS. *S.B. from London.*
 11.30.—Close down.
 Announcer: O. B. March.

ABERDEEN.

- 3.45-4.30.—Harold Samuel (Pianoforte Recital).
 4.30-4.45.—FEMININE TOPICS.
 6.0.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. W. A. HUNTER. *S.B. from London.*
 Local News.
 7.30-7.45.—Interval.
 7.45. REGINALD WHITEHEAD (Bass).
 "The Warwickshire Wooing" *James Sanderson (1)*
 "Devonshire Cream and Cider"
 7.55. AGNES M. DYKES (Entertainer).
 "The Temple Bell" *Monckton*
 "Only Seven" *Grey*
 "Little Mary Fawcett" *Witty*
 8.5. Reginald Whitehead.
 "Why Shouldn't I?" *Vigor (1)*
 "In Sheltered Vale" *Clarke*
 8.15. Agnes M. Dykes.
 "You'll Get Heaps o' Lickin's" *Clarke*
 "Peter" *Gatty*
 8.25. Reginald Whitehead.
 "The Glory of the Sea" *Sanderson (1)*
 "Love, Could I Only Tell Thee" *Capel*
 8.35. Agnes M. Dykes.
 "The Love Pipes of June" *Day*
 "Jest Her Way" *Aitken*
 "Catch Me" *Cooper*
 8.45.—Recital of Russian Music by **Rosing** and MAURICE COLE. *S.B. from London.*
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. QUINTIN WADDINGTON. *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. D. Simpson.

GLASGOW.

- 3.30-4.30.—The Wireless Quartette and Betty Wilson (Soprano).
 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.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. W. A. HUNTER. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.
Half-an-Hour's Light Music.
 "The written poem is only poetry talking, and the statue, the picture, and the musical composition are poetry acting."—*Ruskin.*
 CATHIE MAWER (Soprano).
 THE STATION ORCHESTRA.
 Conducted by ISAAC LOSOWSKY.
 8.0. Orchestra.
 Overture, "The Merry-makers" *Coates*
 8.10. Cathie Mawer.
 "It Was a Wondrous Mystery" *F. Ric*
 "Ecstasy" *W. M. Rummel*
 "One Morning Very Early" *Sanderson (1)*
 8.20. Orchestras.
 Musical Comedy Selection, "Madame Pompadour" *Leo. Fall*
 Suite (for Strings only), "Music Pictures" *Foulds*
 8.45.—Recital of Russian Music by **Rosing** and MAURICE COLE. *S.B. from London.*
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. QUINTIN WADDINGTON. *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.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 237.

EVENTS OF THE WEEK.

- SUNDAY, August 3rd.
 BOURNEMOUTH, 3.0.—Band of Royal Tank Corps.
 CARDIFF, 8.40.—Gems of Oratorio.
 MONDAY, August 4th.
 LONDON, 8.0.—"A Summer Soufflé." *S.B. to all Stations.*
 MANCHESTER, 10.30.—Drama, "Gentlemen, the King."
 TUESDAY, August 5th.
 CARDIFF, 3.0.—The Crowning of the Bard at the Royal National Eisteddfod of Wales by H.R.H. THE PRINCE OF WALES.
 GLASGOW, 8.0.—Play Night.
 WEDNESDAY, August 6th.
 LONDON, 3.30.—Concert by the Band of the Royal Military School of Music, Kneller Hall.
 8.45.—Recital of Russian Music by

- ROSING, assisted by Maurice Cole (Solo Pianoforte). *S.B. to other Stations.*
 CARDIFF, 7.30.—British Musical Renaissance—II., Works of William B. Manson.
 THURSDAY, August 7th.
 LONDON, 8.0.—"Il Seraglio" (Mozart). *S.B. to all Stations.*
 FRIDAY, August 8th.
 LONDON, 8.0.—A Wireless Revue, "The World in Music."
 CARDIFF, 8.0.—"The Growth of Wales, I.—Preliminary."
 MANCHESTER, 9.30.—Bach Recital by Harold Samuel (Solo Pianoforte).
 SATURDAY, August 9th.
 CARDIFF, 7.45.—Pianoforte Recital by Harold Samuel.

Continental Broadcasting.

At the suggestion of many readers we publish below a comprehensive list of Continental Broadcasting Stations with their times of transmission. Owing to frequent changes of wave-length and times of transmission, absolute accuracy cannot be guaranteed, but each time we go to press with this list it will be carefully checked with all available information.

FRANCE.

- PETIT PARISIEN**—Paris, 352 m.—
Experimental transmissions almost every evening at 10.30 p.m.
- RADIO RIVIERA**—Nice, 300 m.—
11 a.m.—Concert and News. 5 p.m.—Concert and News. There is sometimes a concert at 9 p.m.
- L'ECOLE SUPERIEURE DES POSTES ET TELEGRAPHES**—Paris, 450 m.—
Tuesday 8.15. Lecture. English Lesson. Concert. Other days 9. Lecture, Operatic Transmission and Concert.
- POSTES ET TELEGRAPHES**—Lyons, 470 m.—
—Daily transmissions 10.30–11.15 a.m.
- RADIO-PARIS CLICHY**—Paris, 1780 m.—
Week-days 12.30 Stock Exchange and News Bulletin. 12.45 Concert, etc. 5.45 News Bulletin, etc. 8.30 Lecture and News Bulletin. 9 p.m. Concert. 10 o'clock p.m. Dance Music, not daily. On the second and fourth Saturdays of the month a gala evening concert is provided by *Le Matin*, Paris. Sundays 12.45 p.m. Concert. 1.45 News. 4.45 Concert. 5.45 News. 8.30 Racing results, etc. 9 p.m. Concert. 10 p.m. Dance Music.
- EIFFEL TOWER (FL)**—Paris 2600 m.—
Daily 7.40 a.m. Weather Forecast. 12.15 p.m. Time Signal. 6.15 Concert. 8 p.m. Weather Forecast. 11 p.m. Weather Forecast. On certain days when L'Ecole Supérieure is broadcasting this station relays an evening concert or lecture on 2600 m.

GERMANY.

- TELEFUNKEN**—Berlin, 290 and 750 m.—
8 p.m. Concert, Wednesdays only. There are experimental transmissions at irregular times.
- HAMBURG**—392 m.—
Sundays 10 a.m. Concert. Week-days 8 a.m. Morning Topics. 4.30 p.m. Lecture. 8.30 p.m. Concert.
- BRESLAU**—415 m.—
Sunday 10 a.m. Sermon. 12.55 Time Signal Week-days. 1.0 Stock Exchange News. 5–6.30 p.m. Music. 8–9.30 p.m. News followed by Concert which sometimes does not close down until 10 or 10.30 p.m.
- VOXHAUS**—Berlin, 430 m.—
Sundays 8–11 p.m. Concert and Dance Music. Week-days 10 a.m. Market Reports, etc. 10.15 News. 12.15 Stock Exchange News. 12.55. Time Signal. 1.5 a.m. Second News Bulletin. 2.15 Stock Exchange Quotations. 5.30–7 p.m. Wireless Orchestra. 8 p.m. Lecture. 9 p.m.—11.0 Concert followed by News. (Each Monday and Thursday at 7.30 an English Talk is broadcast, and each Thursday and Saturday from 10.15–11.30 p.m. there is dance music. The week-day evening concert is relayed by Berlin II on 500 m.)
- STUTTGART**—437 m.—
4.30–6 p.m. Orchestra. 6 p.m. Weather Forecast and Time Signal. 8.30–9.30 p.m. Concert. 9.45–11.15 p.m. Dance Music.

LEIPZIG—452 m.—

Week-days 1 p.m. News Bulletin, etc. 4.30 p.m. to 6 p.m. Concert. 7.30–8 p.m. Lecture (occasionally). 8.15 Concert.

FRANKFURT A M—467 m.—

11.55 a.m. News. 2.30–4 p.m. Concert, only by request. 3.50 Monday and Thursday, Cattle Prices. 4.30–6 p.m. Orchestra. 7.30–8.30 Occasional Lecture. 8.30 Daily Concert and News. 9.45 Fridays only, Dance Music. (Sundays there is a Children's Hour from 4–5 p.m.)

MUNICH—486 m.—

8–8.10 a.m. Market Prices. 1.45–2 p.m. News. 2 p.m. Time Signal and Weather Forecast. 4.30–5.30 p.m. Orchestra. 8.15–9.30 Concert and News, on week-days. 9.30–9.45 News Bulletin. (On Saturdays from 9–10 there is Dance Music, and on Sundays there is a Concert 5–6 p.m.)

KONIGSWUSTERHAUSEN — (Near Berlin), 680 m.—

10.50–11.50 a.m.—Concert Sundays.

KONIGSWUSTERHAUSEN — (Near Berlin), 2200 m.—

From 7.30 a.m. to 10 p.m. Almost hourly News Bulletins are broadcast.

KONIGSWUSTERHAUSEN — (Near Berlin), 2800 m.—

10.40 Concert (Irregular).

KONIGSWUSTERHAUSEN — (Near Berlin), 2800 m.—

11.50 a.m.—12.50 p.m. Sunday Concert.

KONIGSWUSTERHAUSEN — (Near Berlin), 3150 m.—

Press and Stock Exchange News and Quotations, almost hourly. Sundays excepted.

BELGIUM.

RADIO ELECTRIQUE (SBR)—Brussels, 262 m.—

7 p.m. Concert. 8 p.m. Lecture or Children's Corner. 8.15 p.m. Concert. 10 p.m. News Bulletin.

HAEREN (BAV)—1100 m.—

1 p.m. and 5.50 p.m. daily Meteorological Reports.

HOLLAND.

THE HAGUE—1050 m.—

11 a.m.—12 p.m. Sundays Concert.

THE HAGUE (PCKK)—1050 m.—

3–6 p.m. Sundays Concert.

THE HAGUE (PCUU)—1050 m.—

10–11 p.m. Mondays Concert.

THE HAGUE—1050 m.—

9–11 p.m. Tuesdays Concert.

AMSTERDAM (PA5)—1050 m.—

8.30–10.30 p.m. Wednesdays Concert (irregular).

VAZ DIAZ AGENCY—2000 m.—

Daily Stock Exchange Quotations and News, almost hourly from 8.30 a.m.

SWITZERLAND.

GENEVA (HB1)—1100 m.—

Weekdays 1.15. Weather Forecast. News, Lecture.

LAUSANNE (HB2)—800 m.—

8.15. Concert, except on Sundays.

ITALY.

ROME—450 and 470 m.—

11.30 a.m. News. 12 noon Time Signal. 4.30–6.30 p.m. Concert. 9.15 Irregular Operatic Transmissions.

ROME—1800 m.—

8.0 p.m.—Concerts (Irregular).

ROME—3200 m.—

10 a.m. Concerts and Experimental Transmissions. 11.30 a.m. Irregular Transmissions.

SPAIN.

MADRID—480 m.—

6–8 p.m. Lecture, Concert and Dance Music almost daily.

MADRID—1800 m.—

8.30 Concert (irregular).

CZECHO SLOVAKIA.

KBELY—1100 m.—

Sundays 11 a.m.—12 noon, Concert; Week-days 10 a.m.—11.30 a.m. 1.30 p.m., 5 p.m., 6 p.m. Stock Exchange Quotations. 7.15–9 p.m. Concert, News, Weather Forecast, etc.

KOMAROV—1800 m.—

Sunday 10–11 a.m. Concert. Week-days 2.30. Stock Exchange. Sport News.

AUSTRIA.

RADIO (Vienna)—400 m.—

4.30 Daily Concert.

HUNGARY.

BUDAPEST—2000 m.—

11 a.m. to 12 noon Concert daily.

BUDAPEST—3000 m.—

12.30 p.m.—1 p.m. News daily.

SWEDEN.

GOTHENBURG—460 m.—

7–9 p.m. Tuesdays, Fridays and Saturdays; Concert.

GOTHENBURG—600 m.—

7–9 p.m. Mondays, Wednesdays and Thursdays. Concert. (This wave length is liable to alterations.)

RADIO AKT—Stockholm, 470 m.—

7–9 p.m. Sundays and holidays, Concert. 8 p.m. Tuesdays and Thursdays Concert.

TELEGRAFVERKET—440 m.—

11 a.m. Sundays religious service. 8 p.m. Monday and Wednesday Concert. 7–9 p.m. Friday, Saturday and Sunday, Concert.

DENMARK.

LYNGBY (OXE)—2400 m.—

8–9 p.m. daily Concert and Lecture.

WIRELESS PROGRAMME—THURSDAY (Aug. 7th.)

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. The "2LO" Trio. Cecil Butt (Baritone). "A Talk on Fashion," by Nora Shandon. "Careers for Women: The Art Auctioneer," by E. Barlow.
- 6.0-6.45.—CHILDREN'S CORNER: Stories by "Miss Nobody Special." Auntie Hilda at the Piano. A Trip Round the World. "Granada." L. G. M. of the *Daily Mail* on "Zoo Eggs."
- 6.45-6.55.—Boy Scouts' and Girl Guides' News. A Talk about Wembley, by Eric Tilley.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- PERCY SCHOLES (the B.B.C. Music Critic): "The Fortnight's Music." *S.B. to all Stations.*
- Talk by the Radio Society of Great Britain. *S.B. to all Stations.* Local News.
- 7.35-8.0.—Interval.
- 8.0.—"Les Petits Riens" Mozart *S.B. to all Stations.*
- 8.10.—Mr. C. LEONARD WOOLLEY on "Ur of the Chaldees." *S.B. to all Stations.*
- "Il Seraglio." ("The Harem.")
- An Opera in Three Acts by Mozart. *S.B. to all Stations.*
- Cast
- Belmonte WALTER HYDE
- Pedrillo RAYMOND ELLIS
- Costanze MIRIAM LICETTE
- Blonde DORIS LEMON
- Osmiin NORMAN ALLIN
- Selim FREDERIC COLLIER
- THE AUGMENTED WIRELESS ORCHESTRA and CHORUS.
- Conductor, PERCY PITT.
- 8.25.—Acts I and II. of the Opera "Il Seraglio."
- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News.
- 10.15.—Act III. of the Opera "Il Seraglio."
- 10.55.—Close down.
- Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—The Station Piano Quintette: Conducted by Frank Cantell. Dorothy Helmrich (Mezzo-Soprano).
- 5.0-5.30.—WOMEN'S CORNER: Frank Cantell (Solo Violin).
- 5.30-5.35.—Agricultural Weather Forecast.
- 5.35-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—Teens' Corner: Alice Couchman—Talk and Pianoforte Recital of the Works of Beethoven.
- 6.45-7.0.—Boy Scouts' and Girl Guides' News.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- PERCY SCHOLES. *S.B. from London.*
- Radio Society Talk. *S.B. from London.* Local News.
- 7.35-8.0.—Interval.
- 8.0.—"Les Petits Riens" Mozart *S.B. from London.*
- 8.10.—Mr. C. LEONARD WOOLLEY. *S.B. from London.*
- 8.25.—"IL SERAGLIO." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
- 10.15.—"Il Seraglio" (continued). *S.B. from London.*
- 10.55.—Close down.
- Announcer: J. C. Paterson.

BOURNEMOUTH.

- 3.45-5.15.—Alice Taplin (Soprano). The "6BM" Trio: Reginald S. Mouat (Violin); Thomas Illingworth (Cello); Arthur Marston

- (Pianoforte). Talks to Women: J. S. Bainbridge, B.Sc., on "The Housewife's Chemical Alphabet."
- 5.15-6.10.—CHILDREN'S CORNER.
- 6.10-6.15.—Boy Scouts' and Girl Guides' News.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- PERCY SCHOLES. *S.B. from London.*
- Radio Society Talk. *S.B. from London.* Local News.
- 7.35-8.0.—Interval.
- 8.0.—"Les Petits Riens" Mozart *S.B. from London.*
- 8.10.—Mr. C. LEONARD WOOLLEY. *S.B. from London.*
- 8.25.—"IL SERAGLIO." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
- 10.15.—"Il Seraglio" (continued). *S.B. from London.*
- 10.55.—Close down.
- Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—The Station Trio: John B. Allen (Humorist).
- 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. Maude Stevens (Mezzo-Soprano). Weather Forecast.
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"How to Speak French" (VII.).
- 6.45-6.55.—Boy Scouts' and Girl Guides' News.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- PERCY SCHOLES. *S.B. from London.*
- Radio Society Talk. *S.B. from London.* Local News.
- 7.35-8.0.—Interval.
- 8.0.—"Les Petits Riens" Mozart *S.B. from London.*
- 8.10.—Mr. C. LEONARD WOOLLEY. *S.B. from London.*
- 8.25.—"IL SERAGLIO." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
- 10.15.—"Il Seraglio" (continued). *S.B. from London.*
- 10.55.—Close down.
- Announcer: A. H. Goddard.

MANCHESTER.

- 11.30-12.30.—Concert by the "2ZY" Quartette.
- 5.0-5.10.—Boy Scouts' and Girl Guides' News.
- 5.10-5.40.—WOMEN'S HALF-HOUR.
- 5.45-6.0.—Children's Letters.
- 6.0-6.30.—CHILDREN'S CORNER.
- 6.30.—WALTER WIDDOP (Tenor).
- "Eleanor" Coleridge-Taylor (11)
- "Onaway, Awake" Bizet
- Flower Song from "Carmen" Wagner
- Forge Song from "Siegfried" Wakefield-Cadman
- "At Dawning" Wakefield-Cadman
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- PERCY SCHOLES. *S.B. from London.*
- Radio Society Talk. *S.B. from London.* Local News.
- 7.35-8.0.—Interval.
- 8.0.—"Les Petits Riens" Mozart *S.B. from London.*
- 8.10.—Mr. C. LEONARD WOOLLEY. *S.B. from London.*
- 8.25.—"IL SERAGLIO." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.

CHAPPELL WEBER BROADWOOD

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

- 10.15.—"Il Seraglio" (continued). *S.B. from London.*
- 10.55.—Close down.
- Announcer: H. B. Brennan.

NEWCASTLE.

- 3.45-4.45.—An Hour's Chamber Music: Hermann McLeod's Quartette, Mary Jarred (Contralto).
- 4.45-5.15.—WOMEN'S HALF-HOUR: Agnes Strong on "Fanny Burney's First Novel."
- 5.15-6.0.—CHILDREN'S CORNER: Annie Shaw—Stories, Songs.
- 6.0-6.30.—Scholars' Half-Hour.
- 6.30-6.35.—Boy Scouts' and Girl Guides' News.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- PERCY SCHOLES. *S.B. from London.*
- Radio Society Talk. *S.B. from London.* Local News.
- 7.35-8.0.—Interval.
- 8.0.—"Les Petits Riens" Mozart *S.B. from London.*
- 8.10.—Mr. C. LEONARD WOOLLEY. *S.B. from London.*
- 8.25.—"IL SERAGLIO." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
- 10.15.—"Il Seraglio" (continued). *S.B. from London.*
- 10.55.—Close down.
- Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-5.0.—Everybody's Afternoon: Maud Pennington (Soprano), Feminine Topics, William Michael (Baritone).
- 6.0-6.30.—CHILDREN'S CORNER: Margaret Skakle (Soprano).
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- PERCY SCHOLES. *S.B. from London.*
- Radio Society Talk. *S.B. from London.* Local News.
- 7.35-8.0.—Interval.
- 8.0.—"Les Petits Riens" Mozart *S.B. from London.*
- 8.10.—Mr. C. LEONARD WOOLLEY. *S.B. from London.*
- 8.25.—"IL SERAGLIO." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
- 10.15.—"Il Seraglio" (continued). *S.B. from London.*
- 10.55.—Close down.
- Announcer: H. J. McKee.

GLASGOW.

- 3.0-3.50.—Pianoforte Recital by Harold Samuel.
- 3.50-5.15.—The Wireless Quartette. Charles Wreford (Entertainer). Topics for Women: Bessie Watt (Soprano).
- 5.15-6.0.—CHILDREN'S CORNER: Weekly Chat by Uncle Phil, "5SC's" Stamp Uncle.
- 6.0-6.5.—Weather Forecast for Farmers.
- 6.30-6.40.—Boy Scouts' and Girl Guides' News.
- 6.40-6.55.—Dr. J. M. CLARK, of Glasgow University, on "Victorian Literature." This is the Introductory talk to this Series.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- PERCY SCHOLES. *S.B. from London.*
- Radio Society Talk. *S.B. from London.* Local News.
- 7.35-8.0.—Interval.
- 8.0.—"Les Petits Riens" Mozart *S.B. from London.*
- 8.10.—Mr. C. LEONARD WOOLLEY. *S.B. from London.*
- 8.25.—"IL SERAGLIO." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
- 10.15.—"Il Seraglio" (continued). *S.B. from London.*
- 10.55.—Close down.
- Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 237.

WIRELESS PROGRAMME—FRIDAY (Aug. 8th.)

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

LONDON.

- 1.0-2.0.—Time Signal from Big Ben. Concert: The "2LO" Trio and Lucy Hughes (Contralto).
- 4.0-5.0.—Time Signal from Greenwich. Concert: Mrs. Bloggs, Charwoman, interviewed in the London Studio by Constance Coventry. Simone Terrell (Solo Violin). "Great Romances" (3)—"Abelard and Heloise," by Mrs. Townroc. Organ Music relayed from Shepherd's Bush Pavilion.
- 6.0-6.45.—CHILDREN'S CORNER: "The Blue Pots," by Mabel Marlowe, from "The Merry-go-Round." "Treasure Island," Chap. 25, Part II., by Robert Louis Stevenson. Piano Soli, by Uncle Synco.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Mr. H. E. POWELL JONES on "Brazil." *S.B. to other Stations.*
Local News.
- 7.30-8.0.—Interval.

A Wireless Revue,

"THE WORLD IN MUSIC."

Written by Alec Magill.

Characters:

Commière: Margaret.

Comifère: George.

The Musical Director.

Patients Nos. 1, 2, 3 and 4.

The Doctor's Secretary.

An Engineer.

The Man from Mars.

His Wife.

A Music Teacher.

His Pupil.

The Revue incorporates the following programme of music by DOROTHY CLARK (Contralto) (South Africa), SILVIO SIDELI (Baritone) (Italy), and the WIRELESS ORCHESTRA conducted by DAN GODFREY, Junr.

Act I.

- 8.0.—March, "Father Victory" (France) *Ganne*
- Two Flemish Dances (Belgium) *Jan Blockx*
- Intermezzo, "Dreams" (Germany) *Wagner*
- Contralto Songs.
- "La Colombo" (Tuscany)...*arr. Schindler*
- "Pupilette" (Italy)...*Falconieri*
- "El majo tímido" (Spain)...*Granados*
- Baritone Songs.
- "Pensée d'Automne" (France)...*Massenet*
- "Am Meer" (Germany)...*Schubert*
- The Orchestra.
- Three Norwegian Dances (Norway)...*Grieg*
- Spanish Ballet Music (Spain)...*Desormes*
- Serbian Dances (Serbia)...*Sidak*
- Waltz, "The Lake of the Swans" (Russia) *Tchaikovsky*
- Contralto Songs.
- Verborgenheit (Germany)...*Wolf*
- Allerseelen (Germany)...*Strauss (2)*
- To Music (Germany)...*Schubert (4)*
- The Orchestra.
- Two Hindu Pictures (India)...*Hansen*
- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Topical Talk.
Local News.
- Act II.
- 10.30. Baritone Songs.
- "Oechi ridenti" (Italy)...*Denza*
- "The Curtain-Falls" (England) *Guy d'Hardelot*
- The Orchestra.
- Suite, "Americana" (America)...*Thurban*
- 11.0.—Close down.
Announcer: R. F. Palmer.

BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra: Conducted by Paul Rimmer.
- 5.0-5.30.—WOMEN'S CORNER: R. MacDonald Ladell—Psychological Talk on "Mind and Body."
- 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.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. H. E. POWELL JONES. *S.B. from London.*
Local News.
- 7.30-8.0.—Interval.
- 8.0. THE STATION ORCHESTRA. JAMES HOWELL (Bass). HERBERT ALDRIDGE (Entertainer). FRANK CANTELL (Solo Violin). In a Programme of specially selected Request Items.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk.
Local News.
- 10.30.—Request Programme (Continued).
- 11.0.—Close down.
Announcer: J. C. Paterson.

BOURNEMOUTH.

- 3.45-5.15.—Robert Radford (Bass). The Wireless Orchestra: Conducted by Capt. W. A. Featherstone. Talks to Women: Alice E. Kitching on "Three Florentine Painters."
- 5.15-6.15.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. W. H. SMART on "John Chinaman Afloat."
Local News.
- 7.30-8.30.—Interval.
- 8.30. "Ladies' Night."
A Lady Announcer.
A Lady Conductor.
A Ladies' Orchestra.
Lady Artists.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk.
Local News.
- 10.30.—Ladies' Concert (Continued).
- 11.0.—Close down.

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.

STATION ADDRESSES.

MAIN.

	Address.	Telephone No.
ABERDEEN	17, Belmont Street	2295
BIRMINGHAM	165, Low Street	209
BOURNEMOUTH	72, Holdenhurst Road	3460
CARDIFF	39, Park Place	4920
GLASGOW	262, Bath Street	Douglas 1513
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 6138
LIVERPOOL	85, Lord Street	Bank 5018
PLYMOUTH	Athenæum Chambers,	Athenæum Lane
SHEFFIELD	Messrs. Union Grinding	Wheel, Corporation St. Central 4029

LEEDS-BRADFORD

17a, Wellington Street, Leeds 28131

- 6.30-6.45.—"How to Speak Welsh"—(VI.), by Huw J. Huws.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. DAN JONES, F.R.A.S., on "Astronomy."
Local News.
- 7.30-8.0.—Interval.
- 8.0. **The Growth of Wales.—I. (Preliminary).**
DATBLYGIAD CYMRU.—I. (RHAGARWEINIOL).
Speaker, HUW J. HUWS.
THE MERTHYR VALLEY MADRIGAL CHOIR.
Conductor, JOHN DEVONALD (Eos Ynysowen).
THE STATION ORCHESTRA.
- I. Early Days.
Bore y Genedl.
- II. The Choir.
"Y Blodeuyn Olaf" ("The Lonely Rose") *J. Ambrose Lloyd*
"Y Frawd" ("The Rivulet") *Owain Alain*
"Y Gwanwyn" ("The Spring") *Gwilym Gwent*
- III. The Orchestra.
"Cymric Charm" *Tawe Jones*
- IV. Welsh Humour.
- V. The Choir.
"Yr Haf" ("Summer") *Gwilym Gwent*
"Y Gwlithyn" ("The Dewdrop") *Alain Ddu*
"Mai" ("May") *John Thomas*
- VI. The Orchestra.
"Brythonic Overture" *Hopkin Evans*
- VII. Readings from Welsh Literature.
- VIII. The Choir.
"Ar Don o Flaen Gwyn Toedd" ("I Was Tossed by the Wind") *Dr. J. Parry*
"Goed yr Hydref" ("Autumn Woodlands") *D. Emlyn Evans*
"Y Nant ar Blodeuyn" ("The Brook and the Flower") *Tom Price*
- IX. The Orchestra.
Suite *Christmas Williams*
"MAE HEN WLAD FY NHADAU" (Welsh National Anthem).
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk.
Local News.
- 10.30.—Close down.
Announcer: W. N. Settle.

MANCHESTER.

- 12.30-1.30.—Midday Music, relayed from the Piccadilly Picture Theatre.
- 2.30-3.0.—WOMEN'S HALF-HOUR.
- 3.30-4.30.—Concert by "2ZY" Quartette.
- 5.45-6.0.—Children's Letters.
- 6.0-6.30.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. H. E. POWELL JONES. *S.B. from London.*
Local News.
- 7.30-8.0.—Interval.
- 8.0. **English Music—Irish Plays.**
THE "2ZY" ORCHESTRA.
CAHAL FOGARTY.
Orchestra.
March, "Fame and Glory" *Matt*
"A Children's Overture" *Roger Quilter*
Four Old English Dances *Cowen*
CAHAL FOGARTY
will give the Irish Play
"THE HALF DOOR"
Cahal Fogarty.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 237.

WIRELESS PROGRAMME—FRIDAY (Aug. 8th.)

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

Orchestra.
Characteristic Piece, "In a Monastery Garden" *Ketelbey* (8)
"Petite Suite de Concert" *Coleridge-Taylor*
Selection, "Songs of the Hebrides"
Kennedy-Fraser (1)
Cahal Fogarty reading "The Travelling Man," by Lady Gregory.

9.30. **Bach Recital.**
HAROLD SAMUEL.
"Tocatta in C Minor" *Bach*
"Italian Concerto" *Bach*

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

10.30. Orchestra.
Intermezzo, "Fairy Dreams" *Wood*
Selection, "The Rose" *Myddleton*

10.50.—Mr. W. F. BLETCHER, Examiner in Spanish to the U.L.C.I.—Spanish Talk.

11.5.—Close down.
Announcer: H. B. Brenan.

NEWCASTLE.

3.45-4.45.—Concert: Elsie Tilley (Solo Piano-forte), Ella Dent (Soprano), Bert Quickmire (Bass-Baritone).

4.45-5.15.—WOMEN'S HALF-HOUR: G. M. Easton on "How Poetry Helps."

5.15-6.0.—CHILDREN'S CORNER: Stories and Songs.

6.0-6.30.—Scholars' Half-Hour.

6.35-6.50.—Farmers' Corner: R. W. Wheldon on "Calf Rearing."

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. H. E. POWELL JONES. *S.B. from London.*
Local News.

7.30-8.0.—Interval.

8.0. **An Hour of Musical Comedy.**
MAY GRANT'S QUARTETTE PARTY.
ETHEL FOWKES (Soprano).
MAY GRANT (Contralto).
ADAM NOCKELS (Tenor).
W. J. TAYLOR (Baritone).
Quartette.
"The Quatz Arts Ball" *Ayer* (6)
Duet (Soprano and Tenor).
"When You are Wed to Me" *Sid. Jones* (31)
Quartette.
"The Rajah of Bhong" *Monckton*
Tenor Solo.
"When a Pullet is Plump" *Norton* (31)
Quartette.
"The Moon" ("San Toy") *Sid. Jones* (31)
Baritone Solo.
"At My Lady's Feet" ("My Lady Molly")
Sid. Jones (31)
Duet (Soprano and Contralto).
"Boat Song" *Ayer* (6)
Quartette.
"When the Birds Begin to Sing" *Monckton*
Trio (Soprano, Contralto, and Baritone).
"Kiss, Lad, Never Tell" *Sid. Jones* (31)
Soprano Solo.
"Piccaninnies" *Caryll*
Quartette.
"Mahbubah" *Norton* (31)

9.0. **An Hour of Light French Music.**
THE STATION ORCHESTRA.
Conductor, WILLIAM A. CROSSE.
Selection, "Falka" *Chassaigne*
PHYLLIS HOWE (Soprano).
"Depuis le Jour" ("Louise") *Charpentier*
"My Dolly Dear" *Severac*
GEO. H. DITCHBURN (Bass).
Vulcan's Song ("Philemon et Baucis")
Gounod (1)
"L'Amour de Moy" (French Chanson,
XVth Century) (1)
Phyllis Howe.
"Open Thy Blue Eyes" *Massenet*
"I Would Believe" *Chaminade*
Geo. H. Ditchburn.
"Bois Epais" *Lully* (1)
Prince Paul's Song ("La Grande Duchesse")
Offenbach (1)

Orchestra.
Selection from the Ballet "Coppelia"
Delibes

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

10.30. CHARLES WREFORD.
Humorous Dialect Recital:
"The Orytorio."
Some Short Stories.
Jan's Cricket Match *Jan Steuer*

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

ABERDEEN.

3.30-5.0.—Scottish Afternoon—The Wireless Quartette. Feminine Topics. Isobel Shaw (Soprano).

5.45-6.30.—CHILDREN'S CORNER: Sunshine Hour for Young and Old Kiddies. Peeps into History—"Ptolemy at Alexandria."

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. J. BARCLAY RENNET, Secretary, Royal Horticultural Society of Aberdeen, on "The Centenary of the Society."
Local News.

7.30-8.0.—Interval.

8.0.—Lady MARGARET SACKVILLE in a Recital of her Poetry. *S.B. from Edinburgh.*

Operatic Night.

CATHERINE DUNCAN (Contralto).
WALTER WIDDOP (Tenor).
THE WIRELESS ORCHESTRA.

8.30. Orchestra.
Overture, "The Huguenots" *Meyerbeer*
"Danse Barbaro" *Finck*

8.45. Catherine Duncan.
"Che Faro" ("Orfeo") *Gluck*
"Divinités du Styx" ("Alceste") (1)
Walter Widdop.

8.55. "E lucevan le stelle" ("Tosca") *Puccini*
"Celeste Aida" ("Aida") *Verdi*

9.5. Orchestra.
Selection, "The Tales of Hoffmann"
Offenbach

9.20. Catherine Duncan.
"O Love, from Thy Power" ("Samson and Delilah") *Saint-Saens*
"O del mio dolce ardor" ("Paride ed Elena") *Gluck*

9.30. Walter Widdop.
"Lend Me Your Aid" *Gounod* (1)
(With Orchestral Accompaniment.)

KEY LIST OF MUSIC PUBLISHERS.

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- Curwen, J., and Sons, Ltd.
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9.40. Orchestra.
Selection, "Madame Butterfly" ... *Puccini*

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

10.30. Catherine Duncan.
"Softly Awakes My Heart" ("Samson and Delilah") *Saint-Saens*
"When All Was Young" ("Faust")
Gounod

10.40. Walter Widdop.
The Prize Song ("The Mastersingers")
Wagner
(With Orchestral Accompaniment.)

10.50. Orchestra.
Ballet Music from "Faust" *Gounod*

11.0.—Close down.
Announcer: A. M. Shinnie.

GLASGOW.

3.30-4.30.—Popular Afternoon—The Wireless Quartette and Edna Robertson (Soprano).

4.45-5.15.—TOPICS FOR WOMEN: Miss G. E. Murray, of Glasgow and West of Scotland College of Domestic Science, on "Household Stores."

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.5.—Weather Forecast for Farmers.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. H. E. POWELL JONES. *S.B. from London.*
Local News.

7.30.—Capt. C. H. BROWN on "Proximate Weather Changes."

7.40-8.0.—Interval.

8.0.—Lady MARGARET SACKVILLE, in a Recital of her Poetry. *S.B. from Edinburgh.*

Humour—Dance—Song.
"All things are big with jest, nothing that's plain but may be witty, if thou hast the vein."—*Herbert.*
THE STATION ORCHESTRA,
Conducted by ISAAC LOSOWSKY,
will play music by Glasgow Composers.
DORIS LEMON (Soprano).
WILLIAM MICHAEL (Baritone).
A. B. HENDERSON
(Entertainer at the Piano).

8.30. Orchestra.
Overture, "Macbeth" *Hatton*

8.40. Doris Lemon.
Elsa's Dream ("Lohengrin") *Wagner*
"O mio babbino" ("Gianni Schicchi")
Puccini

8.50. Orchestra.
Suite, "Three Scottish Symphonic Dances"
Wagh Wright (1)

9.2. William Michael.
"Victorious, Victorious" *Carrissimini*

9.7. A. B. Henderson.
Humorous Musical Sketch, "The Possibilities of a Popular Melody"
Bedbrook (22)
Humorous Song, "The Music Hall Shakespeare" *Fragson* (7)
Musical Monologue, "The Lesson of the Watermill" *Andrews* (13)

9.22. Orchestra.
Entr'acte, "Forget Me Not" ... *Macbeth*
Doris Lemon.

9.27. Selected.

9.37. Orchestra.
"Scottish Dances" *W. H. Cole*

9.50. William Michael.
"Ya Amouini" ... } ("Songs of {
"A Bedouin Maid" } the Desert") { *Henry*
Gibson

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

10.30.—Dance Music by HALL'S BAND,
relayed from Gleneagles Hotel.

11.30.—Close down.
Announcer: Herbert A. Carruthers.

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. 9th.)

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.

Popular Light Music.

LUCY POLGREEN (Solo Pianoforte).
R. GUNNELLE HAMLYN (Baritone)
THE WIRELESS ORCHESTRA.
Conducted by DAN GODFREY, Junr.
March, "Stars and Stripes" *Sousa*
Overture, "Plymouth Hoe" *Ansell*
4.15.—"Psychology and Religion," by CYRIL FLOWER.

The Orchestra.
Suite, "From the Countryside" *Eric Coates*
Pianoforte Soli.
Toccata in A Major *Paradies*
Romance in F. Sharp *Schumann*
"Moment Musical" *Schubert*
Baritone Songs.
"The Fishermen of England"

Montague Phillips
"Young Tom o' Devon" *Kennedy Russell*

4.50. The Orchestra.
Selection, "Véronique" *Massenet*
Intermezzo, "The Butterfly" *Bendix*
Baritone Songs.

"Harlequin" *Sanderson* (1)
"Why Shouldn't I?" *Kennedy Russell* (1)
Pianoforte Soli.

Berceuse *Chopin*
Polonaise in A Flat }
5.27.—A Garden Chat by MARION CRAN, F.R.H.S.

The Orchestra.
Selection, "Chu-Chin-Chow" *Norton*
Suite, "A Day in Naples" *Byng*

6.0-6.45.—CHILDREN'S CORNER: Auntie Sophie at the Piano. Round the Empire (2), by Winifred Wainwright. "Old Tales Re-Told" (5), by E. Le Breton Martin. The Wireless Orchestra. Children's News.

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

Mr. HUGH MAIN, B.Sc., F.E.S., F.Z.S., on "The Dor Beetle—with Remarks by the Beetle." *S.B. to other Stations.*
Local News.

7.30-8.0.—Interval.

8.0. Concert Party Night.

"US" (JUST PIERROTS) CONCERT PARTY.

ROSIE PRATT (Soprano).
AMY DENNETT (Soubrette).
SYDNEY STOCKER (Baritone).
SAM CLARE (Light Comedian).
LILLIAN FLOWERS (at the Piano).
THE WIRELESS ORCHESTRA:
Conducted by DAN GODFREY, Junr.

The Orchestra.
March, "The God of Thunder" *Hovigill*
Overture, "The Bohemian Girl" *Balfe*
Waltz, "España" *Waldteufel*
An Interlude by "US" (Just Pierrots)
Concert Party.

Concerted, "We Make You No Apologies."
Concerted, "It Ain't Going to Rain No More."

Sam Clare, "And So We Go On and On and On."

Concerted, "I Love You So."
Concerted, "Hi Tiddy Hi Ti Island."

The Orchestra.
Intermezzi {
"The Parade of the Tin Soldiers" *Jessell*
"The Wedding of the Rose"
Selection, "The Rebel Maid"

Montague Phillips
A further Interlude by "US" (Just Pierrots) Concert Party.

Concerted, "Do Shrimps Make Good Mothers?"
Sydney Stocker, "My Little Irish Girl."

Concerted, "Ever So Long Ago."
Amy Dennett and Sam Clare, "A Bull Frog Sat."

Concerted, "Wireless Fans."
Finale, "Good Night."
The Orchestra.

Selection, "Bric-a-Brac" *Monckton*
9.30.—HALF-AN-HOUR AT WEMBLEY. *S.B. to all Stations.*

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

Mr. PATRICK MACGILL on "Irish Humour." *S.B. to all Stations.*
Local News.

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

12.0.—Close down.

Announcer: J. G. Broadbent.

BIRMINGHAM.

3.30-4.30.—Dale's Dance Orchestra.
5.0-5.30.—WOMEN'S CORNER: O. T. Elliott, F.R.M.S., of the Birmingham Natural History and Philosophical Society, on "Germs—Beneficial and Otherwise."

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

6.30-6.45.—"Teens' Corner: Uncle Joe on "Distinctions in Speech."

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. HUGH MAIN. *S.B. from London.*
Local News.

7.30. THE CITY OF BIRMINGHAM POLICE BAND:

Conductor, RICHARD WASELL.
Relayed from the Bandstand, Cannon Hill Park.

EMILY BROUGHTON (Soprano).
CHARLES WREFORD (Entertainer).
Band.

"Cornelius March" *Mendelssohn* (1)
Song.

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

Symphony No. 8 in B Minor ("The Unfinished") *Schubert*
Entertainer.

An Interlude of Humorous Song and Story.
Band.

Two Movements from "Peer Gynt" Suite *Grieg, arr. Godfrey*
(a) "Anitra's Dance"; (b) "In the Hall of the Mountain King."

Invitation to the Waltz... *Weber-Weingartner*
Finale from Symphony in F..... *Haydn*
Songs.

"Morning" *Speaks*
"Sunshine and Rain" *Blumenthal* (1)
Band.

Scena, "In a Persian Market" *Ketelbey*
Entertainer.

A further Interlude of Humorous Items.
Band.

Overture, "Poet and Peasant" *Suppé*
9.30.—HALF-AN-HOUR AT WEMBLEY. *S.B. from London.*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. PATRICK MACGILL. *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.—Ethel Rowland (Solo Pianoforte), THE ROYAL BATH HOTEL DANCE ORCHESTRA: relayed from King's Hall Rooms. (Musical Director: DAVID S. LIFF.) Talks to Women: A Woman Doctor on "Holiday Ailments."

5.15-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. HUGH MAIN. *S.B. from London.*
Local News.

7.30-8.0.—Interval.

Dances Past and Present.

THE BOURNEMOUTH WIRELESS ORCHESTRA:

Conductor:
Capt. W. A. FEATHERSTONE,
THE ROYAL BATH HOTEL DANCE ORCHESTRA:

Relayed from King's Hall Rooms.
Musical Director: DAVID S. LIFF.
Wireless Orchestra.

8.0. "See Me Dance the Polka" *Solomon*
Waltz, "Blue Danube" *Strauss*

8.10. Dance Orchestra.
8.25. Wireless Orchestra.
Lancers, "La Cigale" *Audran and Caryl*

8.35. Dance Orchestra.
8.50. Wireless Orchestra.
Barn Dance, "Happy Darkies" *Bucalossi*

9.0. Dance Orchestra.
9.15. Wireless Orchestra.
Quadrille, "Fun of the Fair" ... *Williams*
Waltz, "See Saw" *Crow*

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

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. PATRICK MACGILL. *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.—"5WA'S" "FIVE O'CLOCKS": O. Absolom (Tenor). Talks to Women. Weather Forecast.

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

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

7.30-7.45.—Interval.
7.45.—HAROLD SAMUEL (Pianoforte Recital).
Prelude and Fugue in B Flat }
Prelude and Fugue in C Sharp } *Bach*
Arabesque *Schumann*
Impromptu in E Flat *Schubert*
Prelude in G *Rechmaninoff*
Prelude in B Flat..... }

8.15. Popular Programme.
GRACE DANIEL (Entertainer).
THE STATION ORCHESTRA.
Orchestra.

Overture, "Oliver Cromwell" *Lamotte*
"Romeo and Juliet" *Gounod*
Grace Daniel.

8.35. "Miss J. Pen" *Lennox*
"Common Little Girl" *Monckton*
"It's Easy" *Rubens*
Orchestra.

8.45. "Three English Dances" *Quilter* (1)
"An Evening in Aranjuez" ... *Schmetina*
Grace Daniel.

9.5. "I've Been to the Pictures" *Rubens*
"Catch Me" *Nichols*
"Cecil, I Shall Have to Call the Guard"
Elliott

9.15. Orchestra.
"Londonderry Air" *arr. O'Connor Morris*
March, "The Gladiator's Farewell"
Blankenberg

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 237.

WIRELESS PROGRAMME—SATURDAY (Aug. 9th.)

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

- 9.30.—HALF-AN-HOUR AT WEMBLEY. *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. PATRICK MACGILL. *S.B. from London.*
Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: C. K. Parsons.

MANCHESTER.

- 3.15-4.0. FODEN'S MOTOR WORKS' BAND, relayed from the Municipal Gardens.
- 4.10-5.0. Southport. Conductor: T. HYNES.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. HUGH MAIN. *S.B. from London.*
Local News.
- 7.30.—R. H. WOOD, Engineer in Charge of "2ZY": Technical Talk.

Dance Night.

- FORSYTH'S DANCE BAND.
- DORIS LEMON (Soprano).
- WILLIAM MICHAEL (Baritone).
- 7.45. Band.
- Fox-trot, "Say It With a Ukelele" (6);
Fox-trot, "Wena Blues" (9); Waltz,
"Riviera Rose" (9); Fox-trot, "Horsey,
Keep Your Tail Up" (6).
Doris Lemon.
- Butterfly's Entrance, Act I,
("Madame Butterfly")..... Puccini
- "O Mio Babbino" ("Gianni Schicchi").....
William Michael.
- "Credo" from "Othello"..... Verdi
- "Come, Open Wide Your Window"
("Don Giovanni")..... Mozart (11)
- Band.
- One-Step, "Dance Your Shoes Away";
Fox-trot, "Linger Awhile" (7); Fox-
trot, Selected; Waltz, "After Every
Party" (3).
Doris Lemon.

- Micaela's Aria ("Carmen")..... Bizet
- "Butterfly Wings"..... Phillips
- William Michael.
- "Ya Amouni" ("Songs of the Desert")
"Bedouin Maid"..... Henry Gibson
- Band.
- Fox-trot, "Pa-a-lens" (9); One-step, "Why
Did I Kiss That Girl?" (31); Fox-trot,
"You, Darling, You" (3); Fox-trot,
"Twelve o'Clock at Night" (9).

- 9.30.—HALF-AN-HOUR AT WEMBLEY. *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. PATRICK MACGILL. *S.B. from London.*
Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: H. B. Brennan.

NEWCASTLE.

- 3.45-4.45.—Concert: The Station Light Or-
chestra—Conducted by William A. Crosse
- 4.45-5.15.—WOMEN'S HALF-HOUR: Lena
Biltcliffe on "Helen of Troy."
- 5.15-6.0.—CHILDREN'S CORNER: Songs
and Stories.
- 6.0-6.30.—Scholars' Half-Hour.

- 6.35-6.50.—Farmers' Corner: Mr. H. C. Pawson
on "Agricultural Research" (1).
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. R. E. RICHARDSON on "Gardening."
Local News.
- 7.30-8.0.—Interval.

Popular Evening.

- 8.0. THE STATION ORCHESTRA.
Conductor, WILLIAM A. CROSSE.
- March, "Colonel Bogey"..... Alford
- Overture, "Yelva"..... Reissiger
- HARRY SMITH (Entertainer).
- "The Girl on the Stairs"..... Hanray (13)
- "Hush-a-Bye, Baby"..... Naish
- WALTER WIDDOP (Tenor).
- "Beauty's Eyes"..... Tosti
- "Rienzi's Prayer"..... Wagner
- Orchestra.
- Excerpts from "The Merry Widow"
Lehar
- Walter Widdop.
- "So We'll Go No More a-Roving"..... White
- "A Request"..... Fiaden
- "'Tis the Day"..... Leoncavallo
- Harry Smith.
- "Familiarity"..... Clare (13)
- "It Isn't Love, It's Bacchus"
Pellissier (15)

- 9.0. Orchestra.
Dance Music.
- Fox-trot, "What Abaht It?"; Waltz,
"Peggie O'Halloran" (23); Fox-trot,
"Are You London?" (5); Two-step,
"Chase Me, Charlie" (16).

- 9.20.—HALF-AN-HOUR AT WEMBLEY. *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. PATRICK MACGILL. *S.B. from London.*
Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: O. B. March.

ABERDEEN.

- 3.30-5.0.—Concert: The Wireless Quartette.
Feminine Topics. Mary Doig (Contralto).
- 6.0-6.30.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. HUGH MAIN. *S.B. from London.*
Local News.
- 7.30-7.45.—Interval.
- 7.45.—Mr. T. MARWICK NEWBIGGING,
B.Sc., on "The Value of Honey."
- 8.0. This Week's Interesting Anniversary:
"Tennyson, born 6th Aug., 1809."
Prepared by JOHN SPARKE KIRKLAND.

Popular Night.

- JENNY FORRESTER (Soprano).
- THE WIRELESS ORCHESTRA.
- Orchestra.
- 8.30. Overture, "A Comedy of Errors"
Neville Flux (1)
- "Admirals All"..... Hubert Bath
- Jenny Forrester.
- 8.40. "Love is a Sickness"..... Ronald (5)
- "If You are Asking"..... Verdi
- Orchestra.
- 8.50. Selection, "Betty"..... Rubens
- Jenny Forrester.
- 9.0. "There is a Fair on the Green"..... Cresswell
- "Moonlight"..... Moss
- Orchestra.
- 9.10. "The Witches' Ride" ("Hänsel and
Gretel")..... Humperdinck
- "Marche Militaire"..... Schubert

- 9.20. Jenny Forrester.
- "Wake Up"..... Phillips
- "Break o' Day"..... Sanderson (1)
- 9.30.—HALF-AN-HOUR AT WEMBLEY. *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. PATRICK MACGILL. *S.B. from London.*
Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: A. M. Shinnie.

GLASGOW.

- 11.0-12.0.—Morning Rehearsal for all Children
who wish to assist in the Fairy Revels at
5.15 p.m.
- 3.30-4.30.—Popular Afternoon: The Wireless
Quartette and Dan Campbell (Baritone).
- 4.45-5.15.—TOPICS FOR WOMEN.
- 5.15-6.0.—CHILDREN'S CORNER: At Home
Day for Children of all ages. Fairy
Revels.
- 6.0-6.5.—Weather Forecast for Farmers.
- 6.40-6.55.—Prof. R. H. LEITCH of West of
Scotland Agricultural College, on "Milk
and Dairy Farming."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. HUGH MAIN. *S.B. from London.*
Local News.
- 7.30.—Mr. ROBERT URE on "The Future of
Pictorial Photography."
- 7.40.—Radio Society of Glasgow Talk.
- 7.45-8.0.—Interval.

Dance Night.

- THE STATION ORCHESTRA.
- Conducted by ISAAC LOSOWSKY.
- Vocal Numbers by DANIEL SEYMOUR
(Tenor).
- 8.0. Orchestra.
- Fox-trot, "When the Clock Strikes One,
Two, Three" (31); Fox-trot, "My
Sweetie Went Away" (6); Waltz,
"Zuyder Zee" (32); Fox-trot, "You've
Got to See Mamma Every Night"
(7); One-step, "Beetles"; Fox-trot,
"Horsey, Keep Your Tail Up" (6);
Fox-trot, "Last Night on the Back
Porch" (31); Blues, "Honolulu Blues"
(9); One-step, "Who Threw the Water
on the Tom Cat's Back?"; Fox-trot,
"Maybe She'll Write Me" (6); Waltz,
"A Kiss in the Dark"; Fox-trot, "You
Tell Her, I Stutter" (3); Blues, "Horse
Shoe Blues"; Eightsome Reel, "5SC's"
Special; One-step, "Peter Gink";
Fox-trot, "Down on the Farm" (31);
Fox-trot, "O Sister, Ain't that Hot" (6);
Waltz, "Romany Rose" (9); Fox-trot,
"Tweet, Tweet" (7); Blues, "Blue
Hoosier Blues" (7); Fox-trot, "Why
Did I Kiss that Girl?" (31); One-step,
"Mr. Gallagher and Mr. Shean" (9).
- 9.30.—HALF-AN-HOUR AT WEMBLEY. *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. PATRICK MACGILL. *S.B. from London.*
Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—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 137.

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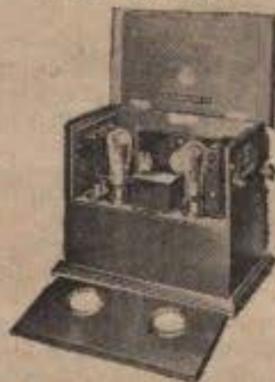
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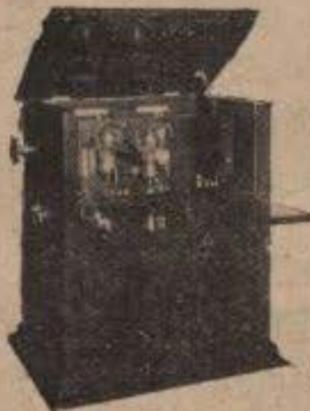


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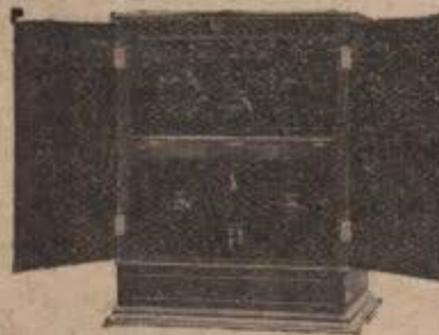
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Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

MOZART'S COMIC OPERA "THE HAREM" (Il Seraglio).

(To be S.B. from London on Thursday.)

ON August 1st, 1781, Mozart wrote, "yesterday young Stephanie [a librettist] gave me a libretto for an opera. It is a very good one on a Turkish subject. . . . The overture, the chorus in the first act, and the last chorus of the whole thing I shall work in Turkish music. I am so delighted at having it to compose that the first songs and the terzet in the first act are already finished."

The Harem has had many performances in London, the very first one (1827) being, like ours to-night, in English. The British National Opera Company has often performed it.

INTRODUCTORY INFORMATION.

Certain facts are to be understood before the opening of the Opera.

CONSTANCE, a Spanish lady, has been carried off, with her lively young English maid, BLONDA, to the palace of SELIM PACHA, a Turkish gentleman, who hopes to win her affections by gentle persuasion. She, however, loves a Spaniard, BELMONT, whose servant, PEDRILLO, has obtained a post under Selim, and who is himself cautiously hanging about the palace. Pedrillo is in love with Blonda.

What follows below is a "Listener's Guide," and should be kept before the eye as the performance proceeds.

THE OVERTURE.

"Turkish Music" was a general name used in the time of Mozart and Beethoven for the noisier percussion instruments supposed, not altogether incorrectly, to be characteristic of Turkish music. Thus the Overture is written for the usual orchestra (without Trombones), plus Piccolo, Big Drum, Cymbals and Triangle.

It is easily followed, consisting of three sections, (i) *Very quick*, (ii) *Moving steadily*, (iii) *Very quick*, of which the middle section is an anticipation of the opening Air of the Opera and the last section a curtailed repetition of the first section.

ACT I.

(The Garden of the Palace.)

The Overture leads directly to the first Air, in which BELMONT (*Tenor*) apostrophizes Constance.

Selim's overseer OSMIN (*Bass*) now appears, soliloquizing. In a duet, Belmont tries to attract his attention; at last he succeeds, but gets little out of him; Osmine doubts Pedrillo and is made additionally suspicious by the arrival of another stranger.

BELMONT leaves him, and PEDRILLO (*Bari-tone*) enters. In a brief dialogue, OSMIN is more boorish than ever, and breaks into a Song, *Oh, these dandies hither roaming*. He next goes away, BELMONT returns, greets PEDRILLO, and inquires about Constance.

PEDRILLO proposes to introduce BELMONT to the Pacha as a skilful architect. BELMONT sings an Air, *Oh, how ardent beats my love-distracted heart*.

PEDRILLO now hides BELMONT, as SELIM PACHA (speaking part) arrives with CONSTANCE (*Soprano*), accompanied by the Janissaries (Turkish Guards), who provide appropriate music (see references to "Turkish Music" above).

SELIM presses CONSTANCE to explain her melancholy, and she sings an exceedingly florid Air about the lover she has left, beginning, *Ah, I loved him, was so happy*.

Before SELIM leaves, PEDRILLO brings forward

BELMONT, the "architect." SELIM, pleased with him, promises to see him the next day.

The two Spaniards are, of course, overjoyed, and are entering the palace, when OSMIN bars their way, and warns them that he is as wary as the Pacha is gullible. They join in a Trio, in which OSMIN sings *March, march, march, get you gone*, while the other two sing *Ha, ha, ha! We do not fear thee*. (See Mozart's reference to this "Terzet," above.)

ACT II.

(Again in the Garden of the Palace.)

This Act opens with a Song by BLONDA (*Soprano*), in which she soliloquizes on love. She is in the Palace Garden, and Osmine now comes and claims her as his; her reply is spirited.

They end by singing a Duet, *I leave thee, but bid thee beware* (Osmine), and *Begone then, thy words I can spare* (Blonda).

Spoken dialogue now ensues for a few moments. CONSTANCE enters; BLONDA leaves her, after a few words of encouragement, and SELIM comes. His patience is well-nigh exhausted, and he threatens Constance with torture.

Both of them retire, and BLONDA and PEDRILLO meet. Pedrillo tells Blonda that a rescue is planned for midnight.

CONSTANCE again appears, and sings two long Airs, bewailing her plight.

In contrast BLONDA follows with *Oh, what pleasure, Oh, what joy!*

PEDRILLO next nerves himself for the rescue by singing *Haste to the battle!*

Presently OSMIN appears and PEDRILLO proceeds to make him drunk. Soon they are singing *Long live Bacchus, and Long life to the maidens, the fair ones, the dark ones*.

After this, PEDRILLO takes OSMIN off to bed, and then comes back to tell Belmont and Blonda how he has disposed of him. BELMONT sings *When the tears of joy are flowing*.

Finally CONSTANCE arrives, and the two pairs of lovers join in a long Quartet.

ACT III.

(An open space before the Palace, with a view of the sea.)

SCENE I. It is midnight. BELMONT and PEDRILLO are outside the Palace. Pedrillo says he will make a tour of inspection, and leaves Belmont, who sings *On thee I place my sole reliance*.

After this PEDRILLO returns with the news that all is ready. He tells Belmont to go into a corner whilst he gives the signal. He sings a Romance, *In Moorish lands afar from home, A maid was captive kept*.

Soon CONSTANCE appears at the window, but at the moment of escape OSMIN appears, with a Negro Mute, who has warned him.

Guards arrive, the fugitives are arrested. OSMIN sings a song of triumph.

SCENE II. This scene is in the Pacha's apartment, whither the prisoners are brought.

The PACHA finds that Belmont's father was his bitter enemy, and sentences him to torture.

CONSTANCE and BELMONT sing a duet, beginning *Oh, what a fate! What bitter anguish* (Belmont), and *Cease, my beloved, cease from grief and anguish* (Constance).

At the end of this duet, SELIM suddenly relents, and, saying that he despises Belmont's father too much to adopt his methods of treating an enemy, frees them all.

The Opera ends with a big Finale, in which the four principal characters sing the praise of the Pacha, Osmine grumbles at his clemency, and the Guards join in a general pean.

Not a Moneyless Old Age for ME



I've just completed arrangements whereby I shall receive

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£3,450 at 55. Think of it, you men who imagine you cannot save! And, mind you, I haven't a large income. The margin between income and necessary expenditure is probably no greater than, if as great as, yours. But, there is a margin, and it is out of it that, thanks to the Sun of Canada Investment-Insurance Plan, I am making such sure financial provision for my later years and securing, also, immediate protection for my dependants.

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And at 55 years of age I shall receive a cheque from the Sun of Canada for £3,450, made up of the Policy sum of £2,500 and estimated profits of £950; or, if I then prefer, a guaranteed income for life of nearly £300.

Then there's the yearly saving of Income Tax to be remembered, for on this investment the Government allows rebate, making the transaction a still more profitable one. I estimate I shall save well over £100 on Income Tax alone during the run of this policy.

But that's not the whole story. If through illness or accident I become permanently unable to follow any gainful occupation, the Company pays my deposits for me and gives me £25 a month until the Capital sum becomes due! This plan of Investment-Insurance can be adopted at any age and for any amount.

The Sun of Canada, the great Annuity Company, which makes this opportunity for you, has assets of over £42,000,000 under strict Government supervision.

Why not fill in the enquiry form and post it today, so that we can send you, without obligation on your part, full details and specific figures?

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Assuming I can save and deposit £..... per please send me—without obligation on my part—full particulars of your investment plan—showing

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By Radio from the Stars.

By Joseph H. Elgie.

THE presence of Mars, the Red Planet, in the evening sky has revived the talk of "signals" being made from it. What the "signals" are, no one appears to have any idea; they are as unintelligible as the credulity of those who believe in them. They may be a sort of Martian SOS or they may simply be a reminder that the senders can do with something to relieve the dryness of their planet—and incidentally of themselves.

But on this occasion there is more than a hint among the credulous that some of the mysterious signals have their origin far beyond the Red Planet, far beyond the Solar System, indeed. Where else but among the stars?

The Swiftest Messenger.

Let us, then, examine this amazing suggestion. The stars, in the first place, are suns; each in its way as much a sun as is our own source of heat and light. Therefore, they are no more likely to be inhabited than is our sun. Indeed, we can definitely assert that the stars are not inhabited, from which it follows that an SOS or any other signal cannot be transmitted from them.

Let us next, in view of the popular impression about these "signals," consider the time it would take a wireless message to reach us from the stars. While a little over a second would suffice to bring one from the moon, about three minutes from the present position of Mars, eight and a quarter minutes from the sun, and four hours from Neptune, the most distant planet yet discovered in the Solar System, it would take years for a message to come from the stars, even from those which are our nearest neighbours.

That certainly does not sound like a paying commercial proposition. The nearest star of which our astronomers have certain knowledge could not communicate with us in less than four years, even if the message were dispatched this very night. For the distance of this and other stars is not reckoned in millions of miles, but in billions and a wireless message, like other messages, takes time for its delivery. And the messenger with which we are entrusting the delivery is the swiftest in creation—Light, a messenger so swift that in one second of time it can speed a distance equal to that of more than seven times round the earth.

An Immense Distance.

It is, however, when we come to consider the general body of the stars that we meet with distances which absolutely stagger one with their immensity.

There is, for example, that exquisite golden-hued orb, Arcturus, which may be seen low in the north-west towards the end of summer. It is easily found by continuing the downward curve of the Great Bear's tail.

We will suppose that our own instruments were capable of sending a message out to it and that the reply were dispatched immediately. Before that reply reached us, a period of no less than eighty-six years would have elapsed.

The Constellation of Orion.

An Arcturian News Bulletin, it is to be feared, would be just a trifle out-of-date. It would have been forty-three years on the way to us. If the Arcturian wireless operator just had time to tell us that another star was about to collide with Arcturus, we should receive his tragic message and see the flare up in the heavens, as a result of the collision, at the same moment. The light-waves which had revealed to us the awful doom of the Arcturians, would also have brought the fatal message. Until that message

was received—either visually or by wireless—we should still see Arcturus shining planet-like in the serene night-skies of summer.

If this is a staggering thought, how much more so is that associated with the glorious constellation of Orion, which will appear in the east-south-east when the dark nights of autumn arrive. In the upper left-hand corner of that majestic figure there is a brilliant red star named Betelgeuse. For "signals" to have been made from that star and received by us on earth they must have left Betelgeuse one hundred and fifty-five years ago. Or, supposing we ourselves had signalled the star and been answered, that answer could not reach the earth in less than three hundred and ten years after we had signalled in the first place.

A Mysterious Signal.

Yet more overwhelming still is the thought of communicating with or receiving a communication from that other brilliant Orion star named Rigel, which is situated at the lower right-hand corner of the constellation figure. We will suppose that we first communicated with it and asked for a prompt reply to be sent. We should probably have been dead nine hundred years before the reply could possibly have got here. It would be a "mysterious signal" indeed to our descendants.

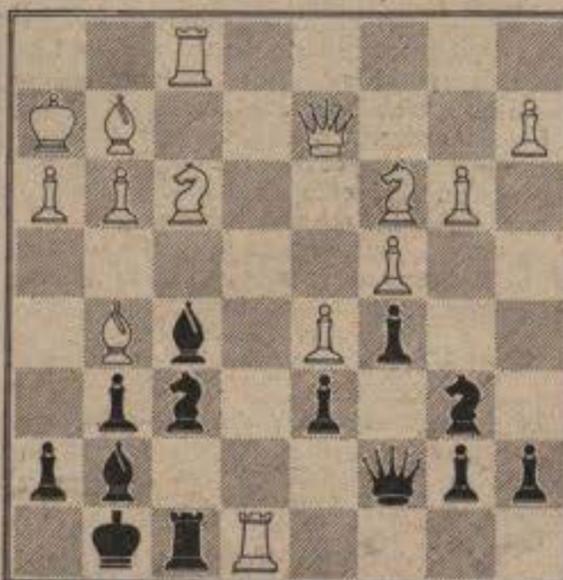
Even that does not exhaust the remoteness of the stars. Another mighty leap outward into space can be taken from Rigel until a point is reached which must make even the most optimistic wireless enthusiast shrink from contemplating—and yet we can still be among the stars. It is a point occupied by clusters of stars from which if a wireless message of sufficient power had been sent two hundred thousand years ago it would only be arriving now.

So when anyone talks glibly of "signals" coming from the stars it is evident, for the reasons (which are by no means all) I have endeavoured to set out that he does not fully realize the significance of the position. And while he is disillusioned as to the starry origin of those "mysterious signals" he has, I trust, gained at least some idea of the awful immensity of the universe in which he is privileged to dwell.

THE WIRELESS CHESS MATCH.

POSITION of Chessmen in the Wireless Chess Match up to and including the move on Thursday, July 31st.

White: Mr. E. E. Middleton (London).



Black: Mr. W. Gibson (Glasgow).

An Aid to Drama.

By a Playwright.

NOT very long ago I heard a play of mine broadcast from a station of the B.B.C.; and that evening I was the proudest man in London. Not, if you please, because thousands were listening to my immortal lines and silently applauding, but because, listening in the detached way permitted by wireless reception, I knew that I had written a good play. Without the glamour of the stage and the "dope" of scenery and lighting effects, my little story remained poignant and effective.

The Essential Test.

Now that, believe me, is the essential test of good drama. Try to sit through *Chu Chin Chow* with a bag over your head, and see if it is worth anything without the pretty lights and the fantastic costumes. I am prepared to bet that it is not. The effect of such a play as *Chu Chin Chow* is not truly dramatic; it is aimed, not at the intelligence, but at the senses. Whereas, since it cuts out lighting and costume and incense, broadcasting demands for its special purposes plays that have in their words alone the essential stuff of drama.

This, I suggest, is a great benefit conferred by broadcasting on the cause of good art. For many young artists are now writing plays specially for the wireless medium, and lo! they are prevented at the outset of their careers from falling into the cheap stage-habits of the conventional theatre. The B.B.C. is not prepared to eke out thin plots or rapid dialogue with Digby batters and wigs by Clarkson. For broadcasting purposes, the play is, first, last and always, the thing. The playwright must now stand on his own legs.

Elaborate Stage "Effects."

Which is a very good thing indeed for the drama. Every one who has written plays and every one who has to read plays knows just how easily shoddy and sloppy work can be made to look "just like real" by elaborate stage-direction and copious mechanical tricks. The silliest words ever given to a silly heroine may be made to seem convincing if the electrician is handy to flood the lady's figure in rose-pink light. But that sort of thing will not get across the ether. Essentially hollow words will ring very, very hollow at the business end of a crystal-set. And nobody knows that better than the dramatist!

It is the tyro in playwriting who will benefit most of all from the discipline imposed by broadcasting conditions. The tyro's weak spot is invariably this tendency to elaborate stage-direction and devise "effects"—just because that sort of thing is easier to attend to than the hard graft of construction and dialogue. But the wireless audience cannot be seduced from concentration on the real play by the fact that the hero smokes Egyptian cigarettes or that the heroine has shingled hair. So the unhappy tyro, writing for wireless purposes, will require to take the trouble to write drama; for an insidious temptation is at last out of the way.

Testing Plays by Wireless.

All of which is a good egg, a very good egg. I do not hesitate to say that the efforts of the B.B.C. in the direction of broadcasting plays will assuredly help us all to improve what the critics call "the present condition of the English Theatre."

And this will not necessarily tend to deprive the theatre-goer of his legitimate pleasure in fine scenery, pretty costumes and tricky "effects." But it will tend to make for a healthier reality in our plays. Let me suggest that every play should be tested, in the first place, over the wireless before an invisible audience. It would be a searching examination for some of our "popular favourites."

Art and the Wheel Element.

Wireless in Modern Life. By E. TEMPLE THURSTON, the Novelist-Playwright.

IT may reasonably be argued that there is no invention of the ingenuity and energy of man but has its place and its purpose in the scheme of things. Nature, which generation by generation we are all contriving to ignore, will always be the well-spring of our actions. The men who make machine-guns will have to use them. The inventors of death rays will have to employ them for their purpose. Nature abhors waste with all such virility as she abhors a vacuum, and in the end, with science conscripting Nature to the service of warfare, we may well exterminate the whole of this civilization, reducing this planet to a dead world, as dead as the moon. Only the ultimate purpose behind and beyond Nature herself can fix this issue, and it is not the object of this brief article to enter into speculation as to that.

A Different Form of Amusement.

Broadcasting has become the common possession of us all. It is, as it were, the latest addition to modern life, and it becomes a question as to what place it fills in that scheme of things to which every one of us contributes with a blind sub-consciousness that is inevitable as it is irresistible.

Those little poles and wires on the tops of countless houses in every neighbourhood testify to the fact that broadcasting is supplying a need that has been felt so long mainly by those who have neither the means of enjoying expensive amusements nor the energy needed to participate in them after a hard day's work. But this does not mean to me that the institution of wireless is going to supply the same form of amusement as is to be found in a theatre or anywhere where the element of personality and the quality of action and motion are essential to the effect intended to be conveyed.

The Symbol of Machinery.

It is the fault of these modern inventions of science that no sooner are they introduced to the public than their promoters believe it is necessary to relate them to art to make them attractive. It is only in so far as photography can depart from its conditions—as in certain forms of printing which depend upon the personality of the photographer in his use of brush and pigments—that it approaches the distinction of being art. And as this can never wholly be achieved by any principle which in essence de-

pends upon machinery in any shape or form, it would appear to be a waste of time in any who defend its existence to make this claim for it.

It has been the same with the cinema. So long as it is inevitably dependent upon a man turning a wheel, it will no more in essence be an art than driving a motor-bus or arranging colours by means of a kaleidoscope.

And so also this is not the function of broadcasting. Even when, as we are told to expect, there may in time be added moving pictures of those speaking into the transmitter, there will still, there will always be the element of the wheel which here, being unacquainted with the construction of a wireless set, I use as the symbol of machinery.

Plays Performed by Wireless.

But theatrical managers and those associated with any of the arts that can be partially transmitted by means of wireless, seem to regard broadcasting as a natural enemy to the art of the theatre, the opera and the concert. In this narrow vision of the inevitability of everything that is and the abhorrence of Nature that anything should be wasted, I seem to realise the essential place for broadcasting in modern life.

I have listened to a short play performed on the wireless and it appeared to be conclusive to me that the spoken word can never of itself convey action, and without direct contact of personality—as in the cinema—could never usurp the interest of those who care for a play upon the stage.

But there is in this generation and has been, especially since the war, a thirst for knowledge and understanding in all classes, more especially amongst those for the convenience of distinction called the "lower middle class," upon whose houses I now so often see those little poles with



Mr. E. TEMPLE THURSTON.

their attachments of wire. And I have begun to think that broadcasting, together with the cinema, is one of the inevitable inventions of man for the spread of knowledge and the broadening effects of education. Like the cinema, it is a time and energy-saving contrivance whereby those, tired with the stress of life as it is to-day, can acquire that which is worth knowing at the slightest expense upon their powers of endurance.

The other day, when passing in the train, I saw a woman sitting in her back garden, her hands busily engaged with her knitting needles and the receiver on her head, listening. It occurred to me then what a slight amount of energy it was extracting from her and what an indescribable saving of time it must be if what she was listening to was worth while.

The Theatre's Complaint.

You cannot take your knitting to a theatre and enjoy a play. The whole interest and every moment must be given up to it if even the slightest meaning it contains is not to be lost. But with broadcasting you can sit in your back garden without the trouble of running for a bus or waiting in a queue and make a whole suit of clothes while you are absorbing a form of education which in the end only increases in numbers those interested in art. For no art can be enjoyed without the mind that is equipped for its appreciation.

The theatres complain of the audiences they get. The managers weep and gnash their teeth when they put on a good play that fails by very reason of its intelligence. And here I fancy that broadcasting and the cinema are servants of music and the play—if service is not a derogatory thing in this life where we are all servants to the inevitable scheme.

An Essential Need.

The mere existence of broadcasting is a proof of its essential need, and the popularity to which it has attained is a sign of that fatigue of the present generation, so tired that it cannot learn for itself, so engaged with the complicated affairs of life that it has no time to educate itself, but still willing and eager, if it can continue with its knitting in the back-garden, to hear the best that it can be told.

SUGGESTIONS FOR THE FUTURE.

My own view of the broadcasting business is that the basis of it must be broadened, says Mr. Gilbert Frankau, the well-known novelist. Personally, I should like to have big debates in the House and any really important political speeches broadcast to the general public.

With regard to the musical side of the programme, I think it should be particularly devoted to British music. I often wonder whether the Broadcasting Company have realized the enormous potential asset they have in our national advertisers, and feel quite certain that this side of their undertaking could be developed both to the amusement and the interest of the public.

It seems to me, too, that if public listening stations were established in various places, such as railway stations, where our modern civilization demands tedious waits, it would please those who are detained, encourage fresh subscribers, and generally stimulate the business.

A BEETLE TO BROADCAST.



THE DOR BEETLE.

THE Dor Beetle will "broadcast" from the London Station on August 9th at 7.15 p.m., during the Talk on Dor Beetles by Mr. Hugh Main, B.Sc., F.Z.S.

This photograph shows the Beetle about twice its natural size.

"Few people have the smallest idea of the intense joy that wireless gives to people in the outlying districts of this country and the outlying countries of the Empire."—SIR E. MARSHALL-HALL.

THE FIRST RADIO WORLD'S FAIR.

THE First Radio World's Fair is to be held in New York City from September 22nd to 28th, and is attracting the serious attention of the radio geniuses of the world, and scores of them are preparing to introduce their latest inventions at the coming exposition.

There will be at least three different instruments designed for the purpose of radiocasting photographs in motion. Several Continental inventors will display new inventions of a most unusual character.

Half-a-dozen recognized wireless engineers are now busily engaged trying to perfect systems for radioing pictures, and the managers have high hopes of being able to broadcast the world's first programme of "Radio Motion Pictures" on the opening night of the exposition.

Exhibition booths of elaborate construction will fill both big buildings, to which there will be but one admission charge. The most attractive feature programmes imaginable will be staged every afternoon and evening.

B.T.H. Radiola Wireless Sets

The surrounding pictures and appended details cover practically the complete range of B.T.H. Radio apparatus. All sets and accessories bear the B.T.H. monogram—the sign of perfect reception.



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Price including one set of 4000 ohm Headphones ... £3 10 0

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C.—Radiola I. Valve-Crystal Set with H.T. dry battery. Price including one set of 4000 ohm Headphones, 1 B5 Valve and H.T. Battery ... £11 0 0

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E.—Radiola III. Three-Valve dry battery Set with self-contained Loud Speaker. Price including

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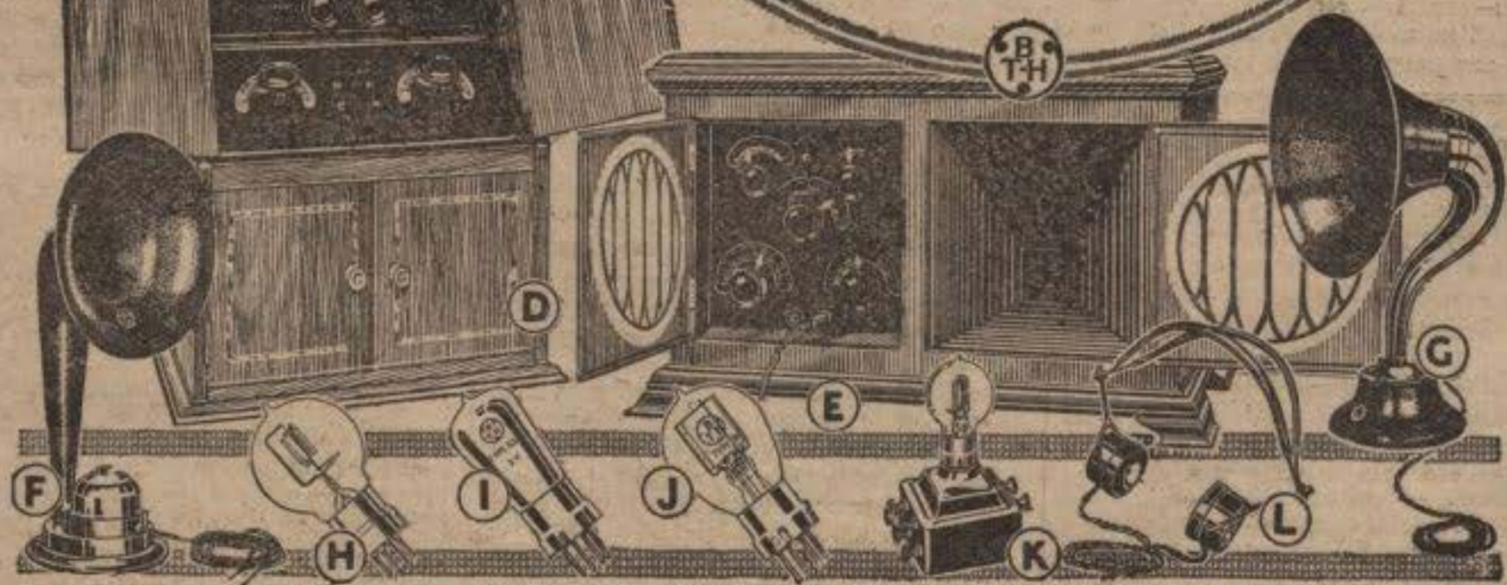
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THE CHILDREN'S CORNER. CONDUCTED BY UNCLE CARACTACUS

A Day in the Life of an Indian Child.

HULLO, children!

I am sure that you will like our talk this week. It is all about the children who live in far-away India and it was given from London recently by a very famous man—the Rt. Hon. Srinivasa Sastri.

It is only seven in the morning, yet everybody is up in Poondi in South India. The children are assembling in the schoolhouse, a grey, thatched building with mud walls. The master is holding a sort of inquiry. A bigish boy has just brought in a small fellow, looking scared.

"Where did you find him?" asks the master. "He was in his house, Ayya, crying," answers the big boy.

"Why was he crying?" "His father had refused him two annas, which is the price of the book you sold him yesterday."

"No wonder; there is no money anywhere in this bad season. I suppose I can't sell my books now." Then, turning to the captive, he says:—

When You're Late for School.

"You are late and must be punished, Gopal. What is your number in the order of arrival?" "Eighteenth, Ayya."

Seventeen "*topus*" is the master's decree. A *topu* is a penal exercise. You cross your arms on your breast, hold the right ear by the left hand and the left ear by the right hand, then, keeping the lower parts of the legs straight, sit down steadily until the thighs are in line with them, and then stand up again. The monitor stands by to see that the criminal does each *topu* properly.

This is the time-honoured way of enforcing punctuality. The first comer goes free. The second has to make one *topu*, the third two *topus*, and so on.

SABO STOPS A THIEF.

By E. W. LEWIS.



THE people who lived in Primrose Court were poor, but they used to whisper sometimes among themselves and say that Grandfather Hopkins had "pots of money." He never seemed to spend anything; and so his neighbours called him an "old miser."

"He keeps it under the mattress," said one. "Or in an old bag under the floor," said another.

Now it was quite true that Grandfather Hopkins worked very hard. He was never so happy as when he was busy with a fret-saw or a paint-pot, and never noticed how the time passed. He was usually late for his meals.

So Liza's father, who had been killed in the war, but who, when he was alive, had always been clever with his fingers and fond of doing things, had rigged up an electric bell in the shed.

Sabo had often heard Mrs. Hopkins say, "Now, Liza, lay the cloth and ring your grandfather up, so that he'll get his soup nice and warm."

And Liza would press a button which was on the side of the window-frame and the bell

The school gets into full swing. Most of its work is simple. The senior and junior boys repeat the lessons together. Sometimes the monotony is varied by division into two sides. The first side leads off with 6×1 is 6. The second follows with 6×2 is 12. The first carries on, 6×3 is 18. So it goes on in a tremendous shout till the fellows lose breath and their throats become hoarse.

Some fine mental arithmetic is done by the precocious boys. Without slate or paper they can multiply 85 by 77, work out the cost of feeding 579 persons at one anna, four pies per head, and distribute the land of a family among 256 co-sharers.

A Hard Taskmaster.

In his twelfth year Gopal's parents take him to an English school in Tanjore. Gopal is now a well-grown lad, and being brainy, finds it possible to devote a great deal of his time to play. His father, however, has become a hard taskmaster. One morning, having to finish a match at marbles before school, Gopal was up early and busy at that great occupation, when his father appeared with a tender branch of the tamarind tree, which is the Indian equivalent of the birch. The other fellows ran away to the river for swimming, and Gopal took his thrashing, till very little was left of the tamarind branch. Gopal sat awhile at his books, bemoaning his lot, till he turned round and saw that his father had gone away. Thereupon he threw down his books and rejoined his playmates, who rallied him on his punishment, asking how many tamarind fruits he had consumed, and what their taste was like.

The river was high and not too wide. Many people were bathing in the sheltered part of the ford which was solidly built. The boys began to jump down into the water near them from the parapet wall about 12 feet high. In

would ring down in the shed, and Grandfather Hopkins would toddle up the yard.

Sabo had thought what a wonderful thing that bell was, and once he had rung it just to see for himself how it worked, much to the disgust of Grandfather Hopkins, who came hurrying into the house half-an-hour too soon for his tea.

It was also true that the old man kept his money in the house, for he would not trust it out of his own keeping.

One night, Mrs. Hopkins and Liza had gone to the pictures, and the old man was working in the shed by the light of a candle. Sabo had been left in charge, and was sitting in his usual place at the kitchen window.

All at once he heard footsteps on the landing outside, and a noise as if someone were trying to fit a key in the lock. The next moment the door opened silently, and a man glided in, with a cap pulled down over his eyes and a scarf muffled round his neck. He closed the door softly behind him.

Sabo did not know who it was, but somehow he felt that he was not a nice man. He carried an electric torch, which he flashed round the room, and, seeing the supper that was laid upon the table, he helped himself, and went about the kitchen munching and flashing his light into every corner.

Sabo thought that he was a very rude man; and he felt that he had no business to eat up Liza's supper.

Then he thought of the bell. He waited until the man's back was turned, and then, standing on tip toe, he pressed the button as hard as he could.

A few moments later there were footsteps

India the jump is not taken like a dive, but the boy descends erect, with the legs so crossed as to form a sort of chair with a cavity between. Through this cavity the displaced water rises in a vertical column growing bigger and bigger and then falling in a shower all round, very pleasing to the eye, but wetting the hair of those near. It takes some practice to jump with safety and effect, and some clumsy fellows can never hit it.

That day Gopal and his friends took several jumps, and made themselves thoroughly disagreeable. An elderly gentleman threatened to catch Gopal and make an example of him. Immediately they dived and cleared half the river before their heads reappeared above the water. They had to land at a ford much lower down. Much time was thus lost, and when Gopal reached home to eat his breakfast before going to school, his father was exceedingly angry and ordered him to go away without food.

In class Gopal was not at his best, being both hungry and rebellious at heart. When lunch-time came, someone told him his mother was waiting outside for him with food, boiled rice, *dahl*, mashed banana, sweet curds, and pickles.

An Unlucky Game.

School closed at five in the evening, having begun at ten in the forenoon, with no relaxation or games between whiles. Twilight is very brief in South India, and as Gopal had to go some distance, he generally made haste at the end of school. Having put away their books, he and his friends would go to the common ground of the village and play games till dark. The way home was beguiled by leap-frog. Each one, as he came to the front of the company, would bend, not too low, and the others would clear him, one by one, by putting a gentle palm on his back.

Gopal and two or three others, being light and springy, would occasionally stiffen the game. The front boy would not bend, but stand erect, one foot well in front of the other, while his comrades, placing their hands on his shoulders, would rise above his head and come down on the other side. To-day one of these mates of Gopal suddenly sat down plump at the moment that Gopal, having faken the rise above his head, was about to leap forward. So the poor fellow came down heavily, face foremost. He had several bruises, some of which bled.

When he got home his mother saw Gopal's tell-tale face, learned the story and gave him a good wash, applying oil to the injured parts. They agreed that the father should not know, and long before he returned home Gopal had got into bed and fallen asleep.

(Continued from the previous column.)

on the stairs, and Grandfather Hopkins came in. The man pushed him roughly against the table, and disappeared, banging the door behind him.

When Grandfather Hopkins recovered himself, he lit the lamp with trembling hands; and, seeing the kitchen all upset, he knew who the visitor had been. "Thief, thief!" he cried, and hurried away into the bedroom, piping in a thin voice: "My money! My money!"

But when he came back into the kitchen he had a heavy little bag in one hand and a pouch in the other; and he sat down at the table under the light of the lamp, and counted his treasure. As he did so, he began to chuckle, for all was safe.

Then he looked up and saw Sabo.

"You rang that bell," he said.

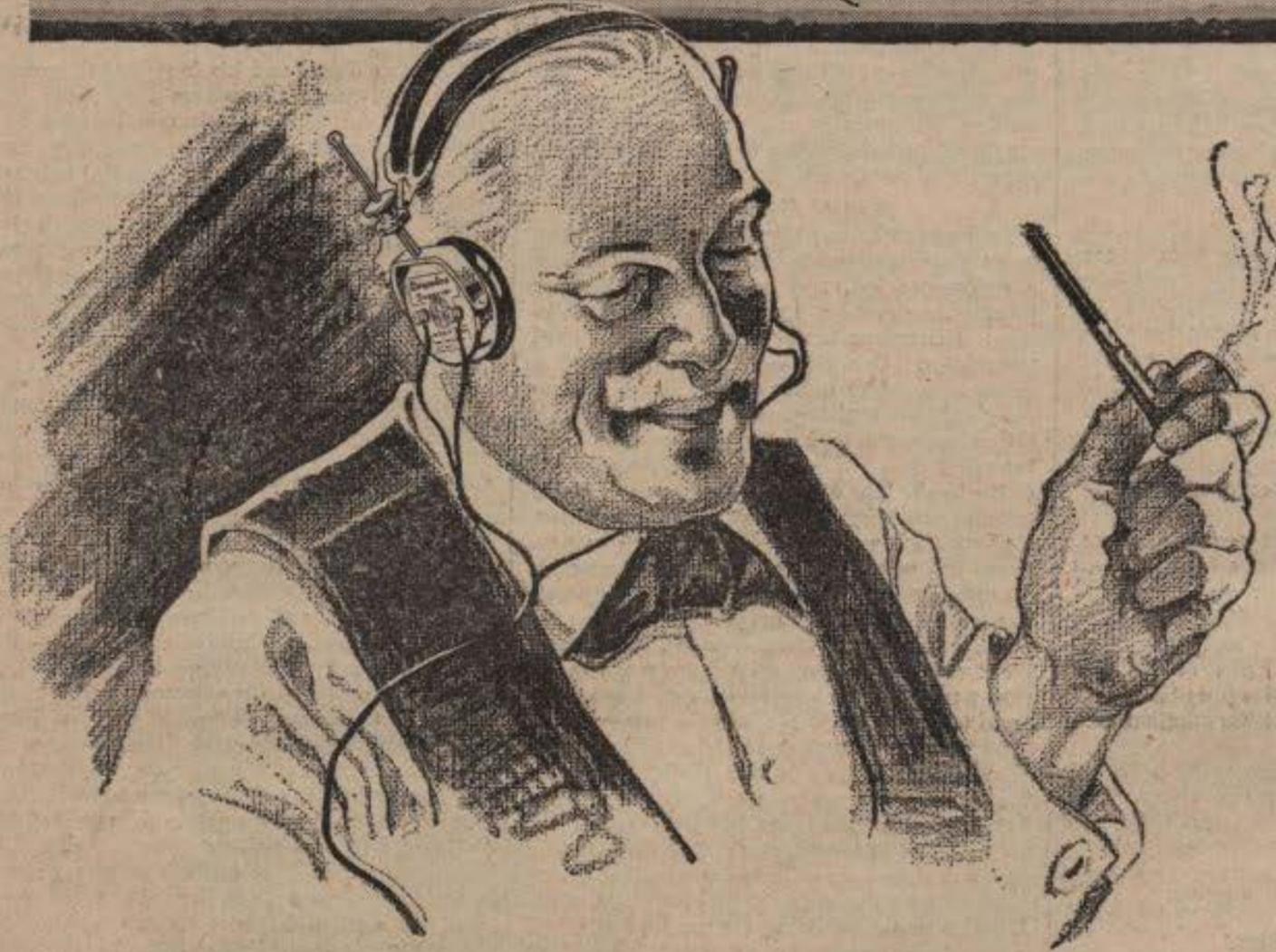
"Yes, I did," Sabo replied.

"Good little man!" chuckled the old fellow, and patted Sabo on the back.

(Continued at the foot of the next column.)

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Edinburgh Programme.

Week Beginning Sunday, Aug. 3rd.

SUNDAY, August 3rd.

3.0-5.30 } Programmes S.B. from London.
8.30-10.30 }

MONDAY, August 4th, and
WEDNESDAY, August 6th.

3.30-4.30.—Band of the Dunedin Palais de Danse.

5.0-6.0.—CHILDREN'S CORNER.

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

TUESDAY, August 5th.

5.0-6.0.—CHILDREN'S CORNER.

7.0-7.30.—Programme S.B. from London.

7.30-7.45.—Mrs. ISOBEL JAMIESON on "Yachting."

8.0-11.0.—Programme S.B. from London.

THURSDAY, August 7th, and
SATURDAY, August 9th.

5.0-6.0.—CHILDREN'S CORNER.

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

FRIDAY, August 8th.

3.30-4.30.—Band of the Dunedin Palais de Danse.

5.0-6.0.—CHILDREN'S CORNER.

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

Mr. H. E. POWELL JONES. S.B. from London.

Local News.

7.30-8.0.—Interval.

8.0.—Lady MARGARET SACKVILLE, in a short Recital of her own Poetry. S.B. to Glasgow and Aberdeen.

CARMA DAH (Soprano).

MARY MCKENZIE (Solo Violin).

REGINALD WHITEHEAD (Bass).

8.30 (approx.). Reginald Whitehead.

"The Old Superb" (from "Songs of the Sea") C. Villiers Stanford (1)

"I am a Roamer" Mendelssohn

8.45. Mary McKenzie.

"Romance in G" Beethoven

"Gipsy Song" Coleridge-Taylor

"Romance," Op. 26 Svendsen

8.55. Carma Daah.

"When I am Laid in Earth" Purcell

"One Fine Day" ("Madame Butterfly")
Puccini

9.5. Reginald Whitehead.

Recit., "I Rage, I Melt,
I Burn" ("Acis and Galatea")

Aria, "O Ruddier than
the Cherry" Handel (1)

9.15. Mary McKenzie.

"Canzonetta" D'Ambrosio

"Largo et Vivace" Marcello, arr. J. Salnon

"Berceuse Romantique" Kreisler

9.30. Carma Daah.

"Faery Song" ("The Immortal Hour")
Rutland Boughton (14)

"The Nightingales of Lincoln's Inn"
Herbert Oliver (8)

9.40. Reginald Whitehead.

"O tu Palermo" ("I Vespri Siciliani")
Verdi

9.47. Carma Daah.

Group of Scottish Songs.
"Willie's Rare and Willie's Fair"
Stephen-Burnett collection

"The Gallant Weaver"

"The Spinning Wheel" Stella

"Jock o' Hazeldean"

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

Topical Talk.

Local News.

10.30.—Close down.

Announcer: G. L. Marshall.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 237.



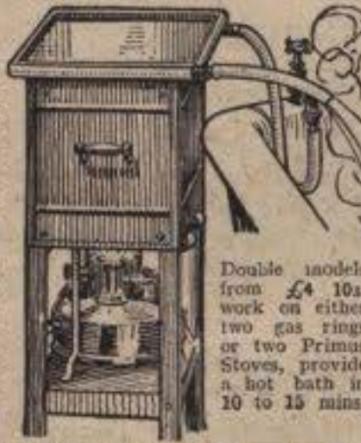
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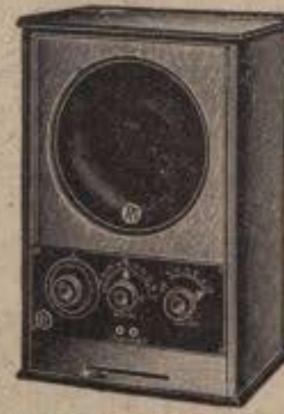
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IMPORTANT NOTICE

AN INJUNCTION WITH COSTS AND DAMAGES

ON the 4th July, 1924, in the High Court of Justice,
Chancery Division, Mr. Justice Tomlin, in the action of

THE BRITISH THOMSON-HOUSTON CO., LTD.,
(Plaintiffs)

V.

THE CITY ACCUMULATOR CO.,
(Defendants)

granted an injunction against the said CITY ACCUMULATOR CO., restraining them from infringing THE BRITISH THOMSON-HOUSTON COMPANY'S registered Trade Mark "TUNGAR" and from passing off goods not of THE BRITISH THOMSON-HOUSTON COMPANY'S manufacture or merchandise as or for the goods of THE BRITISH THOMSON-HOUSTON CO., LTD., together with damages and costs.

*Legal proceedings will be brought against
Infringers whether importers, sellers, or users,
to restrain them from unlawfully using
the said Trade Mark "TUNGAR."*

*Issued by The British Thomson-Houston Co., Ltd., Crown House, Aldwych,
London, W.C.2.*

Liverpool Programme.
Week Beginning Sunday, Aug. 3rd.

SUNDAY, August 3rd.

3.0-5.30 }
8.30-10.30 } Programmes S.B. from London.

**MONDAY, Aug. 4th, TUESDAY, Aug. 5th,
WEDNESDAY, Aug. 6th, and SATURDAY,
Aug. 9th.**

4.0-5.0.—Gaillard and his Orchestra, relayed from the Scala Picture House.
5.30-6.15.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

THURSDAY, August 7th.

4.0-5.0.—Station Pianoforte Trio.
5.30-6.15.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

FRIDAY, August 8th.

4.0-5.0.—Gaillard and his Orchestra, relayed from the Scala Picture House.
5.30-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
Mr. H. E. POWELL JONES. S.B. from London.
Local News.

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J. R. ABRAHAMS (Tenor).
VIVIAN WALKER (Bass).
GEORGE HILL (Baritone).
ISABEL McCULLAGH (Violin and Viola).
MARY McCULLAGH (Violoncello).
W. S. YORKE (Horn).
Dr. J. E. WALLACE (Piano).

7.30. Violin, Horn and Pianoforte.
"Horn" Trio, Opus 40.
8.5. Helen Anderton.
"From Where the Upland Towers" (Von Waldbekränzer Höhe Feldeinsamkeit).
"The Sandman."
"Eternal Love" (Von Ewiger Liebe).
8.20.—Vocal Quartette and Piano: 11 Gipsy Songs.
8.45. Dr. J. E. Wallace.
"Ballade No. 1."
"Two Intermezzi."
"Waltz in A Flat."
9.0.—Trios for Viola, Contralto and Piano.
"Longing at Rest" (Gestillte Sehnsucht).
"Virgin's Cradle Song" (Geistliches Wiegenlied).
9.15.—Love Songs (Liebeslieder)—Waltzes for Vocal Quartette and Piano.
Nos. 1, 2, 5, 6, 8, 9, 10, 11, 12, 13, 15, 16, 18.
9.40.—Helen Anderton and George Hill (Duets).
"The Nun and the Knight."
"The Coquette and her Lover."
"The Streamlet Flows Onwards."
"The Huntsman's Farewell."
10.0.—WEATHER FORECAST AND NEWS. S.B. from London.
Topical Talk.
Local News.
10.30.—Trio in C Minor for Violin, Cello, and Piano.
10.45.—Close down.
Announcer: H. Cecil Pearson.

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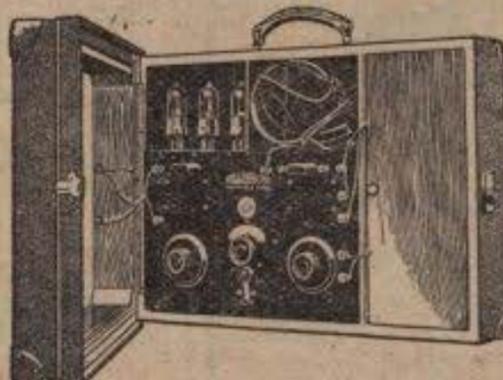
No one could quite see how Broadcasting would turn out, or what type of set you would demand. It seemed fairly certain that you would need apparatus which would give really good results and be simple to operate, and yet we must, above all, keep the cost low by cutting out all "gadgets" or expensive finishing processes. Put in a sentence, our policy was

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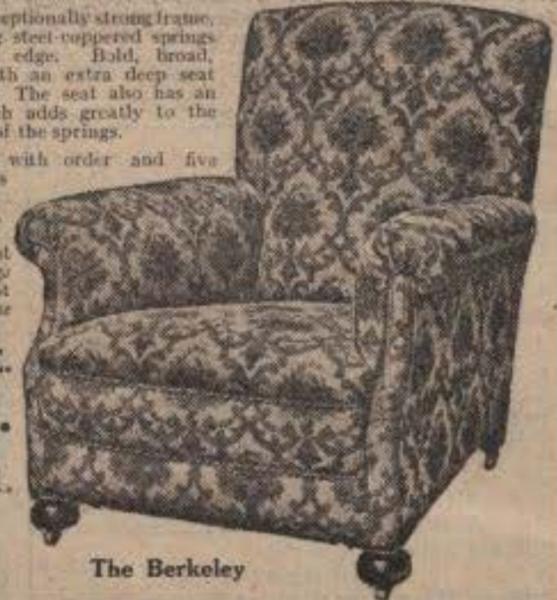
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Week Beginning Sunday, Aug. 3rd.

SUNDAY, August 3rd.

3.0-5.30. } Programmes S.B. from London.
8.30-10.30. }

MONDAY, August 4th.

5.30-6.30.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.

TUESDAY, August 5th, to THURSDAY, 7th, and SATURDAY, 9th.

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

FRIDAY, August 8th.

3.30-4.30.—Savoy Picture House Orchestra: Musical Director, Albert Hosie.
5.30-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
Mr. H. E. POWELL JONES. S.B. from London.
Local News.

Local Programme.

BEPS QUARTETTE:

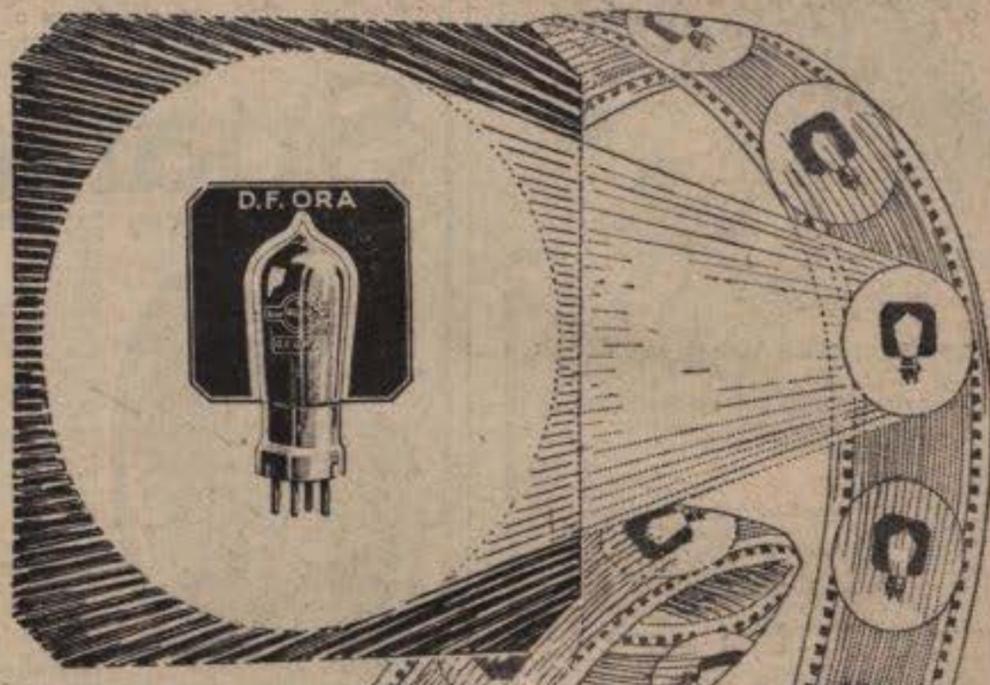
- FLORENCE EDGAR (Soprano).
- GLADYS BALL (Contralto).
- WILL PARSONS (Tenor).
- WILL STRAWBRIDGE (Baritone).
- WINIFRED BLIGHT (Solo Violoncello).
- MARION SMALE (Solo Pianoforte).
- FRED CAVENDISH (Entertainer).

- 7.30. Marion Smale.
- "Valse-Caprice" Sapelnikoff
- Beps Quartette.
- Song Cycle, "The Passing Show" Herbert Oliver (8)
- Winifred Blight.
- "Berceuse de Jocelyn" Godard
- Second Tarantelle Popper
- Florence Edgar.
- "Nightingales of June" Sanderson (1)
- "The Pipes of Pan" Lionel Mouckton
- Fred Cavendish.
- "The Rest of the Day's Your Own" David and Levy (7)
- "How We Saved the Barge" Cuthbert Clarke (13)
- Gladys Ball.
- "Early One Morning" German
- "The Sweetest Flower that Blows" Hawley
- Marion Smale.
- Berceuse Chopin
- Caprice No. 2 York Bowen
- Will Parsons.
- "My Dreams" Tosti
- "The Young Warrior" Burleigh
- Winifred Blight.
- "Romance sans Paroles" Parloff
- Spanish Dance (Vito) Popper
- Will Strawbridge.
- "Hungarian Melodies" Korbay
- "Passing By" Purcell
- The Rev. REGINALD NEWCOMBE:
Address—"The Kinema and Education."
Fred Cavendish.
- "She Made Me Do It" Weston and Lee (7)
- "The Caretaker" C. J. Winter (7)
- "At Zomersot Fair" Weston and Lee (7)
- Beps Quartette.
- "Oh, Honey, My Honey" (Plantation Song and Chorus) Ivan Caryl
- Marion Smale.
- Scherzo in B Flat Minor Rosenbloom
- 10.0 onwards.—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 237.

A Valve for Every Wireless Circuit

D.F. O.R.A.



THE MULLARD DULL FILAMENT O.R.A. was designed to serve the same general purposes as the famous O.R.A., but supplied by ordinary dry batteries.

It is robust in construction and can be easily recognised by the oblique setting of the anode.

As detector the D.F. O.R.A. requires only 20—30 anode volts, and as amplifier up to 100 anode volts, giving clear loud-speaker volume.

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Type A. 120 ohms.
Type H.A. 2,000 "
Type H.H.A. 4,000 "
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 The first Loud-Speaker to provide for additional control through a 6-position tone selector.
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10 FOR 6D.

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Receives all the B.B.C. stations on the short wave range and

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The new station on 1,600 metres, and Paris Radiola on 1,780 metres.

Prices:

1 Valve Set, **£5 17 6**

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Catalogues Free.



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Sheffield Programme.

Week Beginning Sunday, August 3rd.

SUNDAY, August 3rd.

3.0-5.30. } Programmes S.B. from London.
8.30-10.30. }

MONDAY, August 4th.

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

TUESDAY, August 5th, and THURSDAY, August 7th.

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

WEDNESDAY, August 6th.

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

FRIDAY, August 8th.

3.30-4.30.—Programme S.B. from Manchester.
5.30-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. H. E. POWELL JONES. S.B. from London.
Local News.
7.30-8.0.—Interval.

Request Night.

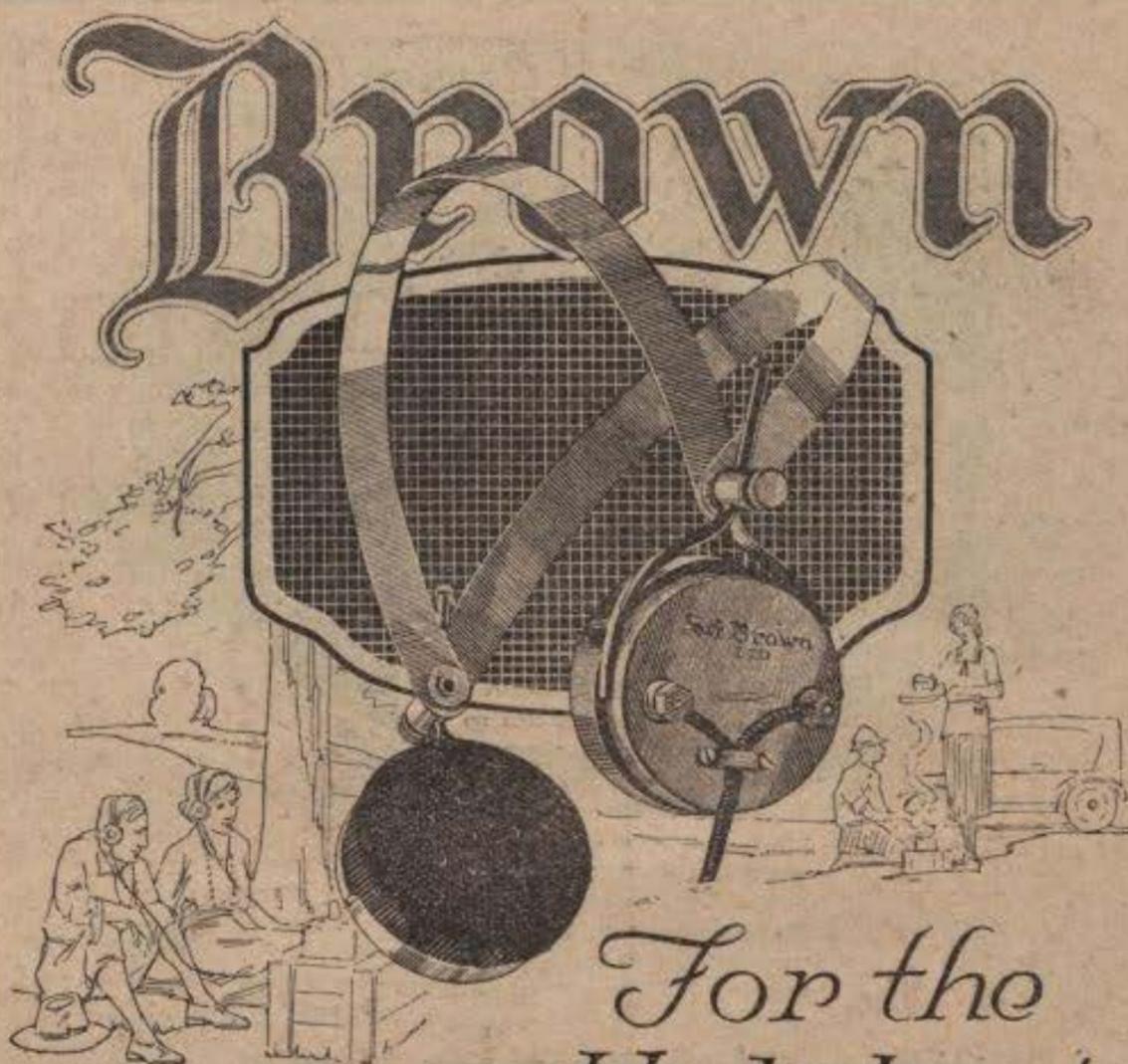
RISPAH GOODACRE (Contralto).
DESMOND MACMAHON (Violin).
HARRY SKERRITT (Tenor).
LEONARD ROBERTS (Baritone).
CISSIE WOODWARD (Pianoforte).

- 8.0. Cissie Woodward.
"The Harmonious Blacksmith" ..Handel
"Thème Varié" Paderewski
Prelude and Fugue in C Sharp Major..Bach
8.15. Rispah Goodacre.
"Beyond the Dawn"
"Splendour of the Morn" } Sanderson (1)
"Comin' Thro' the Rye"Anon.
"For You Alone"H. Geehl
8.25. Desmond MacMahon.
Lecture on "Folk Music," with Violin and Vocal Illustrations.
8.55. Leonard Roberts.
"O Mistress Mine" } Roger Quilter (1)
"Blow, Blow, Thou Winter Wind" }
"The Gay Highway"Fred Drummond
"The Village Blacksmith"Weiss (1)
9.5. Cissie Woodward.
Sonata, Op. 27, No. 2Beethoven
Intermezzo in EBrahms
9.25. Harry Skerritt.
"Bells of Brittany"H. Lyall Phillips
"Asra"Ernest Newton
"The Curtain Falls"Guy d'Hardelot
"Thro' All the Ages"E. Coates
9.40. Desmond MacMahon.
More "Folk Music."
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk.
Local News.
10.30. Leonard Roberts and Harry Skerritt (Duets).
"The Two Beggars" ..H. Lane Wilson (22)
"I Wish to Tune My Quivering Lyre"
Michael Watson
"Tenor and Baritone" H. Lane Wilson (22)
10.40. Cissie Woodward.
Andante and Rondo Capriccioso Mendelssohn
"Il moto perpetuo"Weber
10.50. Rispah Goodacre.
"O Flower Divine"Wood
"The Harvester's Night Song"
Baynton Power
"Come, Let Us be Merry" Lane Wilson (1)
11.0.—Close down.

SATURDAY, August 9th.

3.30-4.30.—Programme S.B. from Birmingham.
5.30-6.30.—CHILDREN'S CORNER.
7.0-7.30.—Programme S.B. from London.
7.30.—Sports Chat by "Observer."
8.0-12.0.—Programme S.B. from London.

Announcer: H. C. Head-Jenner.



For the
Holidays!

Brown Featherweight Headphones (type F) are just the phones for outdoor use in summertime where light weight and comfortable fitting are all-important.

Their robust construction and efficient design have combined to make them the companion of every Radio enthusiast using his Receiving Set whilst holiday-making. No one need use unsightly and heavy headphones when for so little as 25/- a pair of high-resistance **BROWN** Featherweight Phones can be bought.

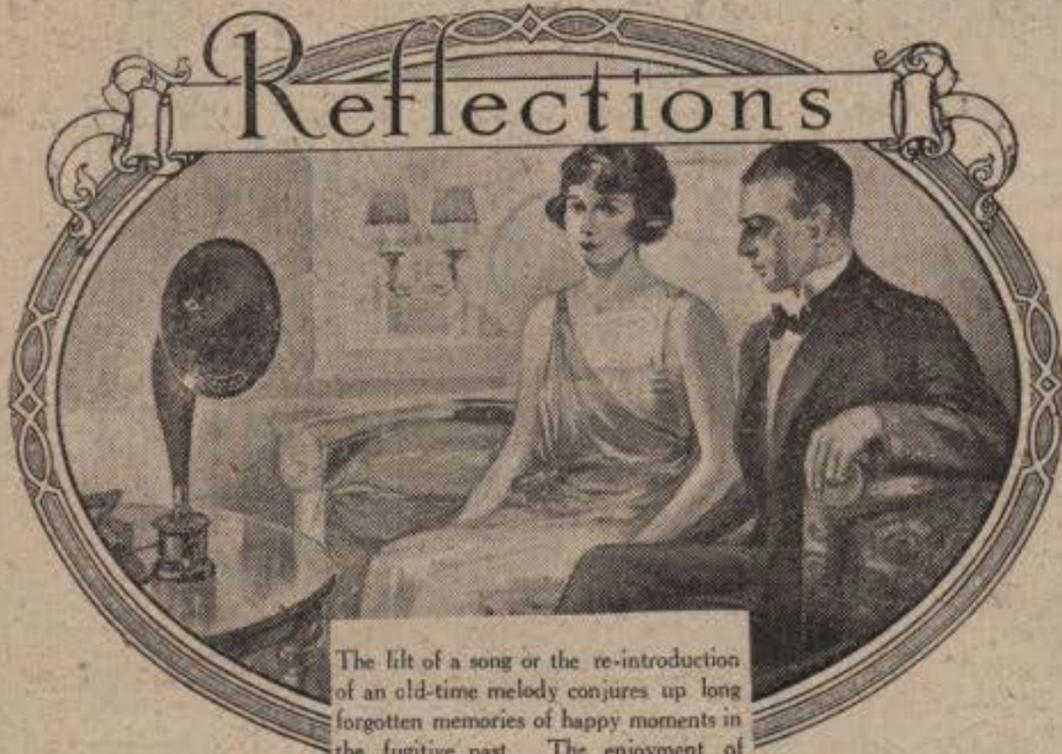
Ladies and children like them because their headbands are wide and adjustable in a second. They do not disarrange the hair, and so light are they that the wearer is often unconscious of their existence (the total weight including cords is but 6 ounces).

Remember that in spite of their low price (attainable only because of the huge quantity manufactured every week), there is nothing cheap about them. They are made under typical **Brown** supervision from the finest material. Each earcup, for instance, is shaped to fit the ear and highly polished. Buy one or two pairs now for summer use—they will be much appreciated by visitors, whether you are taking your Radio Set with you on holiday or not.

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120 ohms **22/6**
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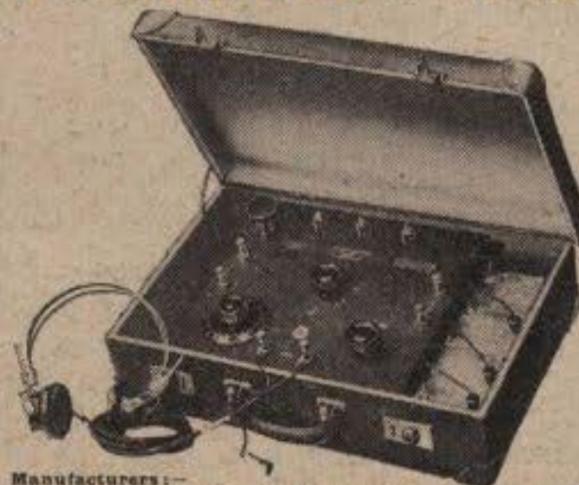
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CYCLE COMPANY

Proprietor—**METROPOLITAN MACHINISTS Co., Ltd.**
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From **2/6** Weekly

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Why spend money on an elaborate aerial when we can give LOUD SPEAKING results within 25 miles of your station without it?

PRICE, including Marconi Royalty, L.T. & H.T. Batteries, 3 30/- valves, and 1 pair B.B.C. phones, £18-17-6. This Set can be obtained through any wireless dealer.

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72/6

This is a Single Valve Wireless Cabinet for 72 6. It supplied complete in every detail, including 1 new type Edison 06 Valve, costing 30/-; Edison Featherweight phones, costing 24/-; High Tension, Low Tension, in fact, everything complete ready to connect to your aerial and receive all British Broadcasting Stations immediately, for £6-17-6.

Order at once. Immediate delivery.

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Leeds-Bradford Programme.

Week Beginning Sunday, August 3rd.

SUNDAY, August 3rd.

3.0-5.30. } Programmes S.B. from London.
8.30-10.30. }

MONDAY, August 4th, to THURSDAY, August 7th, and SATURDAY, August 9th.

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

FRIDAY, August 8th.

5.0-6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. H. E. POWELL JONES. S.B. from London.
Local News.
7.30-8.0.—Interval.

Local Programme.

THE FROSTICK STRING QUARTETTE:

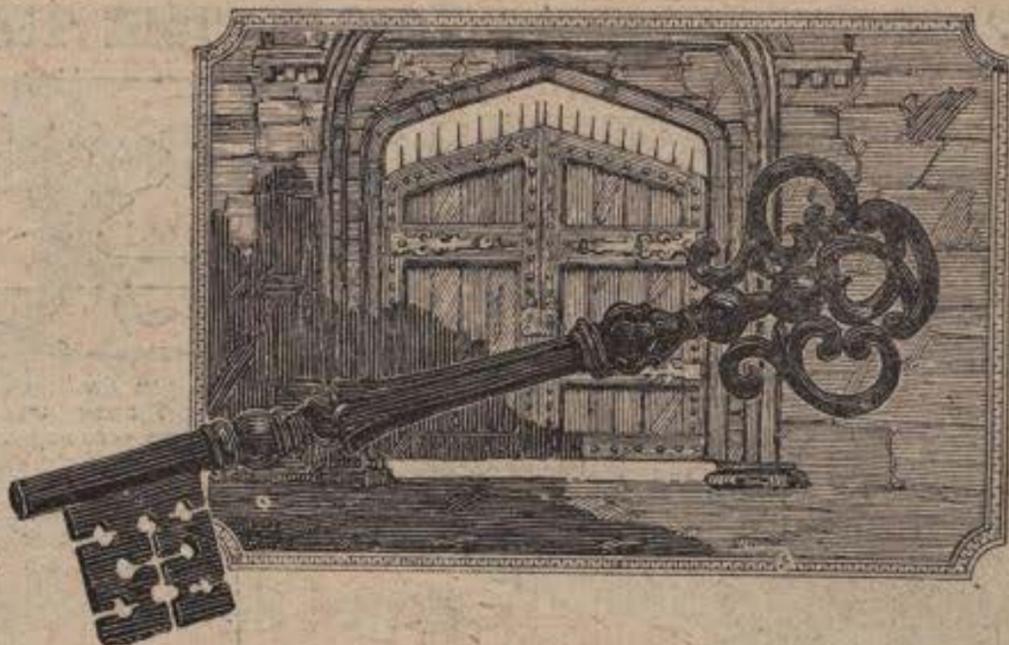
PERCY FROSTICK (1st Violin),
REGINALD GODLEY (2nd Violin),
ERNEST MOXON (Viola),
ARTHUR HAYNES (Violoncello),
ETTY FERGUSON (Contralto),
FRANK CRAWSHAW (Recitals),
GEORGE JEFFERSON (Accompanist).

- 8.0.—String Quartette in G, Op. 18, No. 2
Beethoven
Allegro; Adagio Cantabile; Scherzo
Allegro; Allegro Molto Quasi Presto.
8.25. Etty Ferguson.
"Cradle Song" M. Herbert
"Bluebells From the Clearings"
E. Walker (4)
"Eriskay Love Lilt" Kennedy-Fraser (1)
"A Feast of Lanterns" Bantock (4)
8.35. Percy Frostick.
"Hymn to the Sun"
Rimsky-Korsakov, arr. Kreisler
"Slavonic Dance Theme in E Minor"
Deorak-Kreisler
8.45. Frank Crawshaw.
Recital, "The Cremation of Sam McGee"
R. W. Service
9.0.—String Quartette in D (K.575) Mozart
Andante; Menuetto.
9.10. Etty Ferguson.
"Boat Song" Stanford (1)
"Danny Boy" Old Irish Air (1)
"Where Go the Boats"
"Young Night Thought" G. Peel
"Love's Philosophy" Quilter (1)
9.25. Arthur Haynes.
"Le Cygne" Saint-Saëns
"Minuet" Becker
"Berceuse de Jocelyn" Godard
9.35.—String Quartette in D A. Borodin
Notturmo; Scherzo.
9.45. Frank Crawshaw.
Recital, "Wackford Squeers Opens School,"
from "Nicholas Nickleby" (Dickens).
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk.
Local News.
10.30.—Close down.
Announcer: G. P. Fox.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 237.

ALTERATIONS TO PROGRAMMES, Etc.

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



The Key to the ether

THE Cossor Valve, with its hood-shaped Grid and Anode and curved filament is a veritable key to the ether.

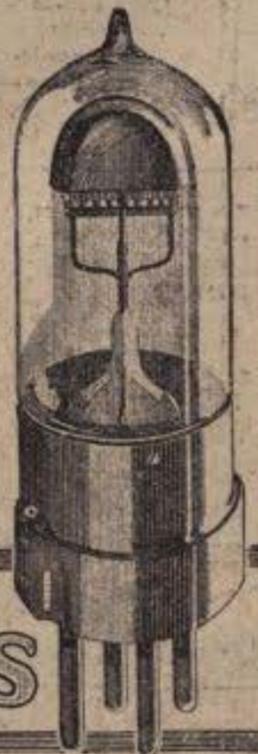
When conditions are poor, when atmospheric seem to be much in evidence, when "fading" is most noticeable; this is the time when Cossor users appreciate their sense of discrimination.

Why is the Cossor so much better than ordinary Valves? In as few words as possible we will tell you. When the filament of any Wireless Valve is heated a constant stream of electrons is given off. The efficiency of the Valve, whether as a Rectifier or an Amplifier, depends upon this electron stream being put to the best possible use. Now here is one vital difference between the Cossor and ordinary Valves. In the Cossor the filament is curved and is almost entirely enclosed by the hood-shaped Grid and Anode—therefore practically the whole of the electron stream is usefully employed. But in the ordinary type of Valve a large portion of the electron stream escapes out of each end of the tubular Anode and is wasted against the sides of the glass.

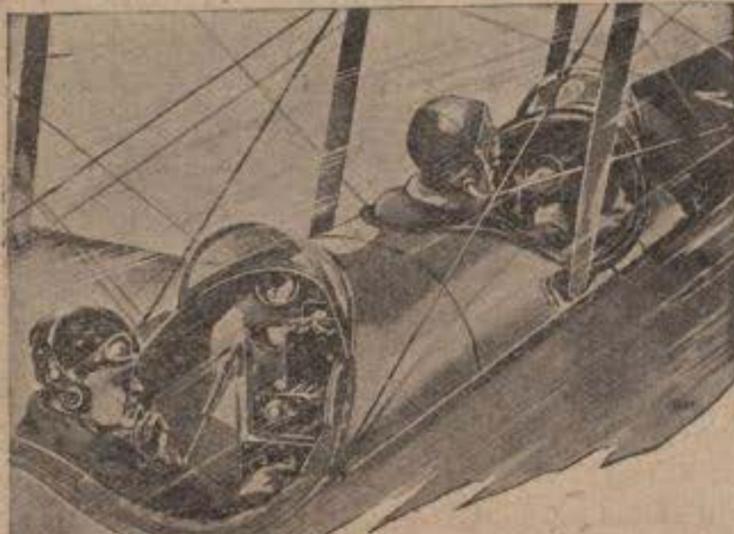
This, then, is one of the factors which has made the Cossor the most talked-of Valve in the country.

We know, without a shadow of a doubt, that it is the most efficient Valve, but don't accept our word for it, ask your wireless friends about them or, better still, try one yourself.

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From all Dealers.



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They were used
in the cockpits
of the R.A.F.

—read what a
user says to-day

IN 1909 the British Admiralty adopted Ericsson British Telephones as standard just because of their wonderful sensitivity and robustness. This lead was followed by the Air Board in 1917. Through scientific research and experiment we have so immensely improved them that to-day they stand alone as "The World's proved best phones."

Read the accompanying letter just sent us, try a pair of Ericsson (British) Telephones and you will "without hesitating" agree as to what are the best phones to-day.

Prices at all good dealers:
Ohms
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But insist on seeing "Ericsson, Beeston, Notts," on each ear-piece to avoid "continental" imitations.

Write us to-day (or our agents) regarding Ericsson products. Information gladly given of our famous valve and crystal sets, loud speakers and component parts.

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Buy British Goods Only

Hastings

Dear Sirs,

Please forward me a pair of your British Ericsson 4,000 ohms phones, as advertised in "Radio Times" at 26/6, which I enclose. They have been recommended to me by a friend who has used a pair for years.

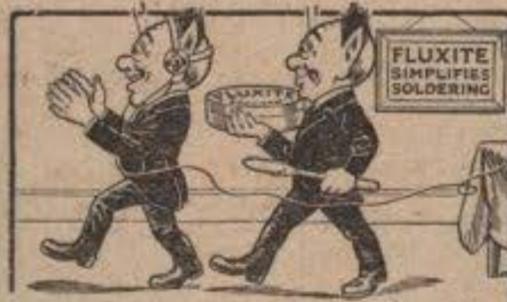
I asked another friend the other week which were the best phones. Without hesitating, he answered, "Ericsson's." This shows how well-known your phones are.

I remain,
Yours sincerely,
F.G.

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BIRMINGHAM: 14-15, Snow Hill.
N.E. ENGLAND: Milbourn Ho., Newcastle-on-Tyne.
LEEDS: North British Engineering Equipment Co., Lands Lane.
IRISH FREE STATE: Stocks carried by A. W. Doyle, Kelly & Co., 174, Great Brunswick Street, Dublin.
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If you don't, commence soldering the connections of your wiring right away, and you will hear the difference. Soldered wiring means economy in the length used, and that is most desirable in every set.

FLUXITE gives a wonderful help in the art of soft soldering—it makes an old-time difficult job into an easy affair—so easy that you will wonder why so many folks in the past shirked the job—they didn't use FLUXITE! Success is yours for the asking.

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It is perfectly simple to use, and will last for years in constant use. It contains a special "small-space" Soldering Iron, with non-heating metal handle, a Pocket Blowlamp, FLUXITE, Solder, etc., and full instructions. Price 7/6. Write to us should you be unable to obtain it.



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Please send to me, post free, your Booklet, "RADIO VALVE
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Please state whether Miss, Mrs, Mr. or Rev.

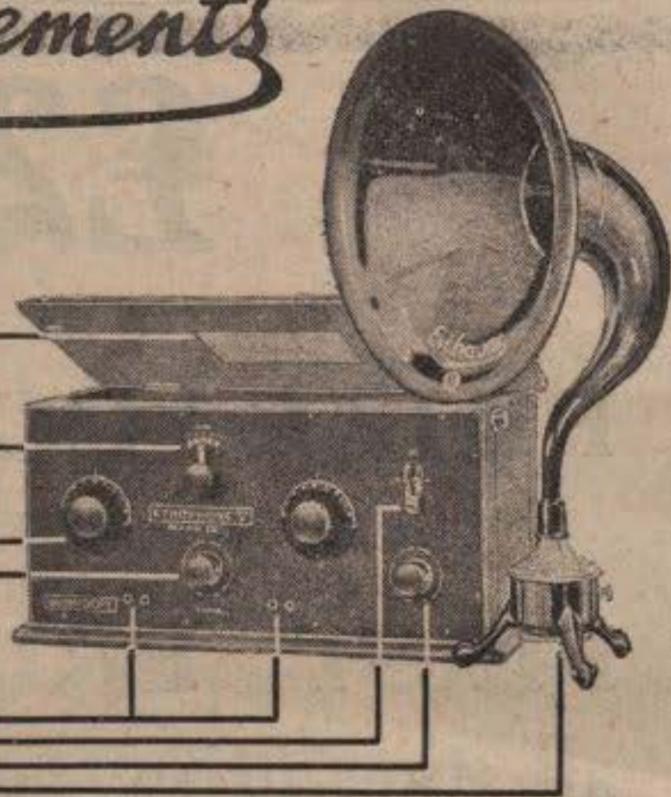
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Points of Interest

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3. **CONDENSERS:** The Ethophone V is tuned by adjusting two condensers and reaction coil. The primary condenser is marked, whilst on its right can be seen the anode condenser.
4. **REACTION:** The moving Coil is behind the panel, which is metal-shielded on the inner side to prevent even the slightest hand capacity effects. The movement is geared down in a ratio of 5 to 1. Reaction in the Ethophone V is employed in such a manner that the user cannot oscillate his aerial except by wilful misuse. The instrument has been fully approved by the Postmaster General, and is licensed under Marconi patents.
5. **TELEPHONE PLUGS:** Telephones are connected to the Ethophone V by means of non-reversible ebonite plugs, to which ordinary telephone leads can be attached. In the left-hand sockets, the telephones come after the first two valves; in the right-hand sockets, they come after three or four valves as desired. No terminals appear on the panel; instead, they are all on the back of the cabinet.
6. **SWITCH:** In the centre position, all batteries are disconnected. In the upper position ("Low Power") the radio-frequency and detector valves and one power valve (audio-frequency amplifier) are in operation. In the bottom position ("High Power"), the radio-frequency, detector and both power valves function.
7. **RHEOSTAT:** This is used only when operating from dry batteries.
8. **THE ETHOVOX:** The world's perfected loud speaker, renowned for sound and perfect tone. Used with the Ethophone V, the Ethovox reproduces music and speech with absolute fidelity. Naturally, it gives best results with the Ethophone V. An 120-ohm resistance loud speaker is used with the new Ethophone V.



The Ethophone V (Mk. IV)

THE Ethophone V (Mark IV) is the most recent product of the progressive house of Burndeft, and gives the latest improvements resulting from continuous experimenting in the science of radio telephony. It is always the aim of this firm to see that each new season is heralded by the most up-to-date means for the reception of broadcast, and it is with confidence that we state this instrument is the very latest innovation in wireless receiving sets.

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With the new Ethophone V you will get broadcast at its best. Write now for further particulars of this splendid receiver.

The price of the Ethophone V (Mark IV), without valves, is £33. Complete with valves, batteries, accumulator, telephones, Ethovox Loud Speaker, and aerial equipment, its price is £51 3s. Od.

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Specification.

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PRICE
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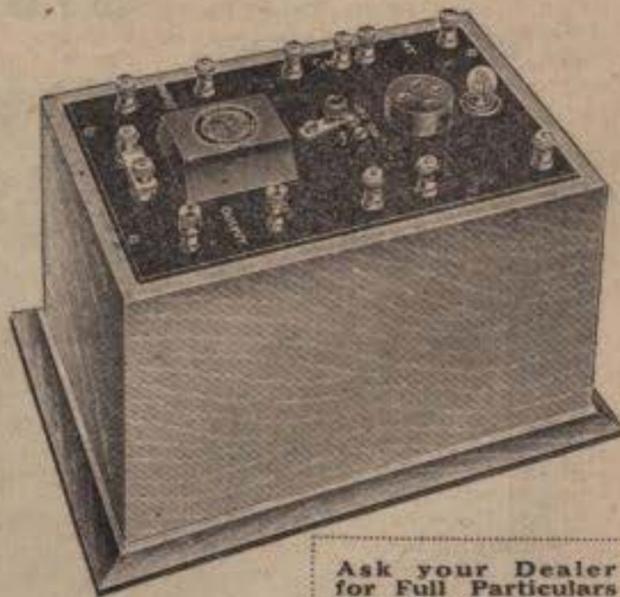
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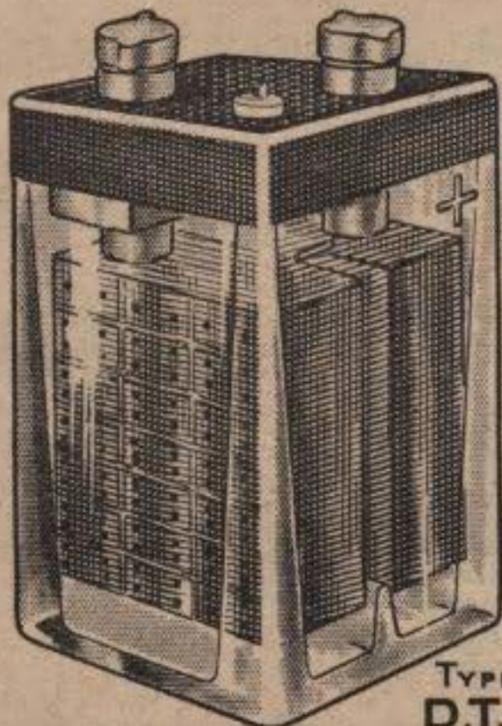
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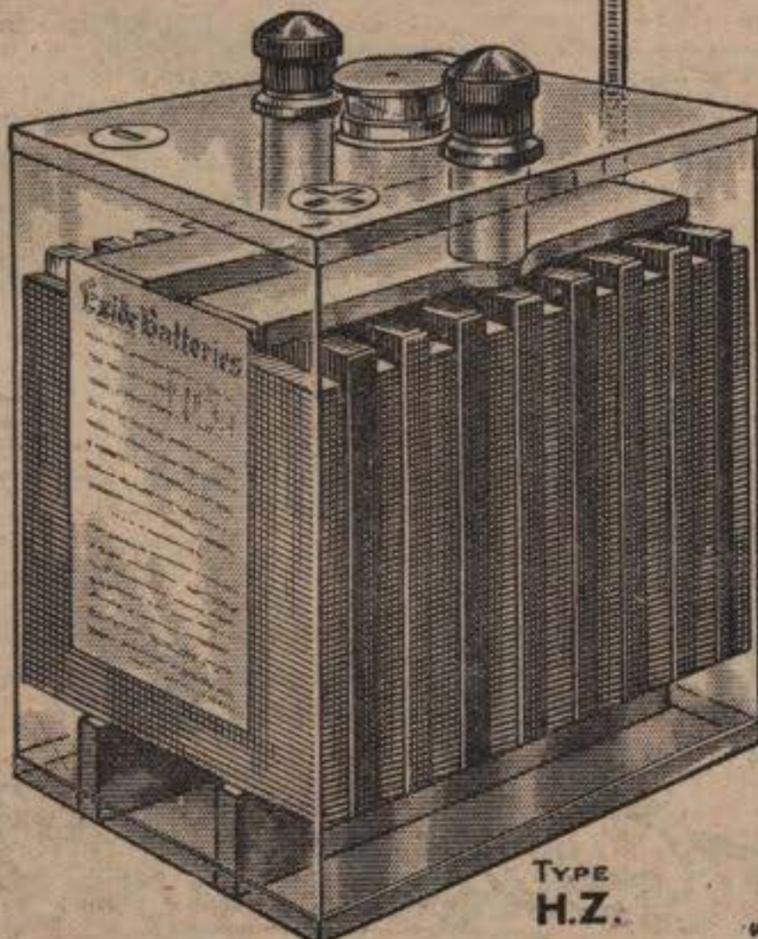
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A splendid Magazine for the Holidays — Modern Wireless

COMplete the pleasures of your holidays this year by reading the August issue of MODERN WIRELESS. This popular Radio Magazine—the largest in the country—contains an exceptional variety of Articles—theoretical, practical and constructional—which render it indispensable to everyone owning a Wireless Receiving Set.

As a wireless enthusiast you must have been intrigued by some of the mysteries of Radio transmission and reception. Why not spend a few pleasant hours on your holiday in reading the explanations so lucidly given in MODERN WIRELESS?

For instance, as a Crystal user you will eventually change over to Valves. There are several particu-

larly helpful Articles for you here. One describes how Valves may be selected for their actual job, and how their peculiarities may be actually drawn up in a diagram (called a characteristic curve) for all to see. Another article gives full instructions for building an efficient One-Valve Set at a very low cost.

To describe all the Articles would take too much space—it is sufficient to state that they have been selected with very great care specially to present a holiday appeal.

In view of the heavy demand (last month's issue was quite sold out within 10 days) it is advisable to get your copy to-day.

Read These Special Articles:

Multi-stage H.F. Amplification.

By John Scott-Taggart, F.Inst.P., A.M.I.E.E.

Sooner or later every Valve enthusiast succumbs to the desire for long-distance reception. He wants to add further high-frequency amplifying Valves. How is he to do it? This Article will show him dozens of different circuits, all of them practicable and extremely interesting, employing more than one stage of H.F. amplification. This Article alone will cause every reader to keep his copy against the day when he decides to add a H.F. Valve to his Set.

How to Make a Single-Valve Reflex Set.

The past year has been responsible for the serious development of the Reflex Circuit—a means of making one-valve amplify at both high and low frequency. The first practicable solution of this problem was the famous S.T.100 Circuit first described in *Modern Wireless* a year ago. This Article shows how to make an excellent One-Valve Set capable of giving loud signals over a long distance if the instructions are carefully followed.

Remote Control of Wireless Sets.

By G. P. Kendall, B.Sc.

It is often more convenient to have the Loud Speaker some little distance from the Receiving Set—in the garden, perhaps, or in an adjacent room. Doesn't this necessitate frequent journeys backwards and forwards to switch on and off? No, not if remote control is fitted. It is quite a practicable matter, for instance, for the Set to be placed in the attic, the Station tuned in, and the Receiving afterwards controlled from any point in the house—any room being wired for Loud Speaker or Headphones. This Article shows you clearly how this is done.

**August Number
out to-day—**

How I Design my Wireless Sets.

By Percy W. Harris.

As a former Editor of "Wireless World," also of "Conquest," and now Assistant Editor of *Modern Wireless* and *Wireless Weekly*, no one has had better opportunities of coming into close contact with the average Radio enthusiast than Mr. Percy W. Harris. His reputation for designing sound, interesting and new Sets is known from Land's End to John o' Grate. In this chatty and interesting Article Mr. Harris lifts the veil and shows the various stages necessary in the evolution of a Set, from the bare idea to the finished product. Such an Article must be of great practical value to anyone building a new Set.

A Beginner's Crystal Set.

Everyone has been entered for in this fine August issue, even the beginner who wants to build his first Crystal Set will find full details for one embodying many advantages not to be found in other Sets. Remember that with the opening of the new 1,600-metre Station at Chelmsford you will be able to receive it from anywhere within 100 miles radius. This Crystal Set is designed to cover the 1,600-metre wave-length, and yet will still work on the usual H.F.C. wave-lengths of from 300 to 600 metres.

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