

GREAT BROADCAST SEASON APPROACHES.



THE OFFICIAL ORGAN OF THE B. B. C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week commencing SUNDAY, August 23rd.

MAIN STATIONS.

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

HIGH-POWER STATION.

(Daventry.)

RELAY STATIONS.

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

SPECIAL CONTENTS.

USE MORE VALVES!

By P. P. Eckersley.

"GETTING ACROSS" THE ETHER.

A Talk with Mr. Bransby Williams.

MY HAUNTING RADIO MEMORIES.

By Sydney A. Moseley.

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR THIS WEEK.

IMPORTANT TO READERS.

The address of "The Radio Times" is 8-11, Southampton Street, Strand, London, W.C.2.

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

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

Broadcasting Smiles!

By GEORGE GROSSMITH.

PEOPLE are pining for wireless humour. Unfortunately, there is a regrettable dearth of radio comedians, not only in this country, but also in America. Several famous comedians have tried their hand at making listeners laugh, but have acted as if they were on the stage, forgetting that the ear of listeners is not complemented by the eye, as it is in a theatre. Many mirth-makers on the stage rely upon facial expression for fully half of their success. They are likely to fail when they broadcast.

Few people appreciate the importance of the audience to a comedian. Correct timing of the remarks in a joke is often an essential feature, and the speaker takes his cue from his hearers. Their giggles, their silence, and their spontaneous chuckles mean a great deal to him. The audience, in fact, inspires him. One person in the audience laughing is often sufficient to create that humorous atmosphere which leads other people to anticipate fresh humour. But when a comedian stands before the microphone, this valuable effect is absent.

This was illustrated strikingly some time ago when excerpts from a London theatre were broadcast. Leslie Henson found, to his surprise, that his success was due not to the funny things he said, but to what he did! The laughs of the audience were broadcast as well. I suppose I am giving away a secret when I explain that the programme-sellers and stage hands had been carefully instructed to laugh aloud and to maintain silence at

the correct moments! It might be thought that a small audience in the broadcasting studio would help a comedian. But this has been tried and not found of great assistance.



Mr. GEORGE GROSSMITH.

Can humour be communicated by the ear alone?

Many comedians reply with an emphatic "No." That cold-blooded microphone, they say, kills all their enthusiasm. But this is too hasty an answer. It should be remembered that broadcasting is still in its infancy, and many examples might be quoted of wit conveyed by one sense alone.

When cinematograph films were first shown, many folk said it would be impossible to depict humour. And difficulty was experienced for a long time. At length a special technique of film humour was developed, and it is now a specialized study, quite distinct from stage humour.

I have a gramophone record of a man singing a humorous song. The song alone might not cause very much mirth. Yet if you heard it, you would laugh. Why? The reason is that the singer introduces himself with a succession of chuckles and a few remarks about packing up for a

(Continued overleaf in column 3.)

My Haunting Radio Memories.

By Sydney A. Moseley.

AS an old music and dramatic critic, and as an impenitent highbrow, I confess to having fallen under the spell of several items from the bill of fare which radio serves out to everybody. Surprisingly so! My infant's food was Wagner and Macaulay, and early rearing on such food is hardly the right training for a radio enthusiast, who seems to expect music and drama which suit his own taste to the exclusion of everybody else's.

The advent of wireless must have brought wondrous feelings to the crowds of enthusiasts who, like myself, used to attend the old symphony concerts with the money we should have spent on lunch. I often wonder what they all say in the seclusion of their radio rooms when the items that used to bring down the house come floating mysteriously through the ether.

Raucous Applause.

For the benefit of history, the British Broadcasting Company should ascertain and write down, while there is time, the emotions that stirred within the breasts of passionate music-lovers when the Great Change took place. For myself, as much as I loved the works of masters as they were performed at the Royal Albert Hall, the Queen's Hall, at Manchester, Birmingham and abroad, one thing was always lacking to make my happiness complete. I longed for seclusion; to be able to relax so as to give full play to the imaginative pictures that the music conjured up.

And—here I may be arousing controversy—I loathed the raucous applause which broke the spell at the end (sometimes before the end) of each item. Surely thousands of music-lovers must now be able to satisfy their soul hunger for the greatest of all arts, under conditions which have been denied to them in the past. Few were able to lose themselves entirely to the spell of music.

Catchy Melodies.

For fifteen years I had hardly missed a concert. Then came a long break, and I wondered if I should ever hear the master music again. With the radio, one's musical youth was born again.

Let me tell you of a few of the items that have haunted me, since I first heard them on the wireless, and the idea might lend itself to an exchange of confidences.

Firstly, let me confess to a broadening of taste. As a highbrow, I do not classify jazz under the dignified category of music.

My young nephew, whose musical career I hoped to influence with Debussy, turns on his valves when the Savoy Bands are announced. And I turn mine off! Yet one has to admit that here and there the catchy melodies appeal. One of the first items of this nature which held me was the plaintive, "My Sweetie Went Away," sung in an irresistible fashion as a duet.

Reviving Old Memories.

I heard it late one night, after a hard day's work, and it immediately captivated me. To the astonishment of my friends, who thought I had become a renegade, I purchased it afterwards as a gramophone record!

The strange thing about some of the radio items that haunt me is that a good many I had not heard for years and others seemed entirely fresh to me. For instance, the first time the "Volga Boatman" song floated over the wireless—nearly two years ago, and, alas! since become popular to the point of extinction—it had an extraordinary psychological effect on me. I heard it under the very best conditions. I was alone, sitting on the veranda in a quiet part of the South Coast, and in the gloom heard the song to the accompaniment of the lapping

waves. The effect would never have been so poetical and soul-stirring had I heard it in a crowded hall with glaring lights.

"Songs My Mother Taught Me" (Dvorak) similarly captured me. It requires a particularly sympathetic voice, and in the tranquillity of a Sunday afternoon—through the earphones on this occasion—the song and the singer played on the chords of my musical emotions so that they reverberate to this day.

On a different scale, "Evensong," by Easthope Martin, that I should never have had the pleasure of hearing at all, had it not been for the wireless. Landon Ronald's "O Lovely Night," which I sing to myself when nobody is looking, sent me to bed a-dreaming.

I plead to having had the usual inexplicable prejudice against modern English compositions, but the wireless is educating me to a more reasonable and appreciative frame of mind.

The Inevitable Grouser.

I can hardly suppose that anybody on the wrong side of the thirties failed to live again when the gems of the Victorian musical comedies were given. The songs I had long forgotten and now will not forget are: "The English Rose," "Once Again" (Sullivan), and "Star of My Soul" from the *Geisha*. For these ballads, of course, the atmosphere which I have stressed relative to classical work is not so vital. The point is that unless they had been recalled to us, some of us would have forgotten all about them. Now they live again.

To come to a totally different type of radio item that vividly impressed itself on my mind, I would refer to the excellence of the War reminiscences by a popular radio concert party. I do so with all the more pleasure because an inevitable grouser—I do hope the B.B.C. does not exercise itself unduly with his conflicting plaints—"wrote to the papers" deploring the taste of this transmission.

Since I have had some of the varied experience so wonderfully and vividly portrayed by those clever artists, I would like to place on record that nothing—pictures, books, or lectures—recalled so poignantly, reverently, and realistically the atmosphere and incidents of the Great War.

From the Theatres.

I do not forget the innumerable pretty little English songs of yore. If the reawakening to their beauty were the only service rendered by radio, its undisputed reign would have been justified. I found myself humming a hymn in the train last week, and as in my roving career I have not been addicted to hymns, the carriage wondered. And I said simply that it was one of several hymns that I had begun to know.

The declamation by Henry Ainley, of Byron's "Manfred" was singularly appropriate for broadcasting, and haunted me for many a day. Of the transmission from the theatres—without which, in my view, the B.B.C. programmes would have nothing to fear—I often recall with a thrill the last night of *The Beggar's Opera*.

The Wembley items deserve general approbation for their usefulness—particularly to Wembley! But I must say, as an Eastern traveller, that the bazaar and other Palestine interludes from the Exhibition a week or so ago were extremely well done.

Of the playlets the most haunting was that in which realistic tom-toms were employed. The recollection of this sets me shuddering.

Finally, a personal thrill was the announcement which I heard about midnight at the last Election that I had been defeated in my effort to enter Parliament!

Broadcasting Smiles!

(Continued from the previous page.)

honeymoon! You immediately visualize a humorous situation and expect the man's song to be funny. Humorous writers achieve their effects in the same way. A school teacher asked her class, "What is a bigamist?" The only answer came from a small boy with a pointed nose. "Please, teacher," he faltered, "a man who makes the same mistake twice." If you smiled at this old story, it was probably because the preliminary idea of a small boy with a pointed nose being asked awkward questions created a humorous situation in your mind.

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To this reason I ascribe much of the success of John Henry and other broadcast favourites. Generally speaking, the first move of a wireless comedian should be to create a humorous personality. When you hear those preliminary laughs on my gramophone record, you imagine a certain personality. In the same way, when you hear John Henry, you picture a Yorkshireman—a funny one, too. The psychology of this appears to be that when an artist has transmitted the impression of a humorous personality, the listeners probably visualize him as a person they actually know. They expect something funny, and unconsciously invest what the artist says with a life it would not otherwise possess. I am not maintaining that clever stories and songs are not essential. They are. And nothing unfreezes a radio or any other audience more rapidly than a good story. But it's the manner of telling the story that tells!

* * * * *

My personal view is that humorous stories told by radio should be delivered much after the fashion set by Helen Mar and several other American raconteurs. There is hardly time to think about what they say. Story follows story in machine-gun succession. "A peppery old colonel on a golf course, after almost fifty frantic failures, turned angrily upon his caddie. 'Look here,' said he, 'if I catch you laughing again, I'll knock your head off!' The caddie, who was absolutely fed up, replied, 'I don't believe you could, guv'nor, not unless you aimed at something else.' And that reminds me, talking about golfing, of an American visitor who asked his caddie, 'Say, don't you ever get any sunshine here?' 'Oh, yes!' was the reply, 'last year it was on a Tuesday!' But that isn't as good as the story of the mother who put her little son to bed and later heard him tiptoeing about. 'What are you doing out of bed, Dickie?' The timid voice from upstairs replied, 'I just got out to tuck myself in!' And mentioning children brings to my mind . . ." And so it continues.

* * * * *

The difficulty of criticizing humour of any sort is the absence of any definite criterion of judgment. Things I say quite seriously occasionally cause other folk to laugh, and very often I cannot suppress a smile when I see events at which other people are looking stolidly. It seems probable that the immediate development of wireless humour will be along character lines; but much consideration will be given to the finding of suitable subjects. In presentation, there will be an unceasing fire of wit, for any pause by a radio comedian is fatal. There is such a thing, too, as a humorous voice. Harry Tate's voice, for instance, often makes people laugh even when he is trying to be serious. Voice tests may assist in the selection of radio artists. The recent creation of an advisory committee of well-known musical experts in connection with the B.B.C. programmes is an excellent idea, and I fancy that in the future some sort of committee to advise on matters humorous will also be necessary.

Saxophone Stories.

A Popular Broadcast Instrument.

AS you pass down a noisy back street in Islington, it is difficult to believe that nearby is the place where many of the saxophones in the country are made. But here I met Mr. Henry Lewin, who has supplied saxophones to the Savoy Orpheans and Havana Bands, the Buffaloes and Savannas Bands, to the Romany Revellers and many other broadcast favourites.

"The saxophone is not an illegitimate instrument, as some people imagine," Mr. Lewin said. "Because of the many keys, people get a false impression that the fingering is difficult. Many of the keys are connected by levers and pressing down one key operates several."

In the Making.

"The brass body of the saxophone is made first," he explained. "It is placed in a drilling jig, and small holes drilled in the correct position. The tone holes are then drawn from the metal. This is much better than soldering on these tone holes. When the mouthpiece is bent and brazed, the whole of the body is annealed. Finally, the key work and rods are made, and the instrument is assembled."

Owing to the development of saxophone music, many quick passages have to be played, and it is essential that a light action key work is employed to enable the player to finger with ease.

"One of the important parts of a saxophone," Mr. Lewin went on, "is the reed, which is made of cane. Many players experience difficulty in getting reeds to suit them. After trying a hundred they may only find one or two which are acceptable. A reed may last a month, but sometimes only a few minutes."

No Fighter.

Mr. E. O. Pogson, who plays with Jack Hylton's band, and has broadcast, told Mr. Lewin recently that while playing at a society affair, the hostess spoke to him very sympathetically. She thought that the leader of the band had broken his instrument! As a matter of fact, he was only changing his reed.

"Many famous saxophonists have been here," Mr. Lewin related. "Ted Lewis, the famous player, told me once that he was often confused with Ted Lewis, the fighter. On the night his show opened at the Hippodrome, a voice called from the gallery in a Cockney accent: 'Can't you play Fate?' Mr. Lewis said it sounded very much like 'fight,' and he replied: 'No, I am no fighter.'"

"Spatty!"

Mr. Lewin also relates a good story about Mr. Timothy, who is a saxophone soloist with the Savoy Orpheans. He was playing in Chicago, and some friends put a pair of spats inside the bell of his instrument, without his knowledge. Weird noises came from the instrument and it was only after very careful examination that he found the spats. When he took them out, there was a loud shriek of laughter, and since then he has always been nicknamed "Spatty"!

Saxophones have a quality of tone peculiar to themselves. It is a mellow mixture of string, wind and reed. It carries very well "over the wireless," and many people think that the saxophone is the closest resemblance yet obtained to the human voice.

K. P. H.

A GERMAN wireless company is now completing its experiments with a new apparatus which will enable passengers on ocean liners to hold conversations with their friends at home. A conversation took place recently between a passenger on the liner *Columbus* and his friends—the coastal station at Norddreich transmitting the messages over the telephone wires.

A Musician in a Hurry.

The Story of "Don Giovanni."

A WELL-KNOWN patron of the opera used to say that he would rather stand outside a theatre in the rain than go inside and listen to *Don Giovanni*. At one time he would have had no difficulty in finding plenty of people to concur in his opinion of that work; but for many years it has been regarded as one of the master operas, and there is no question now that in it Mozart reached his high-water mark.

With his usual facility, he wrote the score at a great rate. "He writes music as other people write letters," said his wife; and this was certainly true of *Don Giovanni*. While living at Prague, where the opera was produced, he received the libretto, which was an adaptation from a Spanish tale already used by Molière. Setting to work on it at once, he spent a few nights at his desk, and then his task was done, with the exception of the overture.

Shortly afterwards rehearsals began, and as they progressed Mozart showed that, though he was a facile composer, he was by no means



A SCENE FROM "DON GIOVANNI."

Don Giovanni gains access to the apartment of Donna Anna. The Commandant interferes, fights Don Giovanni and is killed.

easily satisfied. At one of them he disapproved so much of the manner in which the singer cast for Zerlina uttered a cry of shame and despair in the finale of the first act that he left the orchestra and, having directed the finale to be repeated, went on the stage. Here he hid himself behind a column, and when the time came for the singer to simulate fright, he suddenly sprang on her, whereupon she gave a shrill cry of real alarm.

"Good!" he exclaimed. "Now, that is how you must cry."

An Overture Written in a Night.

Another little hitch occurred at the scene in the second act, where Don Giovanni apostrophizes the statue. At first he was accompanied by only three trombones. Dissatisfied with the playing of one of them, Mozart went to the instrumentalist and explained what he wanted. The man was nettled, and told the composer that that was not the way the trombone was played, and that he was not prepared to take lessons from him.

"Right you are," said Mozart, with a laugh, and, seizing the part, he added to the original accompaniment three *hauteboys*, three clarinets, and three bassoons.

During the whole of the rehearsals and up to the eve of production, which had been fixed for October 29th, 1787, the overture was wanting. Mozart on that night spent some hours with friends, one of whom eventually reminded him that he had not finished the opera. Feigning

uneasiness, he retired to his room, and towards midnight began composing. His wife, who was seated beside him, had brought him some punch, which, coupled with extreme fatigue, made him nod over his work, and, though she tried to keep him awake by telling him fairy tales, sleep ultimately overcame him. As a result, the copyists did not receive the work till seven in the morning, and Mozart had entered the theatre at night before the parts, with the ink on them still wet, could be distributed among the musicians.

In these circumstances a rehearsal was, of course, impossible. Yet the overture, notwithstanding that it had to be played at sight, was wildly applauded, and there was never a doubt as to the success of the whole work.

The Composer and the Emperor.

About three years later, it was represented at Vienna, Mozart adding to it four new airs; but its reception was anything but warm.

"The opera," said the Emperor, "is divine, finer, perhaps, than *Figaro*, but it is not the meat for my Viennese."

When this was reported to Mozart, he observed: "We must give them time to chew it."

He was, in fact, sure that it would be appreciated some day, and, though he did not live to see that day, when success did come, it was much greater than even he had imagined.

Since Mozart's death, *Don Giovanni* has been represented everywhere and under all sorts of conditions, good and bad. Of one representation in London a certain newspaper merely said that it had been performed on the previous evening "by a body of singers whose united ages amounted to nearly 500 years"!

Gunners as Demons.

Some years ago, again, the last act of the famous opera was included in an amateur performance at Woolwich. A certain colonel was cast for the part of Giovanni, and the demons were gunners. At rehearsals, the service precision of these men produced the premonitory symptoms of suffocation in the onlookers; for every time the officer gave the slightest direction, the military demons saluted.

"Drop it! Drop it!" ultimately roared the officer. "Don't salute me!"

"No, colonel," they replied in unison, and again they saluted as one man.

One of the most comic incidents in productions of the opera on the regular stage arose through the shortcomings of a certain singer, whose memory was so poor that, in representing the statue of the Commandant, he had to have the words he was required to sing inscribed on the *bâton* he carried. On a certain occasion he took up his position on horseback in the cemetery scene, with the *bâton* in his right hand and reposing on his hip, and waited for a flood of moonlight from the left. It actually came from the right, with the result that he was unable to read a single letter of the words on which he depended. For a moment he was in a quandary. Then, to the amazement of the audience, he transferred the Commandant's *bâton* from the right hand to the left!

T. W. WILKINSON.

["Don Giovanni" will be broadcast from Manchester on Friday, August 28th.]

LISTENERS all over the country will be delighted to hear that Mr. E. R. Appleton, the Cardiff Station Director, was made a Bard at the recent Welsh National Eisteddfod. His Bardic title, "Golenni'n Bannan," which means "Light of the Heights," is incidentally a tribute to Broadcasting.

Official News and Views. GOSSIP ABOUT BROADCASTING

Great Broadcast Season Approaches.

PLANS for the forthcoming season of British broadcasting are now complete. Most stations begin the season on Friday, August 28th. London will have its own inaugural programme early in September. Various changes and improvements are already being introduced, so that there will be no abrupt transition. Programme organization, as a whole, has advanced considerably. The cumulative effect of series of experiments is now being felt. The new technique is taking more definite form. Programme material will be presented more effectively, and there is to be increasing attention to the "showmanship" side of programme organization.

Distinguished Artists.

The appearance in the programmes of distinguished artists is to be more frequent than in the past. Paderewski, for instance, will play for listeners on several occasions during the coming season. Although the concert industry continues to reject all proposals made by the B.B.C., it is still hoped to reach an arrangement whereby listeners will no longer be deprived of the services of some eminent concert artists.

Character Programmes.

There is to be an increasing proportion of character programmes, in which artistic unity and continuity will be carefully observed. This does not mean the disappearance of the so-called cosmopolitan programme, in which the chief consideration is not artistic unity, but variety of appeal. Of course, the full development of character programmes cannot be undertaken until the B.B.C. is authorized to go ahead with its plans for the provision of adequate alternative services for all listeners.

The International Side.

Much depends on the results of the series of experiments in programme exchange that will be conducted by "5XX" during September. It is hoped that these experiments will lead to the regular relaying of the best programmes of the Dominions and Foreign countries by "5XX" during the winter.

Reducing the Gaps.

A good deal has already been done to minimize those periods of silence in the programmes that are so distasteful to many listeners. Efforts in this direction will be continued. It is not proposed to damage the artistic value of programmes by eliminating necessary gaps of silence. It would be quite absurd, for instance, to run a serious talk or selection of classical music straight into jazz music. With this necessary reservation, the gaps of silence in the programmes should be steadily reduced.

The Broadcasting Committee.

The announcement of the names of the Government Committee to investigate broadcasting has given general satisfaction. The Press comment in this connection has been uniformly favourable to the B.B.C. and its work. There seems to be a general recognition of the public service character of the British system of broadcasting. Whatever may be the outcome of the deliberations of the Government Committee, we feel sure that their recommendations will have the effect of safeguarding this public service character, and of preserving and extending those definite ideals and standards upon which the British system has been built. There will be attempts to upset this position, and perhaps to commercialize broadcasting on a competitive basis. We hope that all such representations will receive full publicity, so that the great body of 10,000,000 listeners may

follow intelligently the deliberations upon which the future of this service depends.

The B.B.C. welcomes the most exacting investigation of its stewardship, and will do everything in its power to assist the Committee to reach a fair conclusion.

Radio Revel for Olympia.

It has been decided to postpone the great Radio Revel until December 15th, which is the earliest date on which satisfactory accommodation can be found for the London centre.

The main ballroom at Olympia has been engaged, and the Radio Revel will be the opening event of the next dancing season there. The floor space available for dancing measures 24,000 square feet, and it is estimated that 5,000 people can be quite comfortably accommodated.

The details of the programme are not yet complete, but they will include several of the best dance bands in the country, together with items from the most popular radio stars, who will be present to meet listeners in the flesh.

Parallel arrangements are being made in other broadcasting centres throughout the country to duplicate London's Radio Revel. The profits accruing from the Revel will be devoted to various funds to provide hospitals with wireless equipment.

Humour in Great Books.

An interesting series of talks on literature will be given from Oxford and elsewhere next term, starting on September 28th, under the general title "Humour in the Great Books." The series will be opened and closed by Professor George Gordon, of Oxford, who succeeded the late Sir Walter Raleigh as head of the Honours School of English Literature and Language.

Sir Edmund Gosse, C.B., the *doyen* of English letters, will speak on November 9th on "The Humour of French Authors." Other distinguished scholars such as Professor Oliver Elton, Mr. H. F. B. Brett-Smith, and Mr. John Palmer, will take part in this course, which has been arranged in response to urgent requests from listeners to have more frequent talks on books from writers of this standing.

Two First Appearances.

Two popular music-hall favourites are making their first appearance in London Studio next week. Mr. Finlay Dunn, the piano-comedian, will be heard on the wireless for the first time at 10.15 p.m. on Monday, August 31st, and Mr. Bert Errol, known as "The Man with the Voice," will give a special turn on Tuesday, September 1st. On Wednesday evening, September 2nd, the "Week's Feature" at London will be provided by Miss Edith Pennington, the flute-player, a favourite with listeners since the earliest days of broadcasting.

Improved S.B. Arrangements.

Certain technical developments for the improvement of S.B. transmissions in the North were foreshadowed on this page a few weeks ago. These are now well in hand and it is hoped to bring them into operation on or about September 15th, when the new sub-relay station at Leeds will be ready. The main function of this sub-station will be to repeat, amplify, and purify those transmissions from London which go by land lines to the North. After about the middle of September, a marked improvement should be noticeable in the S.B. transmissions from Leeds-Bradford, Hull, Manchester, Newcastle, and all the Scottish stations. A similar scheme is in hand for the West of England, and it is hoped before long to establish another sub-relay station in the neighbourhood of Bristol.

The Mystery Pianist.

The famous pianist M. Leff Pouishnoff, who broadcast from London Studio, incognito, last May, is playing Liszt's First Piano Concerto during the Symphony Concert conducted by Mr. Percy Pitt in the Daventry programme for September 1st.

A Highland Gathering.

On Friday evening, August 28th, the Glasgow Station is to relay part of the proceedings of the Cowal Gathering, one of the most important of the Highland Gatherings in Scotland. Listeners are to hear the St. Lawrence O'Toole's Pipe Band from Dublin, this being the band's first appearance in Scotland. The pipes of the 8th Argyll and Sutherland Highlanders will also play, and a special firework display has been arranged with a view to wireless transmission. A concert party will also contribute to this broadcast.

Buckfast Bells.

In conjunction with the religious service, with Father Ronald Knox as the preacher, which is being S.B. from Aberdeen on Sunday, August 23rd, the Bells of Buckfast Abbey (near Plymouth) are to be relayed for a quarter of an hour before the service begins, i.e., 8.15 to 8.30 p.m.

While this famous peal of bells, weighing some ten tons, and one of the finest in the country, is of comparatively modern origin, the Abbey, which has been largely restored, is one of the oldest religious institutions in Devonshire. The bells will be heard by West Country listeners and at many other centres throughout Britain.

A National Programme.

"A National Programme" will be broadcast from Belfast on Friday, September 4th, consisting of music characteristic of England, Ireland, Scotland, and Wales. England fares the worst through having no characteristically national musical instrument; whereas, Wales is represented by the Harp, played by Miss Pauline Barker, Scotland by the Bagpipes, played by Pipe-Major J. Haywood, and Ireland by the Villain Pipes, played by Mr. R. L. O'Mealey. In the programme will also be Miss Dorothy Rodgers, who will sing Irish and Scottish songs, and Miss Cathal Macgarryey, a humorist from Dublin.

Ye Goode Olde Days.

At Plymouth Station, the Royal Marine Band (Portsmouth Division), of the Royal Naval Barracks, Devonport, will make its broadcast *début* in a "Meadowland and Mountain" programme, on Friday, September 4th. This will be followed by the musical extravaganza, *Ye Goode Olde Days*, assembled and presented by Charles Denbigh, a pseudonym which hides a well-known personality in the ether of the West. There will be the usual chorus of maidens and men, and the period is described as "between the Stage Coach and the Tin Lizzie." The programme will conclude with half-an-hour of "Serenades and Lullabies."

Fishing News Bulletin.

An interesting feature of the Aberdeen programmes is the Fishing News Bulletin, which is broadcast at 4 o'clock and 6.30 p.m. It contains a report of the herring fishing catches, prices, and grounds at the various centres in the North of Scotland. It has proved of considerable value to those engaged in the herring fishing industry, and has been received in the Atlantic.

PEOPLE YOU WILL HEAR THIS WEEK.



[George.]

Miss LILLIAN FAIRNEY (Mezzo-Soprano) will broadcast from Newcastle, Aberdeen and Glasgow on August 26th, 27th and 28th respectively.



[Maurice Beck & Macgregor.]

Miss ESTHER GOLEMAN (Contralto), who will be heard from Bournemouth on August 25th.



[Maurice Beck & Macgregor.]

Miss ELSIE SUDDABY (Soprano) will broadcast from London on August 28th.



[Elliott & Fry.]

Father RONALD KNOX will give the Address during the Service to be S.B. from Aberdeen to other Stations on August 23rd.



The MODERN TRIO will delight listeners with their playing at Manchester on August 24th and at London on August 27th.



[T.M.S.]

Signor SILVIO SIDELI (Baritone) will broadcast from Daventry on August 27th, and from Glasgow on August 29th. (S.B. to Daventry.)



[Childer.]

Mr. LEONARD GOWINGS (Tenor) is to sing at London on August 23rd and at Bournemouth on August 26th.



[Harneale.]

Mr. AUGUSTUS BEDDIE, a popular favourite in the North, will give a recital from Dundee on August 26th.



[Claude Harris.]

Mr. SYDNEY COLTHAM (Tenor) is singing at Liverpool on August 28th.



[Budge.]

Mr. HAROLD SAMUEL, the well-known Pianist, will be S.B. from London to other Stations on August 23rd.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

SAINT-SAËNS'S "OMPHALE'S SPINNING WHEEL."

(BIRMINGHAM, SUNDAY.)

THE story of the Greek hero Hercules has occupied the composer in another of his works, "The Youth of Hercules," and he here pursues his study of the hero, showing him in the power of the lovely woman Omphale, and illustrating the victory of feminine weakness over man's strength.

A Prelude suggests the whir of the spinning-wheel, and introduces the FIRST MAIN TUNE, a skipping melody, which is varied at some length. The composer says that the next section shows Hercules "groaning under the bonds which he cannot break." Here a SECOND MAIN TUNE, in the minor key, strives to rise, but falls again (LOWER STRINGS and BASSOON).

This works up to a climax, and declines in strength as the hero finds himself ensnared. After a low note on the Strings the Oboe has a changed version of the Theme of Hercules, which in its dancing rhythm seems to mock at the hero's efforts to free himself. These Tunes are developed, the spinning figure overwhelming all, and finally dying away in the heights of the Violins.

BEETHOVEN'S PIANO SONATA, Op. 109.

(NEWCASTLE, SUNDAY.)

I.

Lively, but not too much so. A FIRST MAIN TUNE, of a singing character, is very soon followed by a Slow TUNE, in serious vein. These changes of mood, with new matter, and the representation of the two Tunes, with modifications, make up the Movement.

II.

Very Quick. A FIRST MAIN TUNE, in several sections, is succeeded by the SECOND MAIN TUNE, which is also in the minor key, in a somewhat similar style, but a little more flowing.

III.

Slowly, in a singing style, expressively. A set of six clearly-marked Variations on a tender TUNE. The First varies the Tune but little, the Second is light (twelve notes to a bar), the Third, a lively minor one, keeps the left hand moving all the time, the Fourth changes to three-time with three to a beat, and gives us solid, chordal harmony, the Fifth has flowing internal parts, in the "contrapuntal" (=weaving) style, the Sixth has many trills and rapid arpeggios. The original TUNE is simply repeated as a Coda.

MOZART'S OPERA, "DON GIOVANNI."

(MANCHESTER, FRIDAY.)

The legend of the unbridled libertine who was at last overtaken by punishment has attracted poets, dramatists, and composers for many centuries past.

The libretto for Mozart's Opera was written by Da Ponte. It is entitled "A Comic Opera in Two Acts," and must obviously not be taken too seriously. There is here space only to outline the plot very briefly, and to indicate the chief characters.

There is, first of all, a full-scale OVERTURE, often to be heard as a concert piece.

ACT I.

(i.) DON GIOVANNI (*Bass*), attended by his servant, LEPORELLO (*Bass*), breaks in by night on DONNA ANNA (*Soprano*), daughter of THE COMMANDANT (*Bass*), who comes to her rescue, and is killed by Don Giovanni in a duel. Don Giovanni escapes unrecognized, and Anna enters with her lover, OCTAVIO (*Tenor*), who swears vengeance.

(ii.) The scene changes. Into the public

square come Don Giovanni and Leporello, talking. A former lover of Don Giovanni's, DONNA ELVIRA (*Soprano*), enters, bemoaning his desertion. Don Giovanni slips away, leaving his servant.

(iii.) The scene changes again. Two peasants, ZERLINA (*Soprano*) and MASETTO (*Bass*), about to be married, come singing, with a CHORUS OF PEASANTS. Don Giovanni enters (Leporello with him, as usual), and makes love to Zerlina (with whom he sings the famous duet, *Là cidarem la mano—You'll lay your hand in mine, dear*). Elvira, however, arrives and warns the girl. When Anna and Octavio appear, and ask for Don Giovanni's help in finding the Commandant's murderer, Elvira again cries that he is not to be trusted. When she goes out, Don Giovanni says that she is mad, and goes after her. Anna and Octavio begin to suspect the truth, but Octavio is loth to believe it of his friend.

(iv.) At Don Giovanni's Villa preparations are now made for the village wedding of Zerlina and Masetto.

(v.) The last Scene of the Act is in the Ball-room. There are three apartments, in one of which a Minuet is played for the aristocrats, while in the others an English Country Dance (popular in Mozart's time in Vienna) and a Waltz (the quick German folk-dance) are played, all being heard together by us, the audience. Don Giovanni takes Zerlina off for the country dance. Presently she is heard to cry for help; there is a general rush and confusion, and Don Giovanni, accusing Leporello, escapes with drawn sword.

ACT II.

(i.) The scene is laid in the street; it is early evening. There is first a scene in which Don Giovanni and his servant Leporello are gradually reconciled. They next exchange cloaks (and rôles), and jointly make love to Elvira, who relents, comes down, and goes off with Leporello, the pseudo Don Giovanni. This leaves Don Giovanni (as Leporello) to sing a charming serenade to Elvira's maid.

He is interrupted by the Don Giovanni search-party, but is one too many for them. Masetto suffers at his hands, and when he is gone, Zerlina comes to comfort her lover.

(ii.) The scene changes to Donna Anna's Palace. Leporello is discovered with Elvira, and, taken, of course, for Don Giovanni, has to reveal his identity.

(iii.) The scene again changes, now to the graveyard, where Don Giovanni is hiding. He has a long talk with Leporello (who joins him) and when he mocks the statue of the Commandant, that statue warns him and accepts his facetious invitation to a banquet.

(iv.) The final scene is Don Giovanni's banquet in his villa. The statue of the Commandant, true to his word, joins them; he calls on Don Giovanni to repent; he refuses, and the statue disappears, followed by Don Giovanni.

For DOMINION and FOREIGN PROGRAMMES

see

"THE RADIO SUPPLEMENT"

Every Friday - 2d.

Order your copy from the Newsagent
who supplies your "Radio Times."

Listeners' Letters.

(Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which combine interest with brevity. The Editorial address is 8-11, Southampton Street, Strand, London, W.C.2.)

The "Vicar of Mirth."

DEAR SIR,—I have only just noticed the protest in *The Radio Times* against the inclusion of the "Vicar of Mirth" in the programmes. I sincerely trust the B.B.C. will not exclude this item. I am a minister myself, and thoroughly enjoy a joke against my own profession. Unless we see our own failings laughed at, there is no reason for annoyance and, even then, the thing to do is to correct the fault.

I was surprised to read the protest, as I had so much enjoyed the fun, and often speak of this entertainer with appreciation.

Next, we shall be having protests against entertainers making jokes about plumbers, mothers-in-law, and other sections of the community.

It is just this claim to set the clergy in a class apart from all other men that makes the man in the street believe the clergy are less than men and to keep them outside the churches.

I should like to thank the "Vicar of Mirth" for all the enjoyment I have had out of his turns.

Yours, etc.,

London, S.E.18.

(Rev.) W. E. LEE.

A Real Artist.

DEAR SIR,—Your correspondent who protests against the "Vicar of Mirth" is surely hypercritical. If he preaches with the pulpit voice and mannerisms which Mr. Vivian Foster so well mimics, I don't wonder that he feels sore about it; but, if not, he ought to be glad to hear such abominations caricatured.

As a clergyman, I should like to say what a real treat it is to me, and to countless others, to listen to the "Vicar's addresses." He is never vulgar, never blasphemous. His aim, I take it, is not to caricature religion, but the ridiculous mannerisms of some who preach it.

To cut Mr. Vivian Foster out of the programmes would be to lose a real artist and entertainer. If the cap fits some of his parson listeners, so much the better.

Yes, I think so!

Yours, etc.,

Bolton.

EDWIN G. MARSHALL.

[Many listeners have written on this topic, including clergymen. The proportion who approved of the "Vicar of Mirth" was well over five to one.]

What Is It?

DEAR SIR,—Now that so many people have listening sets in their homes and want to talk about them, cannot some of your readers suggest a short and apt name by which to designate the apparatus itself? "Receiving set" is not distinctive enough. It is not a machine and it is not a musical instrument. What is it?

Yours, etc.,

Paignton.

K. B. CORNISH.

The Church and Broadcasting.

DEAR SIR,—Are not the Churches making a mistake in advocating and indulging in religious addresses by wireless?

Do they imagine that by so doing they will strengthen the belief in orthodox Christianity among the "still faithful" or bring back to the Church those who do not attend services?

I have not been to church for years, but now I often listen to the religious addresses, and they explain many things to me. Especially why the church services are not well attended, and the scarcity of candidates for ordination.

Yours, etc.,

J. KEILLER GREIG.

Craggan, Aberdeenshire.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the facing page.)

A Night of Classics.

DEAR SIR,—I have looked in vain for some good music, and have failed to find it in the B.B.C. programmes of late.

The idea of one night a week reserved for classical music, and taken with an outline of the master's life, is great.

I myself am a worshipper of Schubert; his music is wonderful, and if one evening were given to his music, with an outline of his short but gifted life, it would be as sweet a story as his music.

As to jazz, I say let those who enjoy it and are content remain so.

Yours, etc.,

Islington.

NANCY AMBROSE.

Studio v. Public Hall.

DEAR SIR,—The present system followed by the B.B.C. is undoubtedly the best, i.e., broadcasting by both methods. For general music and speech, the prepared studio with its absence of echo and interference is far superior to the public hall, but, on the other hand, nobody but an extremist would desire that the Savoy Bands should be broadcast from the studio. Here the "atmosphere" is part of the fun.

At the present time the B.B.C. are broadcasting from studio, concert hall, dance room, hotel, cinema and open air, and giving a varied fare that should suit all tastes, and I devoutly hope that they will not be stampeded by the extremists on either side into stultifying broadcasting by the restriction of any one method. If, however, it should ever come to the question of one method only, let it be the studio.

Yours, etc.,

London, N.22.

SATISFIED.

Foreign Programmes?

DEAR SIR,—I read with absolute dismay the official announcement in *The Radio Times* for July 31st that "probably on about two nights a week Daventry will take a Dominion or a foreign programme."

As a novelty after 10.15 p.m. this might please a small minority of listeners, but it is terrible to think that we may be deprived of our own programmes to listen to such stuff.

Let us have good entertainment in our programmes, a little education thrown in, and a complete cut in the stunt service such as the noises of railway engines, etc.

Yours, etc.,

Leicester.

GEORGE H. GILL.

Poetry for the Plain Man.

DEAR SIR,—I have read "Poetry for the Plain Man" in *The Radio Times* with much interest, and, being a lover of poetry, I am in agreement with many of your contributor's views. I am also a "reciter" (a combination which the writer of the above article evidently deems impossible), and, as such, resent his supercilious remarks with regard to reciters.

However extensive his accomplishments in the domain of literature may be, I humbly submit that his knowledge of the essentials for a competent reciter is *nil*. One of such essentials is a knowledge and appreciation of, if not a love of, poetry. "No reciters, please," by all means, if listeners don't want them; but I am not convinced of this.

Finally, may I ask why the "reader" should be allowed the whole glorious field of English literature to browse in, and the reciter should be allowed only the "Green Tail of the Little Yellow Dog" and the "Dustman's Wedding," and such like? The humour of the fictitious titles prompts me to quote Shakespeare and to say with Shylock, "Repair thy wit, good youth, or it will fall to careless ruin."

Yours, etc.,

Moorfields, E.C.

ONE OF THE BANNED.

"Getting Across" The Ether.

A Talk With Mr. Bransby Williams. By A. B. Cooper.

IN order to have a chat with him prior to what he humorously called his "app-ear-ance" before a Radio audience, I visited Mr. Bransby Williams in his dressing-room at the Victoria Palace, and I could not help thinking how well Nature had fitted him for the unique part he plays in public entertainment. He is, as the old folk used to say, "a fine figure of a man," and the possessor of a voice capable of attuning itself to every emotion which stirs the human spirit.

The thought occurred to me: Here is a man who is going to be put to a supreme test. He has been accustomed for many years to delight audiences by literally getting into the skin, as well as the clothes, of other men, and not only reproducing their voices and words, but the expression of their faces, the look of their eyes, the curl of their lips, the tilt of their chins, the little oddities of manner and eccentricities of gait. When he steps on the stage it is not Bransby Williams who appears, but Bill Sikes, Wilkins Micawber, or even Henry Irving himself as "Mathias." It is this combination which "gets across" the footlights. How is he going to "get across" the ether?

A Master of Make-Up.

With his quick intuition, he seemed to read my thoughts. It was quite uncanny, the way he jumped into my mind. "I confess I feel a bit nervous about this Radio engagement," he said. "I am supposed to be a master of make-up, or so they tell me, yet it will avail me nothing, for all my make-up will have to be in my voice. In simple and unadorned language, my problem is to make a million or more people, three-fourths of whom have never seen me in the flesh, to see, not Bransby Williams or anybody remotely like him, but twenty or thirty different characters, known to them by their reading mainly, and to see them so vividly that they will not miss the evidence of eyesight, upon which they have been accustomed to depend so much.

"The question is: Can it be done? Is the human voice, when scientifically and artistically used, equal to a task of these dimensions? So let me say at once, that no amount of make-up, no tricks of stage-craft, no facial mobility, would avail me, even on the open stage, were it not for my voice. That is the great instrument which enables me to 'hood-wink,' as it were, the great public into imagining I am somebody other than myself.

"Bringing Irving Back."

"For instance, I happened to be staying in the same hotel at the seaside on one occasion as Dame Ellen Terry. It was a lovely evening. The sea was like glass. There was a brooding solemnity over everything. As I entered her sitting-room, she said to me: 'Shut the door and bring Henry Irving back to me.' I went back and closed the door. Then, assuming the very tones of the great tragedian, I said: 'Don't look round. I am here; but you must only hear me; you must not see me.' She sat very still as I spoke to her. When the voice ceased, she turned round. There were tears in her eyes. 'It's wonderful!' she said. 'He was really in the room.'

"I can trust my voice. The question is, how many listeners are there with the artistic perception and constructive imagination of an Ellen Terry? When in South Africa, I was asked by the Mayor of Durban to deliver a message to the people. I stood there without notes or any preparation, but found myself able to concentrate my thoughts and to speak for a quarter of an hour. Again, when leaving Cape Town, I gave an address over the wireless, and

the papers which reached me later greatly pleased me by calling my voice 'the best heard hitherto in South Africa.'

"But, whilst the voice is a great asset, and is all that is necessary for complete success to the vocalist, it is far otherwise with me. I am in the position of giving a series of impersonations before a Blind Asylum! Is that a hopeless task? By no means. It is splendidly possible to act to the ear alone, to reach the seat of imagination by ear-gate, as successfully—even more successfully sometimes—as by eye-gate.

"A little girl said to me once: 'I'm reading "David Copperfield,"

but I don't like the pictures. They spoil my imagination.' She had her own mental pictures of Micawber, of Old Peggotty, of Uriah Heep, and of Little Em'ly, drawn by her imagination, awakened not by the spoken, but by the printed word. Thus, my success will be determined by the proportion of listeners I can cause to 'see,' not with their physical, but with their imaginative vision, the man behind the voice.

The Canvas of the Mind.

"They will not see Mr. Micawber with his bald head, his brown coat, his monocle, his cane. Therefore, I must convey to them the 'tone-colour' by which they may paint him for themselves on the canvas of their minds. I must endeavour to give them the authentic tones, the vocal characteristics, of this merry optimist. But how different the effect to be got with Bill Sikes! My audience must see through my voice alone not only the brutal burglar, but the cringing, obsequious, but subtle Fagin, and even the frightened, cowering, beaten, but ever-faithful dog. In quite another 'genre' stands the poor, mind-wandering grandfather of Little Nell, as he mumbles: 'She'll wake again tomorrow.' He has an atmosphere, an aura if you will, peculiarly his own.

Visualizing a Famous Scene.

"I spoke somewhat jocularly about giving impersonations before the blind, but experience shows me that this is not a hopeless task. A man may not need to be a very old playgoer to have seen Irving as 'Mathias' in *The Bells*. It was the great actor's *tour de force*, the part which brought him with a bound into fame, and the part which, in retrospect, remains even to-day, with Hamlet, and Shylock, and Dr. Primrose in mind, his most distinctive piece of stage-craft.

"Some years ago I gave the Dream Scene from *The Bells*, one of the weirdest and most thrilling things ever seen on the stage, in my opinion, and in this representation I have to be, in my own person, not only Irving as Mathias, but the Judge and the Mesmerist as well. I am giving this scene on the Friday of my Radio engagement, and it will be most interesting to learn how this enactment of the murder of the Polish Jew will be visualized by that immense majority of my radio audience who never saw or heard Irving."

[Mr. Bransby Williams will broadcast on Monday, Wednesday, Friday and Saturday this week.]



Mr. BRANSBY WILLIAMS.

PROGRAMMES FOR MONDAY (Aug. 24th.)

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

The High-Power (Daventry) Programme will be found on page 385.
2LO LONDON. 365 M.

1.0 p.m.—Time Signal from Greenwich.
4.0.—Time Signal from Greenwich. "Vogues and Vanities," by Carmen of Cocksaigne. Programme of Music by the Band of the Royal Marines (Chatham), relayed from the Lake Bandstand, Wembley.
5.0.—An Hour's Dance Music.
6.0.—CHILDREN'S CORNER: Piano Solos by Auntie Sophie. "The Leaf Carpet." "High Tides and Low Tides," by Capt. Ainslie.
6.30.—Children's Letters
6.40.—Musical Interlude.
7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Topical Talk. *S.B. to all Stations.*
7.25.—Musical Interlude. *S.B. to other Stations.*
7.40.—Mr. J. FROST: "The Making of the Loud Speaker and Headphone." *S.B. to other Stations.*

An Hour of Variety.

JOHN HENRY.
C. RAMON NEWTON and BILLY MAYERL (Syncopated Duets).
PETE MANDELL (Solo Banjo).
E. W. HINCHLIFFE (Solo Bassoon).
PETE MANDELL.
8.0. "Honolulu Moon" *Reg. Botton*
"Get Going" *Pete Mandell*
E. W. HINCHLIFFE.
"Lucy Long" *Fred Godfrey*
C. RAMON NEWTON and BILLY MAYERL.
"I've Got A Real Daddy Now."
Piano Solo, "The Jazz Master."
"Where Is That Girl That Was Stolen From Me?"

JOHN HENRY will Entertain.
PETE MANDELL.
"Do You Forget?" *Botton and Kenyon*
"Take Your Pick" *Pete Mandell*
E. W. HINCHLIFFE.
"My Old Bassoon."
9.0. C. RAMON NEWTON and BILLY MAYERL.
"Chick, Chick, Chicken."
"Did Tosti Raise His Bowler Hat?"
"Mississippi Shivers."
A Concert Party at

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

10.15. **Bransby Williams** in Dickens Characters. *S.B. to other Stations.*
10.45.—Close down.

5IT BIRMINGHAM. 479 M.

3.45.—The Station Wind Quintet. Doris Emberton (Soprano).
4.45.—Afternoon Topics: Sidney Rogers, F.R.H.S., "Topical Horticultural Hints—Green Manuring of Gardens."
5.15.—CHILDREN'S CORNER.
5.55.—Children's Letters.
6.0.—Lozells Picture House Orchestra. Conductor, Paul Rimmer. Tom Osborn (Bass).
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk. *S.B. from London.*
7.25.—Musical Interlude. *S.B. from London.*
7.40.—Mr. J. FROST. *S.B. from London.*
THE STATION MILITARY BAND: Conductor, W. A. CLARKE. HARRY HOPEWELL (Baritone). JAY KAYE (Entertainer).

THE EXPERIMENTAL TRANSMISSION for Amateur Wireless Engineers Will be carried out by THE DUNDEE STATION, 10.45-11.15.

8.0. **Music and Song.**

THE BAND.
Overture, "Les Dragons de Villars" *Maillart*
Valse, "Amorettenlänge" *Gungl*
HARRY HOPEWELL.
"The Two Roses" *Bantock*
"Through the Fields in Winter" *Sokolov*
"Devotion" *Schumann*
"Sunday" *Brahms*

THE BAND.
Selection, "San Toy" *Jones*
HARRY HOPEWELL.

"Sheila Mine" *Rupert Marsh*
"Hunting Song" *Rupert Marsh*
"The Gift Rose" *Coleridge-Taylor*
"The Sword of Ferrara" *Bullard*
THE BAND.
"Marche Militaire" *Beethoven*

9.0. **Music and Humour.**

THE BAND.
Characteristic Piece, "Down South" *Myddleton*

JAY KAYE.
In Humorous Items including:
"The Salvage Man" *Darnley*

THE BAND.
Selection, "A Life On the Ocean" *Binding*
JAY KAYE.

In a further Humorous Interlude including:
"The Bee-feater" *Darnley*
THE BAND.

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

10.15. **Pianoforte and Violoncello Recital.**

HARRY JOHNSON (Pianoforte).
BRENDA HALES (Violoncello).
HARRY JOHNSON.

Caprice in D *Arensky*
Humoreske *Bowen*
BRENDA HALES.

Oriente *Cui*
Arlequin *Popper*
HARRY JOHNSON and BRENDA HALES.

Concerto (for Violoncello and Pianoforte) *Porpora*

10.45.—Close down.

6BM BOURNEMOUTH. 386 M.

3.45.—Talk: Occasional Papers, by Jessie March. The Bijou Band. Marguerite Besent and Kathleen Danse (Duettists). George Stone (Entertainer).
5.15.—CHILDREN'S CORNER: Songs and Stories, etc.

5.45-6.0.—Children's Letters.
6.30.—Musical Interlude.

7.0-8.0.—Programme *S.B. from London.*
8.0-8.15.—Interval.

Winter Gardens Night.

Imperial Programme.

THE MUNICIPAL ORCHESTRA:
Conductor, Sir DAN GODFREY.
EVELYN TIERNEY (Canadian Soprano).
A. E. NICKOLDS (Banjoist-Entertainer).

8.15. THE ORCHESTRA.
March (No. 4), "Pomp and Circumstance" *Elgar*
Overture, "Britannia" *Mackenzie*
"Canadian Patrol" *O'Neill*
EVELYN TIERNEY.

"Una voce poco fa" ("The Barber of Seville") *Rossini*
THE ORCHESTRA.

Selection, "Merrie England" *E. German*
A. E. NICKOLDS.
Banjo Solos.

Interval.

THE ORCHESTRA.

"Irish Rhapsody" *C. V. Stanford*
EVELYN TIERNEY.

"The Song of the Palanquin Bearers" *Martin Shaw*
"I Know Where I'm Goin'" *H. Hughes*
"At the Mill" *R. Hageman*

THE ORCHESTRA.
Overture, "The Little Minister" *A. C. Mackenzie*

"Welsh Rhapsody" *E. German*
10.0-10.45.—Programme *S.B. from London.*

5WA CARDIFF. 353 M.

11.30-12.30. THE ST. HILDA COLLIERY BAND,
Relayed from the

Institution Gardens, Bath.
Conductor: WILLIAM HALLIWELL.

Overture, "The Bohemian Girl" *Balfe*
Tone Poem, "Finlandia" *Sibelius*
Waltz, "Golden West" *Nicholls*
Fox-trot, "Sure As You're Born" *Gillespie*
Euphonium Solo, "Friend o' Mine" *Sanderson*

(Soloist: TOM BRENNEN).
Selection, "Ballad Memories" *Hume*
Excerpts from "The Lady of the Rose" *Gilbert*

Hymn, "Adoration" *Thornton*
3.0-4.30. THE ST. HILDA COLLIERY BAND,
Relayed from the

Royal Victoria Park, Bath.
Conductor: WILLIAM HALLIWELL.

Overture, "Raymond" *Thomas*
Three Dances ("Henry VIII.") *German*
Fox-trot, "In Between the Showers" *Silberman*

Cornet Solo, "Perfection" *White*
(Soloist: ALWYN TEASDALE.)
1st Movement from the "Unfinished" Symphony *Schubert*

Selection, "The Maid of the Mountains" *Fraser-Simson*

5.0.—"5WA'S" "FIVE O'CLOCKS."
5.30.—CHILDREN'S CORNER.
6.5-6.15.—"The Letter Box."
7.0-8.0.—Programme *S.B. from London.*

8.0. **In the Gardens of Bath.**
THE ST. HILDA COLLIERY BAND:
Conductor: WILLIAM HALLIWELL.
Relayed from the

Royal Victoria Park, Bath.
Grand Selection, "Samson and Delilah" *Saint-Saens*
Waltz, "Just a Dream of You, Dear" *Klickman*

Cornet Solo, "Pandora" *Damare*
(WILLIAM ELLISON, the Celebrated
Cornet Virtuoso.)
2nd Movement from the "Unfinished" Symphony *Schubert*

Trombone Solo, "The Trumpeter" *Dix*
(HAROLD LAYCOCK, the Famous
Trombonist.)

9.0. **A Good Egg.**
THE ROOSTERS CONCERT PARTY:
ARTHUR MACKNESS (Tenor);
SEPTIMUS HUNT (Baritone);
PERCY MERRIMAN (Entertainer);
GEORGE WESTERN (Pianist and Entertainer).

JOHN SNOWDEN (Solo Violoncello).
THE CONCERT PARTY.
"The Roosters Break Their Shell" *Merriman and Western*

Concerted, "Bingo Farm."
Arthur Mackness and George Western,
Duet, "Singing" *Hylton*

Concerted, "Hoodoo" *Henry*
George Western in Humour at the Piano.
An Army Chorus, "Old King Cole."
JOHN SNOWDEN.

Sonata in G *Henry Eccles, arr. Salmon*
THE CONCERT PARTY.
Concerted, "Bambaloula" *Arthurs and Ellis*
William Mack in Mirthful Moments.

PROGRAMMES FOR MONDAY (Aug. 24th.)

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

Arthur Mackness and Septimus Hunt:
Duet, "The Two Beggars" *Lane Wilson*
"A Pirate Trio" *Henry*
Concerted, "Same Old Moon" .. *Novello*
JOHN SNOWDEN.
Elegie *Fauré*
Berceuse *Rimsky-Korsakov*
10.0.—WEATHER FORECAST and NEWS,
S.B. from London.
Local News.
10.15.—BRANSBY WILLIAMS. *S.B. from*
London.
10.45.—Close down.

2ZY MANCHESTER. 378 M.

4.0.—J. Handley Evans (Bass-Baritone). The
"2ZY" Quartet. Afternoon Talk.
5.15.—Children's Letters.
5.30-6.15.—CHILDREN'S CORNER.
6.40.—Musical Interlude. *S.B. from London.*
7.0.—WEATHER FORECAST and NEWS,
S.B. from London.
Topical Talk. *S.B. from London.*
7.25.—Musical Interlude. *S.B. from London.*
7.40.—Mr. J. FROST. *S.B. from London.*

Chamber Music.

THE MODERN TRIO:

MELZAK (Violin);
MANUCCI (Cello);
KRISH (Piano).

THE IMPERIAL VOCAL QUARTET:

HILDA ROBERTS (Soprano);
LENA GRIFFITH (Contralto);
WILLIAM VENABLES (Tenor);
FRANK NICHOLSON (Baritone).

8.0. **THE TRIO.**
Trio in C Major, Op. 87 *Brahms*
Allegro; Andante con moto; Scherzo
presto; Finale—Allegro giocoso.
THE QUARTET.
"Come, All Ye Lads and
Lassies" *Lane Wilson*
"The Country Dance"
"Sweet and Low" *Barnby*
"O Happy Eyes" *Elgar*
THE TRIO.
Fantasia in C Minor *Frank Bridge*
Allegro moderato con fuoco.
THE QUARTET.
"Love is Meant to Make Us Glad" *German*
"Love's Tranquillity" *Walford Davies*
"Sleep, Gentle Lady" *Bishop*
THE TRIO.
Trio in B Minor *Joseph Jongen*
Allegro appassionato; Andante molto
sostenuto; Allegro deciso.
THE QUARTET.
"All Through the Night" .. *Harry Evans*
"The Sea Hath Its Pearls"
"Good Night, Beloved" *Pinsuti*
10.0.—WEATHER FORECAST and NEWS,
S.B. from London.
Local News.
10.15.—BRANSBY WILLIAMS. *S.B. from*
London.
10.45.—Close down.

5NO NEWCASTLE. 403 M.

4.0.—Music from Fenwick's Terrace Tea Room.
5.0.—Tea-time Topics: David McFadzean
(Baritone).
5.30.—CHILDREN'S CORNER.
6.10.—Musical Interlude.
6.40.—Farmers' Corner: Mr. R. W. Wheldon,
"Rotations of Crops and Manuring."
7.0.—WEATHER FORECAST and NEWS,
S.B. from London.
Topical Talk. *S.B. from London.*
7.25.—Musical Interlude. *S.B. from London.*
7.40.—Mr. J. FROST. *S.B. from London.*

A Programme of Old Songs.

HILDA VINCENT (Soprano).
WILLIAM PEACOCK (Bass).
THE STATION ORCHESTRA: }
Conductor, EDWARD CLARK.
THE ORCHESTRA.

8.0. "Ballad Memories" *Baynes*

8.10. **HILDA VINCENT.**
"Killarney."
"Alice, Where Art Thou?"
"Silver Threads Among the Gold."
8.20. **WILLIAM PEACOCK.**
"Memories" *Van Alstyne*
"The Volunteer Organist" .. *Henry Lamb*
"Asleep in the Deep" *Petrie*
8.30. **THE ORCHESTRA.**
Selection, Chevalier's Coster Songs.
8.40. **WILLIAM PEACOCK.**
"Queen of the Earth" *Pinsuti*
"When the Ebb Tide Flows"
Stanley Gordon

8.50. **HILDA VINCENT.**
"The Last Rose of Summer" *Moore*
"Ailsa Mine" *Newton*
"Daddy" *Behrend*
9.0. **THE "5NO" REPERTORY**
COMPANY

in Scenes from Shakespeare's Comedies.

9.30. **HERBERT LEEMING** (Entertainer).
In Selections from his Repertoire.
THE ORCHESTRA.
9.40. Waltz, "Gold and Silver" *Lehar*
9.50. **HERBERT LEEMING.**
In further Selections from his Repertoire.
10.0.—WEATHER FORECAST and NEWS,
S.B. from London. Local News.
10.15. **"Enoch Arden"**
(Tennyson).
(Music by Richard Strauss.)
Declaimed by **GORDON LEA.**
Pianoforte, **OLIVE TOMLINSON.**
10.45.—Close down.

2BD ABERDEEN. 495 M.

11.0-12.0.—Special Morning Transmission:
Gramophone Music.
3.30-5.0.—The Wireless Dance Orchestra. After-
noon Topics: Miss B. A. Gammell on
"Current Events."
5.30.—CHILDREN'S CORNER: Songs by
Auntie Dodo.
6.0.—Boy Scouts' News Bulletin.
Girl Guides' News Bulletin.
6.30.—Steadman's Symphony Orchestra, relayed
from the Electric Theatre.
7.0.—WEATHER FORECAST and NEWS,
S.B. from London.
Topical Talk. *S.B. from London.*
7.25.—Musical Interlude. *S.B. from London.*
7.40.—MARJORY ROYCE, "Books to Cheer
a Holiday" (2).

Scottish Hour.

W. M. JOHNSTON (Tenor).
THE "2BD" REPERTORY PLAYERS.
THE WIRELESS ORCHESTRA.
THE ORCHESTRA.
8.0. Fantasia on Scottish Airs *Mulder*
8.10. **W. M. JOHNSTON.**
"Afton Water" *Humé*
"Bonnie Wee Thing" *Fox*
"Mary" *Richardson*
8.20. **"THE SUMMER HOLIDAY."**
A Play in Three Episodes
by A. F. Hyslop.
Mr. McDevon **WILLIAM MESTON**
Mrs. McDevon **GRACE WILSON**
Evangeline **DAISY MONCUR**
Mrs. Carmichael **GRACE WILSON**
The Episodes:
"As They Imagined It."
"As It Actually Was."
"As They Described It To Their Friends."
Directed by **WILLIAM DUNDAS.**
8.35. **THE ORCHESTRA.**
Selection, "From the Highlands" .. *Langley*
"The Kiltie's Courtship" .. *Mackenzie*
8.50. **W. M. JOHNSTON.**
"Of A' the Airts" *Marshall*
"The Lea Rig" *Reid*
"My Nannie's Awa" *Croal*
An Hour of Light Opera.
BESSIE JENKINS (Contralto).
THE WIRELESS ORCHESTRA.
THE ORCHESTRA.
9.0. Selection, "Chu Chin Chow" *Norton*

9.15. **BESSIE JENKINS.**
"Dream O'Day Jill"
"All for a Green Ribbon" } *German*
"Oh, Where the Deer Do Lie" }
9.30. **THE ORCHESTRA.**
Selection, "The Geisha" *Janis*
9.45. **BESSIE JENKINS.**
"Oh, Peaceful England" *German*
"Serenade" } ("Lilac Time")
"Unison Song" } *Schubert-Clutsam*
10.0.—WEATHER FORECAST and NEWS,
S.B. from London. Local News.
10.15. **Violin Recital**
by
THEODORE CROZIER.
Caprice Viennois *Kreisler*
La Capricieuse *Elgar*
Mazurka *Crozier*
Nocturne *Chopin*
Romance sans Paroles et Rondo Elegant
Wieniawski
Rondo des Lutins *Bazzini*
10.45.—Close down.

5SC GLASGOW. 422 M.

3.30. **An Hour of Melody.**
THE WIRELESS QUARTET.
MINA FORREST (Soprano).
4.30.—Afternoon Topics.
5.0-5.45.—CHILDREN'S CORNER.
6.55.—Weather Forecast for Farmers.
7.0-8.0.—Programme *S.B. from London.*
Popular Night.
RONALD GOURLEY (Entertainer).
THE STATION DRAMATIC
COMPANY.
LEWIS COWIE (Baritone).
WILLIAM GILCHRIST (Tenor).
THE STATION ORCHESTRA:
Conducted by **HERBERT A.**
CARRUTHERS.
Scots Memories.
S.B. to Dundee.
8.0. **THE ORCHESTRA.**
Overture, "Rob Roy" *Foster*
8.10. **LEWIS COWIE.**
"A Man's a Man for A' That" *Traditional*
"The Road to the Isles" .. *Kennedy-Fraser*
"Jean's Black E'e" *Traditional*
8.20. **THE ORCHESTRA.**
"Blue Bonnets" *Balfour*
8.27. **WILLIAM GILCHRIST.**
"Ae Fond Kiss"
"The Nameless Lassie" } *Traditional*
"Afton Water"
8.37. **THE ORCHESTRA.**
Polka, "The Jolly Blacksmiths" .. *Suckley*
"Auld Robin Gray" and "Charlie Is My
Darling" *Hartmann*
8.47. **WILLIAM GILCHRIST AND LEWIS**
COWIE.
Duets { "The Rowan Tree"
"My Love is Like a } *Traditional*
Red, Red Rose"
9.0. **Humour and a Play.**
RONALD GOURLEY.
In Music and Humour.
A Play in One Act.
"THE GATE OF DREAMS"
(Dion Clayton Calthrop).
Penelope Lavender ... **ESTHER WILSON**
Robert Shaw (Her Grandfather)
J. LIVINGSTONE DYKES
Rose Shaw (Her Grandmother)
SUSIE MAXWELL
Capt. Verneer (Southern Army)
LESTER WARWICK
Valentine Driscoll (Northern Secret Service)
RONALD SCOTT
Sergeant Bunbury **VICTOR BRUCE**
The Scene represents the Shaws' garden in
the Southern States at the beginning
of the war between North and South
America.
Presented by **GEORGE ROSS.**
Incidental Music by
THE WIRELESS QUARTET.
RONALD GOURLEY.
In Music and Humour.
10.0-10.45.—Programme *S.B. from London.*

THE CHILDREN'S CORNER.

NEWS FROM THE AUNTS AND UNCLES.

Picking Flowers.

It is a great pleasure to send flowers to those who are unable, through illness, to take the walks they would like through the fields and woods where they could see the flowers growing and alive in all their freshness. The Aunts and Uncles at the Birmingham Station feel sure that many children will welcome being told how they should pick flowers so that they may last as long as possible after arriving at their destination.

The flowers should be picked in the bud, and not when in full bloom. It is best to put them in water for half an hour before sending them away, and the box used should be strong enough to stand the wet leaves which it is best to place above and beneath the flowers. These, if packed closely, will then suffer less damage, and arrive fresh at their journey's end.

La Belle France.

Uncle Tom of Hull has promised to give the kiddies some of the relected pleasure of his visit to France and Normandy. During the first week in September, after his return, he will tell quite a lot about the French kiddies. Uncle Tom will sing many of the little songs that the French kiddies love, and tell of the incidents that make up their daily life, which always appears to be such a happy one.

Aberdeen Radio Sports.

The Radio Sports held for the first time on August 4th by the Aberdeen Aunts and Uncles were voted by all a huge success! The Ginger Beer Guards Band played splendidly, and the march past of all the competitors was a very imposing sight. Of course, all the Aunts didn't keep in step all the time, but that was hardly to be expected. Perhaps by next year they will be more highly trained!

The obstacle race was very successful, though Uncle Harry, who had a very good chance, was disqualified because he grumbled at not finding any meat in the sausage roll he had to

swallow in the middle of the race! Uncle Neil, on the other hand, spoilt all his chances of winning by staying to eat up all the sausage rolls which were left! The Uncles say that the best competition was that reserved to the Aunts for the best imitation of a farmyard. All the Aunts made so much noise that the result was declared a dead-heat.

Off By Aeroplane.

An event has occurred at the Plymouth Station which certainly demands publicity. Auntie Gwen has left for Paignton, and this is how she left. The station aeroplane was called into action again. A stupendous height was soon reached, but even so, Uncle Clarence was able to point out to the astounded travellers a thousand diminutive points of local interest.

The arrival at Paignton was a very hurried affair. A heated debate is still in progress as to whether or not Auntie Gwen was actually dropped out of the aeroplane into a bathing machine. Radio Circle members eagerly await the day when the Aunts and Uncles will take the aeroplane trip to Paignton to bring her back.

A Successful Competition.

The Handwork Competition, which was held at the Manchester Station last month, was quite a success, and the Aunts and Uncles were able to take five big boxes full of toys to a crippled children's home in Manchester.

Magical Garments.

Since the Fairy Queen first graced the Leeds-Bradford Studio with her presence, the Aunts and Uncles have been gradually accumulating a wonderful collection of magical garments. First of all they had the Thinking Caps, and everyone knows the wonderful results they had from those. Then they had the Magic Carpet, on which they travelled to the most unheard-of places, including Impossible Land. Their latest gift is from the gnomes, who sent Uncle Thespis a cloak which gives the wearer power to become

invisible. The first day they had it Uncle Phil received some nasty shocks when Uncle Max started experimenting with it.

The Cot Fund.

The Cot Fund at Bournemouth now amounts to £306 1s. 10d., but Uncle Jack is getting a little anxious. The League has promised the cot to the sick kiddies as a Christmas present. Perhaps it is difficult to think of Christmas, but really it is not far off. Don't forget that if you can only spare a penny, a penny is as big an amount and as wonderful a gift as a pound, if the kiddie who sends that pound can spare it.

New arrivals.—Uncle Pongo has been greeted by the little ones with great joy, and another visitor who has been greeted equally well is Uncle Sambo, but where he comes from even Uncle Jack does not know. He seems to have blown into the studio, even as Uncle Pongo said he blew in, and he has blown out again. Probably he will blow in another day, directly a good strong wind gets up.

Poor "Wee Fellow."

Uncle Bob of Dundee was in a "blue funk" a short time ago when a parcel arrived for Aunt Betty. This parcel had a chemist's label on it, and read: "For the 'Wee Fellow,' to be applied externally when required." You'd never guess what it contained! A big long leather strap with five big long leather fingers. Of course Aunt Betty was too kind-hearted to use it; but unfortunately Uncle Arthur happened to be there at the time and—well, Uncle Bob couldn't sit comfortably for a day or two afterwards! Poor "Wee Fellow"! To make matters worse, Uncle Eric started laughing, and appeared to be enjoying himself immensely. However, when Uncle Bob went on holiday Uncle Arthur transferred his attentions to Uncle Eric, and now poor Uncles Eric and Bob are sighing for Uncle Arthur's holiday to come round, when all will be peaceful again.

THE MISCHIEVOUS PARROT.

By CLARENCE WINCHESTER.



Kitty lost the battle.

WILLIE WINKINS, of Wapping, go and look in the far end of the garden. Tommy Tompkins, of Tooting, look in the cupboard in the kitchen. Sammy Simpkins, of Southwark, be sure to look under

your pillow. . . .

That's how it came over the wireless from the Uncle at the broadcasting station, and, of course, you know what it was all about. Three little boys, among many others, were having birthdays, and I expect they all thought it was a pity they could have only one a year, don't you?

Well, Willie Winkins went down to the far end of the garden, and as this story is about Willie, we can now leave Tommy Tompkins and Sammy Simpkins out of it. It's Willie I want you to know, because when he reached the far end of the garden, he found the most beautiful

of presents: a real live parrot in a nice cage.

He was a grey parrot and his name was Buddy; and he could talk.

"Pretty Poll! Pretty Poll is called Buddy!" he said when Willie brought him indoors. "Pretty Poll want to get out. Nasty cage!"

"Oh Buddy!" said Willie. "What a lovely present you are! And if you're good, I'll let you out."

Buddy's new owner waited till his mother and father had gone out shopping; and then the cage door was opened and Buddy strolled out on to the tablecloth. The first thing he wanted to do was to look into a half-filled tea-cup left on the table. So he hopped on to the brim; but he was too heavy and soon toppled over with the cup and all.

"Pretty Buddy in the sea!" he said when the tea splashed over his legs, and this made Willie laugh, though he ought to have known better.

"Go back into your cage!" ordered Willie. But did Buddy Parrot take any notice of that? Not a bit of it. Instead, he flew on to the loud-speaker and nearly fell off when a voice beneath him said loudly: "London station calling!" That gave him a fright, but when the music began, he started whistling.

Next he flew on to a jug of milk, upsetting it and crying: "Buddy in the sea again!" He thought everything wet was the sea.

"Go in your cage at once," said Willie, who began to wonder what was going to happen next.

He was soon to see, for Buddy had a peek at the kitten, who had never had such a thing happen to her before. In fact, she thought

Buddy was a new kind of canary, so she set about him in the hope of getting a nice supper. But Buddy was too big for her, and kitty lost the battle!

"Pretty Poll! Pretty Poll likes biscuits," squeaked the birdie, and with that he made for the biscuit tin and helped himself.

"This'll never do," thought Willie. "I don't want to be spanked on my birthday. I'll have to catch him and put him back in the cage myself."

So he made a grab for Buddy—missed him—and made another grab. But Buddy took to his wings and away he flew—right out of the window, which Willie had forgotten was open! Kitty got excited about that, and sprang up to the ledge, but as kittens haven't got wings, she had to give up the chase.

Into the garden ran Willie, cage in hand; but Buddy perched himself up in a bush—and then:

"Willie! whatever have you been doing?" It was the voice of Willie's father.

"My birthday present did all that," said Willie, sadly, "and now he's flown away! Can't you get him back?"

Willie's father said he would if Willie would never let the bird out of the cage again. And how do you think he got Buddy home again?

It was quite simple, really. Mr. Winkins had been a sailor, and he had brought Buddy across the sea with him. On the ship he had trained him to answer to the call of a bell, for whenever Buddy heard the bell, he knew he would get a nice tit-bit to eat. Mr. Winkins took a little bell out of his pocket, rang it—and down came Buddy Parrot!

PROGRAMMES FOR WEDNESDAY (Aug. 26th.)

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

The High-Power (Daventry) Programme will be found on page 385.

2LO LONDON. 365 M.

- 1.0 p.m.—Time Signal from Greenwich.
 4.0.—Time Signal from Greenwich. "My Part of the Country," by A. Bonnet Laird.
 Concert: The "2LO" Trio and Mabel Moore (Contralto).
 5.0.—An Hour's Dance Music.
 6.0.—CHILDREN'S CORNER: Piano Solos by Stanford Robinson. "Robin Redbreast and His Friend the Hedgehog," told by Auntie Yvette. "The Biggest Falls in the World," by Frank Worthington.
 6.30.—Children's Letters.
 6.40.—Musical Interlude.
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Topical Talk. *S.B. to all Stations.*
 7.25.—Musical Interlude. *S.B. to other Stations.*
 7.35.—The Week's Work in the Garden, by the Royal Horticultural Society. *S.B. to other Stations.*
 7.40.—Mr. G. B. BAYLEY, "The Goodwins." *S.B. to other Stations.*

Ballad Concert.

- MAY HUXLEY (Soprano).
 STUART ROBERTSON (Baritone).
 LEONARD HIRSCH (Solo Violin).
 GLADYS WILLIS (Solo Pianoforte).
 STUART ROBERTSON.
 8.0. "Si tra i ceppi" *Giacomo Carissimi*
 "Drink to Me Only With Thine Eyes"
arr. Roger Quilter
 "Marishka" *arr. F. Korbay*
 GLADYS WILLIS.
 Fantasia in F Minor *Chopin*
 "IN A LONDON BUS."
 A Sketch by *Vere Oakley*.
 Introducing:
 The Conductor JAMES HUGHES
 A Cockney HERBERT ROSS
 A Scot LIONEL SCOTT
 A Country Cousin NELL CARTER
 A North Countryman
 SEBASTIAN SMITH
 A Frenchman HERBERT ROSS
 MAY HUXLEY.
 "When Thou Art Far" ... *London Ronald*
 "Damon" *Max Strange*
 "Little Princess, Look Up" ("Amasis")
Farraday

- 8.30. LEONARD HIRSCH.
 Nocturne in E Flat *Chopin-Sarasate*
 Caprice Viennois *Kreisler*
 "Schon Rosmarin" *Kreisler*
 STUART ROBERTSON.
 "Bright Is The Ring of Words"
Vaughan Williams
 "Over the Mountains" *arr. Roger Quilter*
 "Old Clothes and Fine Clothes"
Martin Shaw
 "BRAINS LIMITED,"

- or
 "SOLVING A SERVANT PROBLEM"
(By Charles Mortimer).
 Introducing:
 John (Something in the City, with his Saturday Afternoon off)
 SEBASTIAN SMITH
 Mary (His Wife) ... LAURA SMITHSON
 Lizzie (the Cause of all the Trouble)
 NELL CARTER

- 9.0. LEONARD HIRSCH.
 Berceuse *Antonio De Grassi*
 Prelude and Allegro *Pugnani-Kreisler*
 MAY HUXLEY.
 "The Songs of the Summer"
Teresa Del Riego
 "Whene'er a Snowflake Leaves the Sky"
Liza Lehmann
 "Spring's Awakening" *Sanderson*

- 9.50 (approx.). GLADYS WILLIS.
 Prelude, No. 15, in D Flat Major } *Chopin*
 Etude, No. 11, Op. 25, in A Minor }
 (During the evening portions of the Military Tattoo will be relayed from the Stadium, Wembley.)

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

10.15. The Week's Feature: Bransby Williams

in
 Stage Yarns and Memories.
S.B. to all Stations.

- 10.45.—Close down.

5IT BIRMINGHAM. 479 M.

- 3.45.—The Station Pianoforte Quintet, Leader—Frank Cantell. Dora Grimes (Mezzo-Soprano).
 4.45.—Afternoon Topics: Harold Baker, F.R.P.S., "English Homes of the Past."
 5.15.—CHILDREN'S CORNER.
 5.55.—Children's Letters.
 Lozells Picture House Orchestra: Conductor, Paul Rimmer. Elsie Stell (Solo Violin).
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk. *S.B. from London.*
 7.25.—Musical Interlude. *S.B. from London.*
 7.35.—Royal Horticultural Society Talk. *S.B. from London.*
 7.40.—Mr. G. B. BAYLEY. *S.B. from London.*

THE STATION AUGMENTED ORCHESTRA:

- Conductor, JOSEPH LEWIS.
 MARIE HOWES (Mezzo-Soprano).
 GORDON BRYAN (Solo Pianoforte).
 RONALD GOURLEY (Entertainer).

8.0. Bach Programme.

- THE ORCHESTRA.
 Overture in D.
 MARIE HOWES.
 "In Faith I Quiet Wait" ("Schemelli's Gesangbuch").
 "Sighing, Weeping, Trouble, Want" ("My Spirit Was in Heaviness").
 "Beloved Soul, Thy Thoughts Withdrawn" ("Schemelli's Gesangbuch").
 THE ORCHESTRA.
 Pastoral Symphony (from Christmas Oratorio).
 GORDON BRYAN and
 THE STRING ORCHESTRA.
 Concerto in D Minor (for Pianoforte and String Orchestra) *Bach-Busoni*
 Allegro risoluto; Adagio; Allegro moderato.

- MARIE HOWES.
 "My Lord, It's All the Wind" ("Phaebus and Pan").
 "Come, Sweetest Death" ("Schemelli's Gesangbuch").
 "My Heart Ever Faithful" ("God So Loved the World").
 Special Explanatory Remarks will be given before each item by Dr. GORDON ANDERSON.

- 9.10. RONALD GOURLEY.
 In Humour at the Piano.
 GORDON BRYAN.
 Petite Suite *Alexandre Tscherepnine*
 Scherzo; Chant sans paroles; Berceuse; Humoresque.
 Carillon (Etude d'execution transcendante)
Liapounoff

- RONALD GOURLEY
 In More Humour at the Piano.

- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
 10.15.—BRANSBY WILLIAMS. *S.B. from London.*
 10.45.—Close down.

6BM BOURNEMOUTH. 386 M.

- 3.45.—Fashion Talk by Stewart Smith. Orchestra relayed from the Electric Theatre. Musical Director, Arthur Pickett.

- 5.15.—CHILDREN'S CORNER: Fairy League Talk.

- 5.45-5.55.—Children's Letters.
 6.30.—Musical Interlude.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk. *S.B. from London.*
 7.25.—Musical Interlude. *S.B. from London.*
 7.35.—Royal Horticultural Society Talk. *S.B. from London.*
 7.40.—Station Director's Talk.

8.0. THE WEYMOUTH MUNICIPAL ORCHESTRA:

- Conductor, ELDRIDGE NEWMAN.
 Relayed from Alexandra Hall, Weymouth.
 Grand March ("Cleopatra") *Mancinelli*
 Overture, "Le Roi l'a Dit" *Delibes*
 Fox-trot, "I'm Gonna Bring a Watermelon to My Girl To-Night" *Rose and Conrad*
 (Variations by the Orchestra.)
 Scenes from "The Talisman" *Drigo*
 Melodies from "No, No, Nanette"

- Youmans*
 "Dance of the Tumblers" ("The Snow Maiden") *Rimsky-Korsakov*
 Overture, "William Tell" *Rossini*

- 9.0. YVONNE DORE'S "SHADOWS"
 COSTUME CONCERT PARTY.
 Relayed from Alexandra Hall, Weymouth.
 10.0-10.45.—Programme *S.B. from London.*

5WA CARDIFF. 353 M.

11.30-12.30. THE ST. HILDA COLLIERY BAND.

- Relayed from the
 Institution Gardens, Bath.
 Conductor, WILLIAM HALLIWELL.
 Overture, "Semiramide" *Rossini*
 Selection, "The Flying Dutchman" *Wagner*
 Fox-trot, "Oh, How I Love My Darling"
Woods
 Waltz, "Riviera Rose" *Nicholls*
 Cornet Solo, "The Lost Chord" *Sullivan*
 (Soloist, WILLIAM ELLISON.)
 Intermezzo, "In A Monastery Garden"
Ketelbey
 Fantasia, "Souvenir di Russe" *Rimmer*

3.0-4.30. THE ST. HILDA COLLIERY BAND.

- Relayed from the
 Royal Victoria Park, Bath.
 Conductor, WILLIAM HALLIWELL.
 Overture, "Duc d'Olono" *Auber*
 Selection, "Reminiscences of Balfe"
arr. Rimmer
 Waltz, "What's Become of Sally?" *Agce*
 Cornet Solo, "The Bostonian" *Rimmer*
 (Soloist, ALWYN TEASDALE.)
 Selection, "Polinto" *Donizetti*
 Excerpts from the Musical Play, "La Poupée"
Audran

5.0.—"5WA'S" "FIVE O'CLOCKS."

- 5.30.—CHILDREN'S CORNER.
 6.5.—"The Letter Box."
 6.15-6.30.—"Teens' Corner: "An Adventure with an Owl," by Mr. R. Hellyar.
 6.45.—Local Radio Societies' Bulletin.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk. *S.B. from London.*
 7.25.—Musical Interlude. *S.B. from London.*
 7.35.—Royal Horticultural Society Talk. *S.B. from London.*
 7.40.—Mr. G. B. BAYLEY. *S.B. from London.*

Chamber Music.

- KATHLEEN JACOBS (Solo Violoncello).
 PEEPS COETMORE JONES
 (Solo Violoncello).
 VERA McCOMB THOMAS
 (Solo Pianoforte).

- 8.0.—Sonata for two Violoncellos and Piano, Op. 2, No. 8 *Handel*
 Andante; Allegro; Largo; Allegro.
 VERA McCOMB THOMAS.
 Sonata in C Major, 1st Movement

- Beethoven*
 Concerto in D Minor for two Violoncellos and Piano *Bach*
 2nd Movement; Largo ma non tanto.

PROGRAMMES FOR WEDNESDAY (Aug. 26th.)

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

KATHLEEN JACOBS.
 Sonata in G Major *Marcello*
 3rd Movement, Grave; 2nd Movement, Allegro.
 Sonata for two Violoncellos *Mozart*
 3rd Movement, Allegro.

Music and Humour.
HARRY HOPEWELL (Baritone),
JAY KAYE (Entertainer).
THE CARLTON ORCHESTRA:
 Musical Director, T. LLEWELLYN.
THE ORCHESTRA.
 8.45. Selections from "Madame Butterfly"
Puccini
 Entr'acte, "The Clock is Playing" *Blaas*
HARRY HOPEWELL.
 "The Unforeseen" } *Cyril Scott*
 "In the Silver Moonbeams" }
 "The Two Roses" *Granville Bantock*
JAY KAYE.
 "The Huntsman" *Herbert Darnley*
THE ORCHESTRA.
 Selections from "Rose Marie"
Friml and Stotthart
 "Idyll Passionelle" *Ravignani*
HARRY HOPEWELL.
 "Bright is the Ring of Words"
Vaughan Williams
 "Vagabond" *John Ireland*
 "Cargoes" *Easthope Martin*
JAY KAYE.
 "Her Mother's at the Bottom of it All"
G. L. Bruun
THE ORCHESTRA.
 Selection, "The Leek" *Myddleton*
 "The Parade of the Tin Soldiers" *Jessell*
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
 10.15.—BRANSBY WILLIAMS. *S.B. from London.*
 10.45.—Close down.

2ZY MANCHESTER. 378 M.
THE "2ZY" ORCHESTRA.
MABEL CONSTANDUROS (Diseuse).
MELVILLE SMITH (Tenor).
THE ORCHESTRA.
 3.30. Overture, "Masaniello" *Auber*
MELVILLE SMITH.
 "Angels Guard Thee" *Godard*
 "Once" *Melville Smith*
THE ORCHESTRA.
 Suite from "The Country Side"
Eric Coates
MABEL CONSTANDUROS.
 Humorous Character Sketches.
 "On the Doorstep."
 "Fits."
THE ORCHESTRA.
 "A Lightning Switch" *Alford*
MELVILLE SMITH.
 "Now Sleeps the Crimson Petal"
 "O Mistress Mine" } *Quilter*
MABEL CONSTANDUROS.
 "Mrs. Smythe Brown Buys a Book."
 "Mrs. Buggins Buys a Hat."
THE ORCHESTRA.
 "Musical Moments" *arr. Winter*
 5.0.—Afternoon Talk.
 5.15.—Children's Letters.
 5.30-6.15.—CHILDREN'S CORNER.
 6.40.—Musical Interlude. *S.B. from London.*
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Topical Talk. *S.B. from London.*
 7.25.—Musical Interlude. *S.B. from London.*
 7.30.—Royal Horticultural Society Bulletin.
 7.35.—Mr. W. F. BLETCHER, Examiner in Spanish to the U.L.C.I., Spanish Talk.
THE ROOSTERS CONCERT PARTY.
ARTHUR MACKNESS (Tenor);
SEPTIMUS HUNT (Baritone);
PERCY MERRIMAN (Entertainer);
WILLIAM MACK (Humorist);
GEORGE WESTERN
 (Pianist and Entertainer).
 In Selections from their Repertoire.

Two Interludes by the
"BRIGHTER MANCHESTER" DANCE BAND.
 Relayed from the State Café.
THE CONCERT PARTY.
 8.0. Dance Music.
 8.30. **THE CONCERT PARTY.**
 8.45. Dance Music.
 9.15. **THE CONCERT PARTY.**
 9.30. Dance Music.
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Local News.
 10.15.—BRANSBY WILLIAMS. *S.B. from London.*
 10.45.—Close down.

5NO NEWCASTLE. 403 M.
 4.0.—Music from Fenwick's Terrace Tea Room.
 5.0.—Tea-time Topics. A. S. Behrman (Tenor).
 5.30.—CHILDREN'S CORNER.
 6.10.—Musical Interlude.
 6.40.—Farmers' Corner: Prof. Gilchrist, Seasonable Notes.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Topical Talk. *S.B. from London.*
 7.25.—Musical Interlude. *S.B. from London.*
 7.35.—Royal Horticultural Society Talk. *S.B. from London.*
 7.40.—Mr. G. B. BAYLEY. *S.B. from London.*
 8.0. **An Hour of Dance Music**
 by
TILLEY'S ORCHESTRA.

Songs—Humorous and Otherwise.
LILLIAN FAIRNEY (Mezzo-Soprano).
WINIFRED CECI (Entertainer).
THE STATION ORCHESTRA:
 Conductor, EDWARD CLARK.
LILLIAN FAIRNEY.
 9.30. "Tell, O Tell Me" *Coleridge-Taylor*
 "The Night Descends" *Rachmaninov*
THE ORCHESTRA.
 9.10. "The Angel's Serenade" *Albert Sammons*
WINIFRED CECI.
 In Songs and Monologues at the Piano.
LILLIAN FAIRNEY.
 9.30. "The Dream Canoe" }
 "Just a Ray of Sunlight" } *W.H. Squire*
 "If I Might Come to You" }
WINIFRED CECI.
 In Further Selections from her Repertoire.
THE ORCHESTRA.
 9.50. March ("The Queen of Sheba") *Gounod*
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Local News.
 10.15.—BRANSBY WILLIAMS. *S.B. from London.*
 10.45.—Close down.

2BD ABERDEEN. 495 M.
 3.30-5.0.—Steadman's Symphony Orchestra, relayed from the Electric Theatre. Fishing News Bulletin. Afternoon Topics.
 5.30-6.0.—CHILDREN'S CORNER: Miss E. C. Barnett, B.Sc., "Nature Talks of Long Ago—(4) Why the Spider Weaves a Web."
 6.30.—Fishing News Bulletin.
 Steadman's Symphony Orchestra, relayed from the Electric Theatre.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Topical Talk. *S.B. from London.*
 7.25-7.35.—Musical Interlude. *S.B. from London.*

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

7.40.—The Rev. E. BERESFORD COOKE,
 "Books as Books" (5).
 8.0.—OPERATIC PROGRAMME. *S.B. from Glasgow.*
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Local News.
 10.15.—BRANSBY WILLIAMS. *S.B. from London.*
 10.45.—Close down.

5SC GLASGOW. 422 M.
 11.30-12.30.—Midday Transmission.
Musical Moments.
THE WIRELESS QUARTET.
AGNES M. SOWTER (Soprano).
THE QUARTET.
 3.30. Overture, "Ceres" *Carrel*
 Selection, "Don Pasquale" *Donizetti*
 3.50. **AGNES M. SOWTER.**
 "Fair Spring is Returning" *Saint-Saens*
 "Absent" *J. W. Metcalf*
THE QUARTET.
 4.0. "Three Hungarian Dances" *Brahms*
 Meditation—"Thais" *Massenet*
 Valse, "España" *Waldteufel*
 4.25. **AGNES M. SOWTER.**
 "The Lament of Isis" *G. Bantock*
 "One Morning, Oh So Early"
arr. M. Dieck
 4.30.—Afternoon Topics.
 5.0-5.45.—CHILDREN'S CORNER.
 6.55.—Weather Forecast for Farmers.
 7.0.—WEATHER FORECAST and NEWS;
S.B. from London.
 Topical Talk. *S.B. from London.*
 7.25.—Local News.
 7.30.—Musical Interlude.
 7.40.—Mr. J. P. MAGENNIS: "In the Pyrenees."

Operatic Night.
S.B. to Aberdeen, Edinburgh and Dundee.
ROSE MYRTIL (Mezzo-Soprano).
PARRY JONES (Tenor).
THE STATION ORCHESTRA:
 Conducted by
HERBERT A. CARRUTHERS.
THE ORCHESTRA.
 8.0. Overture, "The Water Carriers" *Cherubini*
ROSE MYRTIL.
 8.15. Kundry's Song, "Heart's Sorrow" ("Par-
 sifal"—Act II.) *Wagner*
 (With Orchestral Accompaniment.)
 "Air de Lia" (In English) "L'Enfant
 Prodigue" *Debussy*
THE ORCHESTRA.
 8.30. Suite, "Cinderella" *Percy Pitt*
PARRY JONES.
 8.45. "As Some Day in May" ("Andrea
 Chenier") *Giordano*
 "O Paradiso" ("L'Africana") *Meyerbeer*
 "Ora e per sempre addio" ("Othello")
Verdi
 (With Orchestral Accompaniment.)
THE ORCHESTRA.
 9.0. Selection, "I Lombardi" *Verdi*
ROSE MYRTIL.
 9.15. Recit. and Aria, "Che Faro" ("Orfeo")
Gluck
 (With Orchestral Accompaniment.)
 Recit. and Aria, Tomb Scene ("Romeo and
 Juliet") *Vaccini*
 Romance, "Voce de donna" *Ponchielli*
 (With Orchestral Accompaniment.)
THE ORCHESTRA.
 9.30. Overture, "Rousslan et Ludmilla" *Glinka*
PARRY JONES.
 9.45. "O Souverain! O Juge! O Pere" ("Le
 Cid") *Massenet*
 Recit., "To Him Who Sorrows,"
 "Life is Torture" } ("Forza
 del
 Aria, "O Thou, With Angels" } *Verdi*
 Fair" }
 (All with Orchestral Accompaniment.)
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 10.15.—BRANSBY WILLIAMS. *S.B. from London.*
 10.45.—Close down.

PROGRAMMES FOR THURSDAY (Aug. 27th.)

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

- 8.30. THE BAND.
Selection, "Radioland" *Stoddon*
- 8.40. WALTER GLYNNE.
"Passing By" *Parcell*
"O Lovely Night" *Landon Ronald*
"Just Because the Violets" *Russell*
- 8.50. THE BAND.
Melodies from "No No Nanette" *Youmans*
- 9.0. JOHN HENRY and BLOSSOM.
A Domestic Interlude.
- 9.15. THE BAND.
Valse, "Wood Nymphs" ... *Eric Coates*
Spanish March, "Cadiz" *Valverde*
- 9.25. "THE FOG IN THE BOG."
The Sixth Adventure of
DESMOND, TIM and PODGE.
By IVOR HERBERT McCLURE.
Featuring:
IVOR MADDOX;
SIDNEY EVANS;
DONALD DAVIES.
Presented by the Author.
- 9.45. THE BAND.
Dance Music.
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
- 10.15.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
N.B.—The Uncles and Aunts of "5WA" will introduce you to the Land of Sunshine, where there will be many things of great beauty.
There will be Dancing on the Green to the Music of the Royal Air Force Band and the Savoy Bands from 9.45 p.m. to 12 o'clock.

- 2ZY MANCHESTER. 378 M.**
11.30-12.30.—Concert of Gramophone Records.
4.30.—Sidney Wright (Solo 'Cello). The "2ZY" Quartet. Afternoon Talk.
5.30.—Children's Letters.
5.45-6.30.—CHILDREN'S CORNER: Charles Penrose and Billie Grey (Entertainers).
6.40.—Musical Interlude. *S.B. from London.*
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
FRENCH TALK. *S.B. from London.*
7.25.—Musical Interlude. *S.B. from London.*
7.40.—Lancashire County Council Agricultural Bulletin.

All Favourites.

- MARYAN ELMAR (Soprano).
SYDNEY COLTHAM (Tenor).
CHARLES PENROSE and BILLIE GREY (Entertainers).
THE "2ZY" ORCHESTRA.
- 8.0. THE ORCHESTRA.
Overture, "Post and Peasant" ... *Suppé*
MARYAN ELMAR.
"Hymn to the Sun" ("The Golden Cockerel") *Rimsky-Korsakov*
"O, Had I Jubal's Lyre" *Handel*
- THE ORCHESTRA.
Selection of Squire's Popular Songs.
CHARLES PENROSE and BILLIE GREY in "Laughteritis."
SYDNEY COLTHAM.
"Come, My Love, to Me" *Chaminade*
"When I'm Home Again" *Daniel Wood*
"Flower of Sicily" *Oliver*
- THE ORCHESTRA.
"In a Chinese Temple Garden" ... *Ketelbey*
(By Request.)
MARYAN ELMAR.
"Rose, Softly Blooming" *Spohr*
"The Lass With the Delicate Air" ... *Arne*
- THE ORCHESTRA.
Three Dale Dances *Wood*
CHARLES PENROSE and BILLIE GREY in "Laughteritis."
SYDNEY COLTHAM.
"The Love Path" *Cadman*
"A Mood" *Alison Travers*
"Moon Daisies" *Coates*

- THE ORCHESTRA.
Selection, "Mr. Manhattan" *Howard Talbot*
(By Request.)
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Capt. P. P. ECKERSLEY. *S.B. from London.*
Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.

- 5NO NEWCASTLE. 403 M.**
11.30-12.30.—Billy Ure (Saxophone). Katherine Green (Soprano). Gramophone Records.
4.0.—Music from Coxon's New Gallery Restaurant.
5.0.—Tea-time Topics: Song Recital by Rose Myrtil (Mezzo-Soprano).
5.30.—CHILDREN'S CORNER.
6.10.—Mabel Constanduros (Entertainer). Gramophone Records.
7.0-11.30.—Programme *S.B. from London.*

- 2BD ABERDEEN. 595 M.**
3.30-5.0.—David's Dance Trio. The Wireless Orchestra. Fishing News Bulletin. Afternoon Topic: Mrs. A. D. Hay, "My Impressions of Canada."
5.30.—CHILDREN'S CORNER: Songs by Auntie Dodo.
6.0.—Boys' Brigade News Bulletin. Charles Watt, Winner, North Eastern Walking Championship, on "Walking." Fishing News Bulletin.
6.30.—Steadman's Symphony Orchestra, relayed from the Electric Theatre.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
FRENCH TALK. *S.B. from London.*
7.25.—Musical Interlude. *S.B. from London.*
7.40.—Capt. CAMERON. *S.B. from London.*

- Russian Programme.**
LILLIAN FAIRNEY (Mezzo-Soprano).
PARRY JONES (Tenor).
THE WIRELESS ORCHESTRA.
THE ORCHESTRA.
8.0. *S.B. to Glasgow and Dundee.*
"In the Steppes of Central Asia" *Borodin*
- 8.15. LILLIAN FAIRNEY.
S.B. to Glasgow and Dundee.
"The Night Descends" *Rachmaninov*
"Russian Lullaby" *Balakirev*
"Hindou Song" *Rimsky-Korsakov*
- 8.30. PARRY JONES.
"In the Silent Night" *Rachmaninov*
"Spring Waters" *Rachmaninov*
- 8.40. THE ORCHESTRA.
"Dabinuschka" *arr. Schirmann*
- 9.0. PARRY JONES.
"The Dream" *Rabinstein*
"Lenski's Aria" ("Eugen Onégin") *Tchaikovsky*
- 9.10. LILLIAN FAIRNEY.
"O Cease Thy Singing" ... *Rachmaninov*
"Cradle Song" *Rimsky-Korsakov*
"Daylight Has Fled" *Arensky*
- 9.25. PARRY JONES.
"Field Marshal Death" *Moussorgsky*
- 9.32. THE ORCHESTRA.
Elegie from D. Minor Trio, Op. 32 *Arensky*

"RADIO TIMES" READING CASE.

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

- 9.40. WINIFRED CECI (Entertainer).
"Back to the Starting Point" ... *Gallotly*
"Inasmuch" *Burchell*
"Love Up-to-Date" ... *Stendule Bennett*
"My Boy's Father" *Winifred Ceci*
"Charity" *Winifred Ceci*
"Oxford Bags" *Cyril Waller*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Capt. P. P. ECKERSLEY. *S.B. from London.*
Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.

- 5SC GLASGOW. 422 M.**
Afternoon Feature: "A Breeze From Spain."
THE WIRELESS QUARTET.
JOSEPHINE MACPHERSON (Mezzo-Soprano).
HALBERT TATLOCK with his
REPERTORY COMPANY.
JOSEPHINE MACPHERSON.
- 3.25. "Close By the Ramparts of Seville" ("Carmen") *Bizet*
- 3.30. THE QUARTET.
Suite, "Sunny Spain" (Danse Castagnette) *Cons*
Capriccio Espagnol, "Moraima" *Espinoza*
- 3.45. A Fantasy.
"THE LOVER,"
by Sierra.
Characters:

- The Queen *M. Mackenzie*
The Lover *Halbert Tatlock*
The Lady-in-Waiting
Victoria Radford
Scene: Salon in a Royal Palace.
Incidental Music by
THE WIRELESS QUARTET.
Produced by
HALBERT TATLOCK.
- 4.0. JOSEPHINE MACPHERSON.
"Love the Vagrant" } ("Carmen") *Bizet*
"Chanson Boheme" }
- 4.12. THE QUARTET.
Spanish Serenade, "Anita" *Bilton*
Spanish March, "Matador" *Marchisais*
Entr'acte, "La Siesta" *Norton*
- 4.30.—Afternoon Topics.
- 5.0.—CHILDREN'S CORNER.
6.55.—Weather Forecast for Farmers.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
FRENCH TALK. *S.B. from London.*
7.25.—Local News.
7.30.—Musical Interlude. *S.B. from London.*
7.40.—Mr. GEORGE N. BEATTIE: "Cricket—A Review of the Season."
8.0-8.30.—Programme *S.B. from Aberdeen.*

Concert Party Night.

- S.B. to Dundee.*
THE ROOSTERS CONCERT PARTY.
ARTHUR MACKNESS (Tenor);
SEPTIMUS HUNT (Baritone);
PERCY MERRIMAN (Entertainer);
WILLIAM MACK (Humorist);
GEORGE WESTERN (Pianist and Entertainer).
THE STATION ORCHESTRA:
Conducted by
HERBERT A. CARRUTHERS.
THE ORCHESTRA.
- 8.30. Musical Comedy Selections.
"Florodora" *Stuart*
"The Quaker Girl" *Manckton*
- 9.0. THE ROOSTERS.
In Selections from their Repertoire.
S.B. to Belfast and Edinburgh.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Capt. P. P. ECKERSLEY. *S.B. from London.*
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.

PROGRAMMES FOR FRIDAY (Aug. 28th.)

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

The High-Power (Daventry) Programme will be found on page 385.

2LO LONDON. 365 M.

- 1.0-2.0.—Time Signal from Greenwich. Music played during luncheon at the Hotel Metropole.
- 4.0.—"The Five Ages of Story-Telling" (4), by Una Broadbent, M.A. Music relayed from the Capitol Theatre, Haymarket.
- 5.0.—An Hour's Dance Music.
- 6.0.—CHILDREN'S CORNER: Dance Music. "The Story of Rapunzel," told by Harcourt Williams. A Chat About Books, by Mary Somerville.
- 6.30.—Children's Letters.
- 6.40.—Musical Interlude.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* G. A. ATKINSON: "Seen on the Screen." *S.B. to all Stations.*
- 7.25.—Musical Interlude. *S.B. to all Stations.*
- 7.40.—Mr. STANLEY COOPER, F.R.S.I., "Fletcher Tercentenary." *S.B. to Newcastle and Belfast.*

An Hour of Song.

(Solos, Duets, and Quartets.)

ELSIE SUDDABY (Soprano).
SPENCER THOMAS (Tenor).
THE SALISBURY SINGERS.

- 8.0. THE SINGERS.
"Tune Thy Music To Thy Heart"
Thomas Campion—1567-1620
"Down In a Flow'ry Vale" .. *Festa—1541*
ELSIE SUDDABY.
"Orpheus With His Lute" .. *Sullivan*
"Spring" .. *Henschel*
SPENCER THOMAS.
"Dream Valley" .. *R. Quilter*
"The Encounter" .. *J. Ireland*
"The Fields Are Full of Summer Still"
Armstrong Gibbs
THE SINGERS.
"D'ye Ken John Peel" .. *Traditional Air*
"Bold Turpin" .. *Frank Bridge*
ELSIE SUDDABY and
SPENCER THOMAS.
"A Book of Verses" ("In a Persian Garden") .. *Liza Lehmann*
"It Was a Lover and His Lass"
Richard Walthew
ELSIE SUDDABY.
"Phyllis Has Such Charming Graces"
Anthony Young
"Now Sleeps the Crimson Petal" .. *R. Quilter*
THE SINGERS.
"There Is a Paradise on Earth"
R. de Pearsall
"After Many a Dusty Mile" .. *Elgar*

9.0. The Haslemere Festival of Chamber Music.

Under the Direction of
ARNOLD DOLMETSCH.
Relayed from
Haslemere Hall, Surrey.
English Consorts of Viols.
Fantasy for Five Viols, No. 19 in G Major
John Jenkins, c. 1630
Suite for Four Viols, No. 2 in D Minor
Matthew Locke, c. 1650
Fantasy and Air for Six Viols, No. 1 in G Minor .. *William Lawes, c. 1640*
The Four Note Pavan for Five Viols
Alfonso Ferrnasco, c. 1610

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

10.15. Eransby Williams.

In the Dream Scene from "The Belshazzel."
S.B. to other Stations.

- 10.45.—Close down.

5IT BIRMINGHAM. 479 M.

- 3.45.—The Lozells Picture House Orchestra. Conductor, Paul Rimmer. Emily Waldron (Soprano).
- 4.45.—Afternoon Topics: Herbert Stanley, "The Time Wasters." Winifred Firth (Solo Pianoforte).
- 5.15.—CHILDREN'S CORNER.
- 5.55.—Children's Letters.
Lozells Picture House Orchestra. (Conductor: Paul Rimmer.) Winifred Payne (Contralto).
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
- 7.25.—Musical Interlude. *S.B. from London.*
- 7.40.—Mr. SIDNEY RUSSELL (of the British National Opera Company) on "The Trials and Tribulations of English Opera."

THE STATION ORCHESTRA.

MARYAN ELMAR (Soprano).
HAROLD CASEY (Baritone).
DOROTHEA BARCROFT
(Solo Pianoforte).

CHARLES PENROSE and PARTNER
(Entertainers).

8.0. New and Original Music.

THE ORCHESTRA.
Quick March, "Fernleaf" .. *W. Beach*
DOROTHEA BARCROFT.
English Suite (for Pianoforte) .. *Barcroft*
"Morning Glory"; "Golden Rain";
"After Glow of Sunset"; "North
East Wind and Snow Coming."
THE ORCHESTRA.
Entr'acte, "Le Cygne" .. *A. Coufield*
Intermezzo, "Souvenir of 5IT"
F. Rabottini

HAROLD CASEY.
"Advice to Girls" .. *S. C. Cotterill*
THE ORCHESTRA.
Idyll, "Au Revoir" .. *T. J. Clark*
Valse, "Twilight Reveries"
HAROLD CASEY.
"Kathleen" ("A Toi") .. *S. C. Cotterill*
THE ORCHESTRA.
Valse, "Roma" .. *Nigel Dallaway*
Theme, Variations and Finale (for Bassoon
and Orchestra) .. *W. Beach*
(Solo Bassoon—W. A. CLARKE).

8.50. Humorous Interlude.

CHARLES PENROSE and
BILLIE GREY
in
A Burlesque entitled
"AT THE PICTURES."
(Grey.)

9.5. Popular Songs.

THE ORCHESTRA.
Selection of Wilfred Sanderson's Popular
Songs.
MARYAN ELMAR.
"The Bird That Came in Spring"

"When the Swallows Homeward Fly"
Benedict
M. V. White
HAROLD CASEY.

"My Old Shako" .. *Trotter*
"The Trumpeter" .. *Dix*
MARYAN ELMAR.

"She Wandered Down the Mountain Side"
Clay
"One Morning Very Early" .. *Sanderson*
THE ORCHESTRA.

- Selection of Stephen Adams's Songs.
10.0-10.45.—Programme *S.B. from London.*

6BM BOURNEMOUTH. 386 M.

- 11.30-12.0.—Orchestra relayed from the Bungalow Café, Southampton. Musical Director: Arthur Pickett.
- 3.45.—Talk on "Humour," by Dorothy Fenwick. Orchestra relayed from the Bungalow Café, Southampton. Musical Director: Arthur Pickett.
- 5.15.—CHILDREN'S CORNER: Songs and Stories, etc. Fairy League Talk.
- 5.45-5.55.—Children's Letters.

- 6.30.—Musical Interlude.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

G. A. ATKINSON. *S.B. from London.*
7.25.—Musical Interlude. *S.B. from London.*
7.40.—Talk by Mr. J. F. TEMPLE COLE:
"What Was It?"

Adventure—And Three Cameos.
DOROTHY BENNETT (Soprano).
ESTHER COLEMAN (Contralto).
LEONARD GOWINGS (Tenor).
STUART ROBERTSON (Baritone).
ETHEL SMITH (Concertina).
THE WIRELESS ORCHESTRA:
Conducted by
Capt. W. A. FEATHERSTONE.

8.0. "A Voyage Round the World:
In a Sailing Ship in 1890."
(Part 4.)
By
Capt. HOWARD JACKSON.

Stuart Robertson—Sea Songs and Shanties.
Ethel Smith—Concertina.
The Orchestra.
Capt. Howard Jackson—Narrator.
THE ORCHESTRA.

Overture, "Plymouth Hoe" .. *Ausell*
8.30. In An Old World Garden.
THE ORCHESTRA.
"Pavane" .. *Delibes*
"Scène du Bouquet" .. *Delibes*
ESTHER COLEMAN.

Song Cycle, "Old World Dance Songs"
Montague Phillips
THE ORCHESTRA.
"An Old World Garden" .. *Fletcher*
LEONARD GOWINGS.
"My Lady's Bower" .. *Hope Temple*
THE ORCHESTRA.

Madrigal, "Passepied" .. *Delibes*
9.0. Rustic Revels.
THE ORCHESTRA.

Folk Tune and Fiddle Dance .. *Fletcher*
STUART ROBERTSON.
"At Grendon Fair" .. *Paul Marie*
"The Floral Dance" .. *Katie Moss*
THE ORCHESTRA.

Morris Dance .. *Ed. German*
"Shepherd's Hey" .. *Percy Grainger*
STUART ROBERTSON.
"Hatfield Bells" .. *Easthope Martin*
"Come to the Fair" .. *Easthope Martin*
THE ORCHESTRA.

"The Bean Feast" .. *Fletcher*
9.30. Vanity Fair.
THE ORCHESTRA.

"Dance of the Debutantes" .. *Langley*
DOROTHY BENNETT.
"Charmant Papillon" .. *Campre*
"Ma fille, veux-tu" .. *Old French*
"Tambourin" (XVIII. Century) .. *Tiersot*
LEONARD GOWINGS.

Selected Songs.
THE ORCHESTRA.
"Vision d'Amour" .. *Friml*
LEONARD GOWINGS.

Selected Songs.
DOROTHY BENNETT.
"Fly Away, Pretty Moth" .. *L. Lehmann*
"Shepherd, Thy Demeanour Vary"
Old English

THE ORCHESTRA.
"The Court Shoe" .. *Ausell*
"The Ballet Shoe" .. *Ausell*
10.0-10.45.—Programme *S.B. from London.*

5WA CARDIFF. 353 M.

11.30-12.30.—The St. Hilda Colliery Band, relayed from the Institution Gardens, Bath. Conductor, WILLIAM HALLIWELL.

- 3.0.—Music.
3.15.—School Transmission: Introductory Talk and Excerpt from Shakespeare's "Henry V." (Act IV., Scene 1), by Prof. Cyril Brett and Mr. Donald Davies.

3.45.—Musical Interlude.
4.0.—Tea-Time Music from the Carlton Restaurant.

5.0.—"5WA'S" "FIVE O'CLOCKS."

- 5.30.—CHILDREN'S CORNER.

PROGRAMMES FOR SATURDAY (Aug. 29th.)

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

The High-Power (Daventry) Programme will be found on page 385.

2LO LONDON. 365 M.

- 1.0 p.m.—Time Signal from Greenwich.
 4.0.—Time Signal from Greenwich. Concert: The "2LO" Octet. W. J. Allen (Baritone). Marjorie Edwards (Entertainer at the piano). Muriel Fralinski (Soprano). "The Fascination of the Sea," by Vere Hutchinson.
 6.0.—CHILDREN'S CORNER: Music by the Octet. "Mrs. Beaver's Shop" Guessing Competition.
 6.30.—Children's Letters.
 6.40.—Musical Interlude.
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Mr. H. G. POWELL-JONES: "The Prince in South America." *S.B. to other Stations.*
 7.25.—Musical Interlude. *S.B. to all Stations except Belfast.*
 7.40.—Mr. WAGSTAFFE-SIMMONDS, "Prospects of the Football Season." *S.B. to other Stations.*

Sociable Songs and Orchestral Music.
THE WIRELESS CHORUS and ORCHESTRA.

- Directed by STANFORD ROBINSON.
THE ORCHESTRA.
 8.0. Musical Switch *Alford*
 8.10.—A Group of Sociable Songs, Sea Shanties, Nigger Tunes, and well-known Ballads, in which Listeners are invited to join.
 8.25. **A Humorous Interlude.**
 LOUIS HERTEL
 in a
 Protean Sketch,
 "PIT PROPS,"
 by Eric Haydon and Louis Hertel.

Another Group of Sociable Songs, Sea Shanties and well-known Ballads, in which Listeners are again invited to join.
THE ORCHESTRA.
 Selections of old Music Hall Songs
arr. Chignell

"Radio Radiance."

(3rd Edition.)
 A Revue in Fifteen Beams.
S.B. to other Stations.
 Played by
A COMPANY OF WEST-END ARTISTS,
 Including:
 TOMMY HANDLEY;
 EDDIE MORRIS;
 JAMES WHIGHAM;
 JEAN ALLISTONE;
 MAUDIE DUNHAM.
 IRIS WHITE.

THE DANCING RADIOS.

Book by Jack Hellier.
 Popular Musical Numbers.
 Directed by
 JAMES LESTER and R. E. JEFFREY.
 1.—Introduction of Cast, Full Company.
 2.—Opening Chorus, The Dancing Radios.
 3.—Number, "Smiling at Troubles," Maudie Dunham and Dancing Radios.
 4.—Comedy Skit, "Sold," Tommy Handley, James Whigham, Eddie Morris, Jean Allistone and Maudie Dunham.
 5.—Duet, "Me—Then You," Iris White and James Whigham.
 6.—Comedy Skit, "Two Ticks," Eddie Morris and Maudie Dunham.
 7.—Number, "Mississippi Moonlight," Maudie Dunham and Dancing Radios.
 8.—Comedy Duet, "Walla," Eddie Morris and Maudie Dunham.
 9.—Comedy Skit, "Cheese," James Whigham, Tommy Handley, Eddie Morris, Iris White and Maudie Dunham.

- 10.—Number, "How I Wish I Knew," Jean Allistone.
 11.—Comedy Trio, "Bumblebee," James Whigham, Tommy Handley and Eddie Morris.
 12.—Speciality Number, Maudie Dunham.
 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News.
 10.15.—The Savoy Orpheans and Savoy Havana Band, relayed from the Savoy Hotel. *S.B. to all Stations.*
 10.30. **Bransby Williams**
 In his
 Famous Impersonations.
S.B. to all Stations.
 11.0. **THE SAVOY ORPHEANS and SAVOY HAVANA BAND.**
 Relayed from the
 Savoy Hotel, London.
 12.0.—Close Down.

5IT BIRMINGHAM. 479 M.

- 3.45.—The Decameron Dance Orchestra. Director, Dan Carroll. Relayed from the Palais de Danse.
 4.45.—Afternoon Topics. Mabel France, "After the Holidays." Edith Paddock (Soprano).
 5.15.—CHILDREN'S CORNER: Auntie Phil and a Snooky Adventure.
 5.55.—Children's Letters.
 6.0.—Lozells Picture House Orchestra. Conductor, Paul Rimmer. Winifred Payne (Soprano).
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. H. G. POWELL-JONES. *S.B. from London.*
 7.25.—Musical Interlude. *S.B. from London.*
 7.40.—Mr. GORDON FLETCHER, "Rambles in the Midlands—(6) A Wander Round the Wrekin."

Outside Concert.

- THE CITY OF BIRMINGHAM POLICE BAND.**
 Conductor, RICHARD WASELL.
 HAROLD HOWES (Baritone).
 Relayed from the
 Bandstand, Cannon Hill Park.
 8.0. **THE BAND.**
 March, "The Triumph of Right" *Lerull*
 Overture, "Des Francs Juges" *Berlioz*
 HAROLD HOWES.
 "Brian of Glenaar" *Graham*
THE BAND.
 Valse, "San Sebastien" *Dodwell*
 Duet, "Lo, Here the Gentle Lark" *Bishop*
 (Clarinet, P. C. JAMES).
 (Flute, P. C. FOWLER).
 HAROLD HOWES.
 "The Sun God" *James*
THE BAND.
 Selection, "Madame Butterfly" *Puccini*
 Ballet Music, "Faust" *Gounod*

Studio Concert.

- SYDNEY COLTHAM (Tenor).
 LEWIS KNIGHT (Bass).
 ALBERT DANIELS (Entertainer).
 SYDNEY COLTHAM.
 9.0. "Dream Tryst" *Codman*
 "The Faithful Heart" *Quirke*
 "Like to the Damask Rose" *Elgar*
 LEWIS KNIGHT.
 "Cargoes" *Martin Shaw*
 "The Vagrant" *Mullinar*
 "The Little Green Balcony" *Coates*
 ALBERT DANIELS.
 In Original Child Impersonations.
 LEWIS KNIGHT.
 "Sea Fever" *Ireland*
 "To Anthea" *Hatton*
 "My Friend" *Behrend*
 SYDNEY COLTHAM.
 "Golden Moon" *Rolt*
 "Come, My Love, To Me" *Chaminade*
 "The Piper" *McLeod Steel*
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News and Football Notes.
 10.15-12.0.—Programme *S.B. from London.*

6BM BOURNEMOUTH. 386 M.

- 3.45.—Gardening Talk, by George Dance, F.R.H.S. Orchestra relayed from the Electric Theatre. Musical Director, D. C. Ronald.
 5.15.—CHILDREN'S CORNER: Songs and Stories by Uncle Ray, Pongo and Franklin. Music Talk by Uncle Franklin.
 5.45-6.0.—Children's Letters.
 6.30.—Musical Interlude.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. H. G. POWELL-JONES. *S.B. from London.*
 7.25.—Musical Interlude. *S.B. from London.*
 7.40.—Mr. WAGSTAFFE-SIMMONDS. *S.B. from London.*

The Barometer.

- WINIFRED ASCOTT (Soprano).
 GLADYS JAMES (Contralto).
 ANNE FARNELL-WATSON.
 KENNETH M. CORNERE (Entertainer).
 KENNETH M. CORNERE.
 LOUIS HERTEL (Entertainer).
 ERNEST EADY (Baritone).
 BOB STOKES (Baritone).
 W. H. BARON (Flex-a-tone and Whistling).
THE WIRELESS ORCHESTRA:
 Conducted by
 Capt. W. A. FEATHERSTONE.
Snow.

- 8.0. **THE ORCHESTRA.**
 A Sleigh Ride, "On the Road to Moscow" *Deloetze*
 ANNE FARNELL-WATSON.
 "To a Snowflake" *F. Thompson*
A Deep Depression.
THE ORCHESTRA.
 8.10. "Funeral March of a Marionette" *Gounod*
 GLADYS JAMES and CHORUS.
 "Who Killed Cock Robin?" *Traditional*
Thunder.
 8.20. **THE ORCHESTRA.**
 "A Storm Movement" *Kling*
 BOB STOKES.
 "Dirty Weather Off the Needles."
THE ORCHESTRA and CHORUS.
 "After the Storm."

Rain.

- 8.30. **THE ORCHESTRA.**
 "La Pluie" *Cole*
 ANNE FARNELL-WATSON.
 "The Cloud" *Shelley*
 WINIFRED ASCOTT.
 "The Valley of Rainbows" *Leor Nacello*
 "Heigh Ho, the Wind and the Rain" *R. Quilter*

Fair.

- 8.40. **THE ORCHESTRA.**
 "In a Country Lane" ("Summer Days") *Coates*
 ANNE FARNELL-WATSON.
 "An April Day" *Langfellow*
 ERNEST EADY.
 "There's a Sun Still Shining" *Pelissier*
Set Fair.
 8.50. **THE ORCHESTRA.**
 "Nights of Gladness" *Ancliffe*
 "The Wedding of the Rose" *Jessel*
THE QUARTET and ORCHESTRA.
 "It Ain't Gonna Rain No Mo'."

Heat Wave.

- 9.0. **THE ORCHESTRA.**
 "Blaze Away" *Holzman*
 9.5. **KENNETH M. CORNERE.**
 "They Never Have a Crossword Now" *Haines and Wright*
 9.15. **W. H. BARON.**
 Valse, "Colorado" *Hirsch and Dillon*
 Fox-trot, "Charlestown Cabin" *Reber*
 9.20. **WINIFRED ASCOTT.**
 "Try Again, Johnny" *Monckton*
 "The Miller's Daughter" *Rubens*
 9.25. **BOB STOKES.**
 Selected.
 9.30. **THE ORCHESTRA.**
 "Shanghai" *H. Nickolls*
 "Sahara" *H. Nickolls*

PROGRAMMES FOR SATURDAY (Aug. 29th.)

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

- 9.35. **GLADYS JAMES.**
"Just to Hold You in My Arms"
Fraser-Simson
- 9.40. **ERNEST EADY.**
"The Only Way" *Rubens*
"Any Old Night" *Kern*
- 9.45. **KENNETH M. CORNERE.**
"High St., Africa" *Clark*
- 9.55. **THE ORCHESTRA.**
"Savoy American Medley" *Somers*
- 10.0-12.0.—*Programme S.B. from London.*

5WA CARDIFF. 353 M.

- 12.30-1.30.—Lunch-time Music from the Carlton Restaurant.
- 3.0-4.30.—**THE ST. HILDA COLLIERY BAND.**
Relayed from the Institution Gardens, Bath.
Conductor, **WILLIAM HALLIWELL.**
Overture, "Napoleon" *Bilton*
Grand Selection, "Reminiscences of Mercadanti" *arr Round*
Fox-trot, "Love is Just a Gamble" *Mills*
Euphonium Solo, "Land of Hope and Glory" *Elgar*
(Soloist, **TOM BRENNEN.**)
Rhapsody, "On the Cornish Coast" *Gechl*
(Test Piece, Crystal Palace, September 27th, 1924.)
Extravaganza, "Pop Goes the Weazel"
Huckins

- 5.0.—"5WA'S" "FIVE O'CLOCKS."
- 5.30.—**CHILDREN'S CORNER.**
- 6.5-6.15.—"The Letter Box."
- 7.0.—**WEATHER FORECAST and NEWS.**
S.B. from London.
Mr. H. G. POWELL-JONES. *S.B. from London.*
- 7.25.—Musical Interlude. *S.B. from London.*
- 7.40.—**Mr. L. E. WILLIAMS:** "The Football Curtain Rings Up."

Music and Merriment.

- THE CASANO OCTET.**
MARYAN ELMAR (Soprano);
CHARLES PENROSE and **BILLIE GREY** (Entertainers).
- 8.0. **THE OCTET.**
Waltz, "Rosenkavalier" *Strauss*
"Le Baiser" *Thomas*
"March of the Dwarfs" *Grieg*
"Wedding Day" *Grieg*
- 8.15. **MARYAN ELMAR.**
"The Bird That Came In Spring"
Benedict
"Solveig's Song" *Grieg*
- 8.25. **CHARLES PENROSE.**
"Laughteritis" *B. Grey*
- 8.35. **THE OCTET.**
"Après un Rêve" *Faure*
Liebestod, "Tristan" *Wagner*
"The Gollywog's Cakewalk" *Debussy*
Arabesque, No. 1 *Debussy*
- 8.50. **MARYAN ELMAR.**
"Rose Softly Blooming" *Spohr*
"Comin' Thro' the Rye" *Scotch*
"The Lass With the Delicate Air" *Arne*
- 9.0. **THE OCTET.**
Neapolitan Song, "Maria Mari" *Capna*
"Mock Morris" *Grainger*
Bacchanale ("The Seasons") *Glazounov*
- 9.15. **MARYAN ELMAR.**
"Shepherd, Thy Demeanour Vary"
Old English
"To a Miniature" *May Brahe*
"One Morning Very Early" *Sanderson*
- 8.25. **CHARLES PENROSE** and **BILLIE GREY.**
"At the Pictures" *B. Grey*
- 9.35. **THE OCTET.**
"Carnaval" *Schumann*
Pre-ambule; Pierrot; Arlequin; Valse Noble; Coquette; Euxbias; A.S.C.H.-S.C.H.A.; Chiarina; Chopin; Reconnaissance; Valse Allemande; Promenade.

- 10.0.—**WEATHER FORECAST and NEWS.**
S.B. from London.
Local News.
- 10.15.—**SAVOY BANDS.** *S.B. from London.*
- 10.30.—**BRANSBY WILLIAMS.** *S.B. from London.*
- 11.0.—**THE SAVOY BANDS.** *S.B. from London.*
- 12.0.—Close down.

2ZY MANCHESTER. 378 M.

- 3.15-4.0.} Band of H.M. Coldstream Guards
4.10-5.0.} (By permission of Col. J. V. Campbell, V.C., C.M.G., D.S.O., A.D.C.).
Director of Music: Lieut. R. G. Evans.
Relayed from the Municipal Gardens, Southport.
- 4.0-4.10.—Walter Ackroyd (Baritone).
- 5.0.—Afternoon Talk.
- 5.15.—Children's Letters.
- 5.30-6.15.—**CHILDREN'S CORNER.**
- 6.40.—Musical Interlude. *S.B. from London.*
- 7.0.—**WEATHER FORECAST and NEWS.**
S.B. from London.
Mr. H. G. POWELL-JONES. *S.B. from London.*
- 7.25.—Musical Interlude. *S.B. from London.*
- 7.40.—**Mr. WAGSTAFFE-SIMMONDS.** *S.B. from London.*

8.0. An Entertainment

- (In Four Parts).
Presented by **VICTOR SMYTHE.**
With the following Cast:
HARRY HOPEWELL.
HYLDA METCALF.
BETTY ELSMORE.
EDITH HILTON.
VICTOR SMYTHE.
FRANK FOXON.
THE "2ZY" REVUE CHORUS.
THE "2ZY" QUARTET.

PART I.—MUSICAL COMEDY.

- Selections; Solos; Duets.
- PART II.—OPERATIC.**
Selections; Solos; Duets.
- PART III.—JAZZ.**
Fox-trots; Waltzes; One-steps.
(Instrumental and Vocal.)
- PART IV.—HUMOUR.**
Verbal and Vocal.

- 10.0.—**WEATHER FORECAST and NEWS.**
S.B. from London.
Local News.
- 10.15.—**SAVOY BANDS.** *S.B. from London.*
- 10.30.—**BRANSBY WILLIAMS.** *S.B. from London.*
- 11.0.—**THE SAVOY BANDS.** *S.B. from London.*
- 12.0.—Close down.

5NO NEWCASTLE. 403 M.

- 4.0-5.20.—**Norah Wiggins** (Soprano), **F. Harrington** (Baritone).
- 5.30.—**CHILDREN'S CORNER:** Tea Party (by Ballot).
- 6.10-6.50.—The Station Trio.
- 7.0.—**WEATHER FORECAST and NEWS.**
S.B. from London.
Mr. H. G. POWELL-JONES. *S.B. from London.*
- 7.25.—Musical Interlude. *S.B. from London.*
- 7.40-7.55.—**Mr. JOHN KENMIR:** "Association Football."

Popular Programme.

- MARY FERRIER** (Soprano).
THOMAS BOYES (Solo Cornet).
THE STATION ORCHESTRA:
Conductor: **EDWARD CLARK.**
- 8.0. **THE ORCHESTRA.**
"At the Play" *York Bowen*
Overture; Entr'acte.

- 8.10. **MARY FERRIER.**
"Una voce poco fa" *Rossini*
"Grant, O Lord" *Mozart*
- 8.20. **THOMAS BOYES.**
"Legend and Romance" (from "Dinorah")
Meyerbeer
- 8.30. **THE ORCHESTRA.**
Serenata from "The Eternal City"
Mascagni

- 8.35. **MARY FERRIER.**
"Cherry Ripe" *arr. Lehmann*
Pastoral *Carey*
"Solveig's Song" *Grieg*
- 8.45. **THOMAS BOYES.**
"Portia" (from "Merchant of Venice")
Rosce
"I'll Sing Thee Songs of Araby" *Clay*
- 8.55. **THE ORCHESTRA.**
"The Light Horse" *Blon*

- 9.0. **THE BOOSTERS CONCERT PARTY:**
ARTHUR MACKNESS (Tenor);
SEPTIMUS HUNT (Baritone);
PERCY MERRIMAN (Entertainer);
WILLIAM MACK (Humorist);
GEORGE WESTERN (Pianist and Entertainer).

- In Selections from their Repertoire.
- 10.0.—**WEATHER FORECAST and NEWS.**
S.B. from London.
Local News.
- 10.15.—**SAVOY BANDS.** *S.B. from London.*
- 10.30.—**BRANSBY WILLIAMS.** *S.B. from London.*
- 11.0.—**THE SAVOY BANDS.** *S.B. from London.*
- 12.0.—Close down.

2BD ABERDEEN. 495 M.

- 3.30-5.0.—The Wireless Orchestra. **Ella M. Runcie** (Contralto). Afternoon Topics.
- 5.30.—**CHILDREN'S CORNER:** Songs by the Uncles.
- 6.30.—Steadman's Symphony Orchestra, relayed from the Electric Theatre.
- 7.0.—**WEATHER FORECAST and NEWS.**
S.B. from London.
Mr. H. G. POWELL-JONES. *S.B. from London.*
- 7.25.—Musical Interlude. *S.B. from London.*
- 7.40.—This Week's Interesting Anniversary (Prepared by John Sparke Kirkland):
"Mons: The Historic Battle and Retreat."

Mainly Vocal.

- MARGARET F. STEWART** (Soprano).
REGINALD WHITEHEAD (Bass).
THE WIRELESS ORCHESTRA.
- 8.0. **MARGARET F. STEWART.**
"Japanese Love Song" *Clayton Thomas*
"The Fairy Pipers" *Herbert Brewer*
"She Wandered Down the Mountain Side"
Clay
"Where the Bee Sucks" *Arne*
- 8.15. **REGINALD WHITEHEAD.**
"The King's Minstrel" *Pinsuti*
"Out on the Deep" *Lohr*
"My Beloved Queen" *Rosce*
- 8.30. **THE ORCHESTRA.**
Selection, "Baby Bunting" *Ayer*
March, "Fame and Glory" *Matt*
- 8.45. **MARGARET F. STEWART.**
"Ever So Far Away" *Brown*
"Little Bunch of Snowdrops" *Phillips*
"The Lass with the Delicate Air" *Arne*
"The Ash Grove" *Welsh Folk Song*
- 9.0. **REGINALD WHITEHEAD.**
"Blow! Blow!" *Sargeant*
"The Diver" *Loder*
"The Two Grenadiers" *Schumann*
- 9.15. **THE ORCHESTRA.**
Concert Valse, "Madame Pompadour" *Fall*
Concert Valse, "Columbine" *Gardiner*
- 9.30.—*Programme S.B. from Glasgow.*

(Continued in column 1, page 385.)

A Song That Stirred the People.

"A Man's a Man for a' That."

WHO is there that sets out so well the old controversy between Rich and Poor, still very much to the fore, even in these democratic times, as the Scottish peasant,

"Who walked in glory and in joy
Behind his plough upon the mountain-side"?
It is only when we begin to get a glimmering of this universal sympathy and understanding that we see the inwardness of Burns's unique hold on the affections of his countrymen.

He is the authentic voice of the common people. He is one of them, but instead of being dumb, marticulate, uninspired, he has the power to say things which had wanted saying for long ages. And it is remarkable how quick the ordinary people were to recognize this fact. When Burns published that modest first edition of poems at Kilmarnock—a book now worth far more than its weight in gold—we read that "old and young, high and low, grave and gay, learned and ignorant, were all delighted, agitated, transported.

Poetry Before Clothes.

"Even ploughboys and maidservants would have gladly bestowed the wages they earned most hardly, and which they needed to purchase necessary clothing, if they might procure the works of Burns."

This brings us nearer the secret of Burns's unique popularity. He loved things and people "of no account." He called "nothing common or unclean." By the alchemy of his genius he touched the unlovely and hitherto unnoticed things of everyday and made them radiant with an unguessed beauty. The poetry of Burns once and for all future time set the common man on a higher platform. He is the true maker of Democracy, and it is the spirit with which he imbued it which has set the democratic pattern in Britain.

Every poor labouring man stood henceforth inches higher, both in his own esteem and the esteem of his country, when Burns sang:—

Is there, for honest poverty,
That hangs his head, and a' that;
The coward-slave, we pass him by,
We dare be poor for a' that!
For a' that, and a' that,
Our toil's obscure, and a' that,
The rank is but the guinea's stamp,
The man's the gowd for a' that.
What though on hamely fare we dine,
Wear hoddin grey, and a' that;
Gi'e fools their silks, and knaves their wine,
A man's a man for a' that;
For a' that, and a' that,
Their tinsel show, and a' that;
The honest man, though e'er sae poor,
Is king o' men for a' that.
Ye see yon birkie, ca'd a lord,
Wha struts, and stares, and a' that;
Though hundreds worship at his word,
He's but a coof for a' that;
For a' that, and a' that,
His riband, star, and a' that;
The man of independent mind,
He looks and laughs at a' that.
A prince can mak' a belted knight,
A marquis, duke, and a' that;
But an honest man's aboon his might—
Guid faith, he mauna fa' that!
For a' that, and a' that,
Their dignities, and a' that,
The pith o' sense and pride o' worth
Are higher ranks than a' that.
Then let us pray that come it may,
As come it will for a' that,
That sense and worth, o'er a' the earth,
May bear the gree, and a' that,
For a' that, and a' that,
It's coming yet, for a' that,
That man to man, the world o'er,
Shall brothers be for a' that.

Burns sent this song to Mr. George Thomson, of Edinburgh, who was engaged in collecting new and old Scottish songs, with a covering letter in which he said: "I fear for my songs: however, a few may please; yet originality is a coy feature . . . a great critic says that love and wine are the exclusive themes for song-writing. The following is on neither subject, and, consequently, is no song; but will be always allowed, I think, to be two or three pretty good prose thoughts, inverted into rhyme." He adds, in a postscript: "I do not give you the foregoing song for your book, but merely by way of *vive la bagatelle*; for the piece is not really poetry."

Wondrous Modesty.

The italics are mine. Here is wondrous modesty in a poet, especially when speaking of a poem which has probably done more for his fame than any other, a poem, too, which contains two lines more widely known and more often quoted, perhaps, than any others in the whole range of poetry:—

The rank is but the guinea's stamp,
The man's the gowd for a' that.

Certainly, into these "prose thoughts" the genius of Burns breathed such magical potency that they have been singing themselves into politics and Parliaments and Cabinets and councils, Empires and Republics, from that day to this.

And the remarkable thing is that Burns lived right up to his independent sentiments. He sent to Mr. Thomson over sixty songs during the last three or four years of his all too brief life, and refused to accept any remuneration, although it was pressed upon him, despite the fact that he was poor.

A. B. C.

["A Man's a Man for a' That" will be broadcast from Glasgow on Monday, August 24th.]

SONGS YOU OUGHT TO KNOW.

"The Last Rose of Summer."

THE poetry of this charming song is by Thomas Moore. It is to be broadcast from Newcastle on Monday, August 24th. We publish the words by permission of the Publishers, Messrs. Joseph Williams, Ltd.

'Tis the last rose of summer,
Left blooming alone;
All her lovely companions
Are faded and gone;
No flow'r of her kindred,
No rose-bud is nigh,
To reflect back her blushes,
Or give sigh for sigh.

I'll not leave thee, thou lone one!
To pine on the stem;
Since the lovely are sleeping,
Go sleep thou with them;
Thus kindly I scatter
Thy leaves o'er the bed,
Where thy mates of the garden
Lie scentless and dead.

So soon may I follow,
When friendship's decay,
And from love's shining circle
The gems drop away!
When true hearts lie wither'd,
And fond ones are flown,
Oh, who would inhabit
This bleak world alone?

Bishop and Hymn Writer.

By Francis Gribble.

EVERY regular church-goer (or listener to church services) is sure to be reminded of Heber in the course of every year; for he wrote no fewer than fifty-seven hymns. None of them, it is true, quite reaches the poetical level of "Lead, Kindly Light," and "God Moves in a Mysterious Way."

"From Greenland's Icy Mountains" is the best known of them; but he also wrote "The Son of God Goes Forth to War," "Brightest and Best of the Sons of the Morning," and "Holy, Holy, Holy, Lord God Almighty."

A Man of the World.

He was well born and well bred; a conventional churchman of the best type of the period in which he flourished; a man of the world, but never worldly. He inherited his religious convictions as most people, in those days, inherited their political opinions, and he was always indifferent to frivolous amusements. Here is a passage from a letter which he wrote, at the age of seventeen, after attending a Christmas dance:—

"You will laugh when I tell you that a *mischorist* like myself was drawn into a party at a ball. They thought, I believe, to cure me of my antipathy to that kind of see-saw motion, but they have not succeeded; I dislike balls as much as ever."

Study was, in those days, his chief passion. He begged for Latin lessons at the age of six, and he subsequently mastered Greek, French, German, and Italian. His career at Oxford was brilliant. He won University prizes for an English essay and for a Latin poem, as well as carrying off the Newdigate Prize. His Newdigate subject was Palestine; and it used to be said that his was the best Newdigate ever written.

Suggested by Scott.

It contains no lines comparable with the best in Dean Burgon's "Petra" and Canon Alexander's "The Buddha"; but it has been reprinted several times, and derives a special interest from the fact that it was amended at the suggestion of Sir Walter Scott, whom his half-brother, Richard Heber, the famous book collector, then a Fellow of All Souls, brought to see him. Here is the story as told in Lockhart's "Life of Scott":—

Scott observed (says Lockhart) that in the verses on Solomon's Temple, one striking circumstance had escaped him—namely, that no tools were used in the erection. Reginald retired for a few minutes to a corner of the room, and returned with the beautiful lines:—

No hammer fell, no ponderous axes rung,
Like some tall palm the mystic fabric sprung,
Majestic silence! then the harp awoke,
The cymbal clanged, the deep-voiced trumpet spoke.

"Dr. Toe."

Let it be added that Heber could, at times, be a humorous as well as a serious poet. He wrote, while at Oxford, a satire called the "Whippiad," and was also the author of a *jeu d'esprit* on the misfortunes of the Dean of the College, a gentleman nick-named "Dr. Toe," whose *fiancée*, a Miss Belle H—, jilted him and married a footman:—

"Twixt footman John and Doctor Toe
A rivalry befell,
Which of the two should be the *beau*
To bear away the *Belle*.
The footman won the lady's heart,
And who shall blame?—No man.
The *whole* prevailed against the *part*;
'Twas *Foot-man* versus *Toe-man*.

It will be agreed that there is something quaint and refreshing in the discovery that these lines are the product of the same pen that wrote "From Greenland's Icy Mountains."

Use More Valves!

Some Hints Worth Remembering. By P. P. ECKERSLEY.

IT isn't that I have shares in the valve trade, nor have I formed myself into an association like those who decorate our boardings with "eat more meat"—fruit—bread, or whatever it is. It's simply that this oscillation nuisance must stop. It is unusual for me to tell you that matters broadcasting are better abroad than here; but I was impressed in America by the absence of howling, and knew it was because they were selling apparatus that didn't need to oscillate to be both selective and sensitive.

Oscillation, that bugbear, occurs because people will use too few valves to accomplish those long reception distances, this selective tuning, that stunt reception. Oscillation, it seems, cannot be cured by asking people to behave like decent citizens; that, with a certain type of person, seems altogether too idealistic a conception. Oscillation, one reasons, then, is intrinsic rather to the method of reception.

Not Sensitive Enough.

I believe the single valve with reaction is the finest proposition for listening (with headphones) in the world, assuming that it is properly handled and that listening means concentrating upon a station which *can* be heard on a crystal set. I should like to see many crystal sets go and the single valve, *properly handled*, in their place. I am not advocating this for any other reason than that I know that in so many cases the crystal set is just not sensitive enough, and that nine-tenths of complaints are because the set has not a sufficient factor of safety. Unfortunately, with its associated batteries, be they ever so humble, the valve set must be slightly more costly and complicated. I know what would happen if my valve set idea were to be adopted. The single-valve set would be tuned up for the local station for a few days, and then one dark night the owner would say: "Valve set! Why, I have a valve set! I can listen to other stations."

Is it Fair?

Result—well, we know the result. Dante's *Inferno* is but a mild description of the hell that results when these single-valve sets begin experimenting with Aberdeen!

Why not stick to the local station, if you cannot afford more valves? Is it fair to the

others? And if you do get it—but that's an old story. If you are bitten with the desire to listen to distant stations, nobody is going to say you nay—that's your business; my opinions or anybody else's need not weigh an ounce in the scale, provided you do not interfere with other people's desire to do the same thing. Thus, if you must do it, do it properly and use more valves; don't, don't, don't, please, use too much reaction. No set sold in America that is to compete in the market would dream of relying upon regeneration wholly—there may be some, but they will *not* oscillate to the disturbance of others; they wouldn't sell if they did. But they are multi-valve sets. They don't force one valve to do the work of three.

Selectivity and Stunt Circuits.

Is it not much nicer to drift along in a 20 h.p. car at thirty miles per hour than to force a 7 h.p. at the same speed? This is the difference between your single valve hanging on by its last shred of filament to a 200-watt relay station 500 miles away and listening to a 1 k.w. affair over fifty miles with a 5-valve set.

Factor of safety—you must have it! And how, without furiously stunt circuits that give the most appalling quality, is it possible to get the proper selectivity? It makes one feel so unhappy to get letter after letter saying that people can't cut out "2LO." There are fourteen stations in New York, and the whole lot can be made to vanish at a reasonable distance (half a

mile) from any, and Chicago or Illinois or Washington, or any mortal station can be brought in. How? By using a good few valves and not being afraid of them. Each valve may not have the super efficiency of one stage of some of our stunt affairs, but they do their job.

My praise, it is true, does not extend to the usual low-frequency circuits of the American set; but here again, the slogan, "Use more valves," never comes amiss. Negative on the grid, good transformers or resistance capacity, always, unless on top of the station, two stages of low frequency, and the job is good. Then you will do your loud-speaker justice. I am no prophet, nor am I inspired by inside knowledge, nor do I wish to boost any particular brand or make of set, but I do feel that the set designed along the lines indicated above will score this next season.

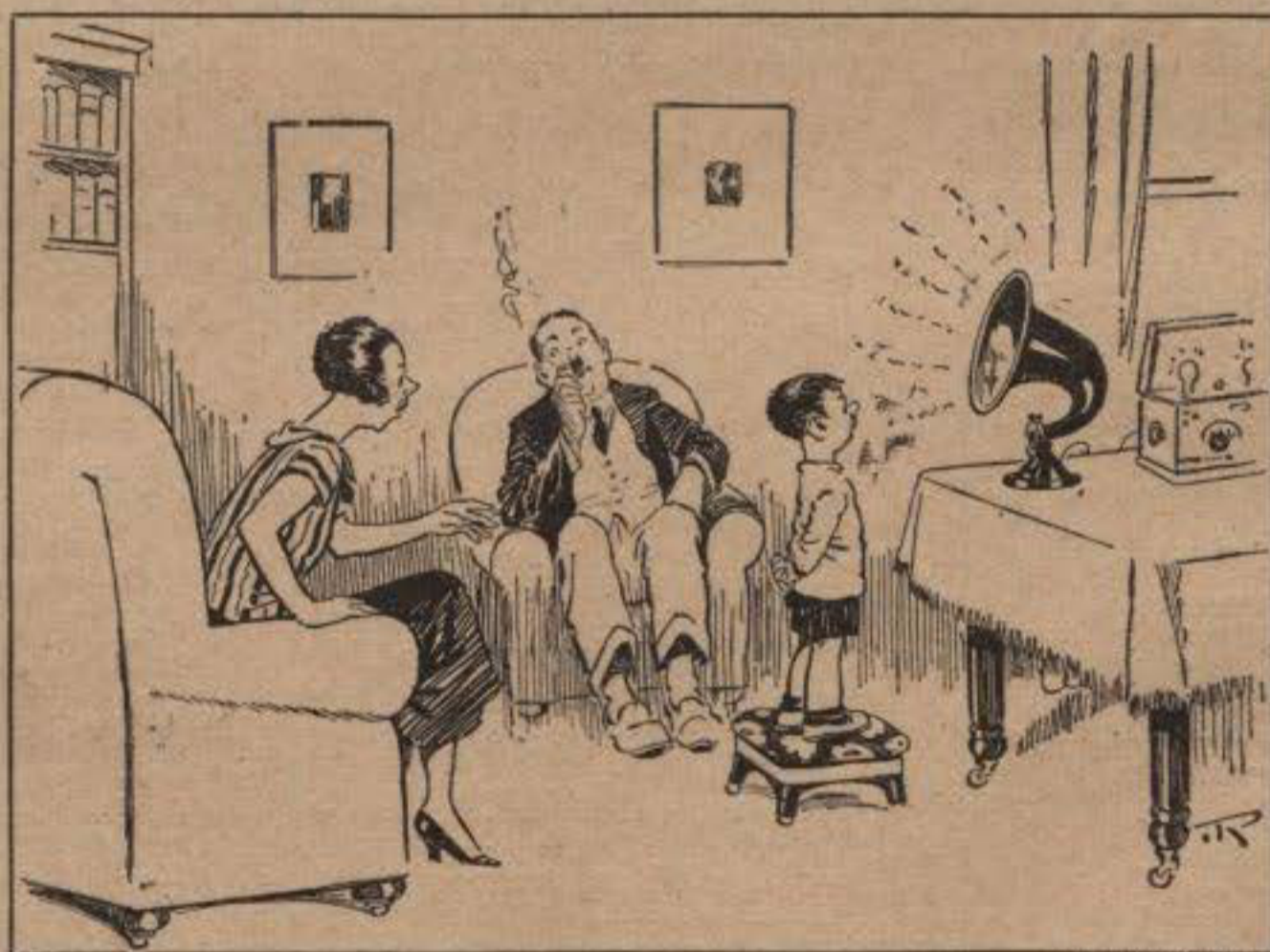
Plans for Expansion.

We have plans for expansion, but we can only progress if the receiver can take advantage of our rearrangements. What will be the good of giving alternative services (if we can) if the sets are to be jammed by both? We dare not too greatly regard obsolescence as a factor, so I preach selectivity and sensitivity for the reacher-out, good quality low frequency for the local listener, and advancing with the times, a reasonable measure of selectivity.

A coupled circuit, for instance, on sets always helps, and, as I said in the beginning, and shall say now and evermore, study the best in design and manufacture, and plump for plenty of valves, never being afraid that you are squandering unnecessary money; you will be repaid time out of hand by the gain in performance.

The Strain of Progress.

This is, be it insisted, advice given in your interest so that you may gain the maximum of pleasure from your set, and in our interest so that we may advance in the knowledge that both links in the chain will stand the increased strain of progress. A silent ether, but for the several contrasted programmes each ready for the picking up is our ideal. We ask for your co-operation to help British Broadcasting to maintain its pride of place.



Anxious Mother (as radio speaker gives an audible sneeze): "Don't stand so close, Cyril! It sounds to me as if the announcer has a nasty cold!"

A PARTICULARLY interesting programme, characteristic of the work of Scandinavian composers, will be given at Bournemouth Station on Friday, September 4th. The music will be rendered by the Wireless Orchestra, Mr. John Turner (tenor), Miss Adriana Wolters (contralto), and Miss Olivia Butterworth (piano-forte); and will be chosen from the works of Jensen, Grieg, Jarnefeldt, Novacek, and other celebrated composers.

MISS GERTRUDE ELLIOTT (Lady Forbes-Robertson) will broadcast to-night, Friday, August 21st, for the first time, from the London Studio. She will take the part of Mariamne in Stephen Phillips's tragedy *Herod*, which has been specially adapted for broadcasting. Mr. Arthur Wontner will play Herod. They will be supported by a first-class West-end cast and the Wireless Orchestra will provide the incidental music.

We congratulate the *Daily News* on the excellent progress of its fund for providing wireless receiving apparatus for London's Hospitals. The fund has now reached a total of about £20,000 and steady progress is being recorded. The equipment of several hospitals has already been completed. Lord Knutsford, the Chairman of the Fund, has asked us to call attention to the generosity of the radio firms who have come forward with gifts of apparatus.

PROGRAMMES FOR BELFAST (Aug. 23rd to Aug. 29th.)

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

2BE 439 M. SUNDAY.

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

- 9.0. THE STATION CHOIR.
Hymn, "Thine for Ever, God of Love."
Scripture Reading.
THE CHOIR.
Anthem, "Thou Wilt Keep Him in Perfect Peace" *Lee Williams*
Address by the Rev. Canon CHARLES MANNING, M.C., M.A., of St. Philip and St. James Church, Holywood.
THE CHOIR.
Hymn, "Great God, Who Knowest Each Man's Need" (Tune, "Leipzig 1589," Harmonized by Bach).
9.30.—Programme S.B. from London.
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Local News.
10.15.—Programme S.B. from London.
10.45.—Close down.

MONDAY.

- 4.0-5.0.—The "2BE" Quartet.
5.30.—CHILDREN'S CORNER.
5.55-6.0.—Children's Letters.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk. *S.B. from London.*
7.25.—Local News.

FRANK WEBSTER (Tenor).
ALBERT FITZGERALD (Solo Violin).
JAMES MACKAY (Solo Xylophone).
THE STATION ORCHESTRA.
THE STATION DANCE BAND.

Grand Opera.

- 7.30. THE ORCHESTRA.
Selection, "Les Huguenots" *Meyerbeer*
Entr'acte, "Hymn to the Sun" ("Le Coq d'Or") *Rimsky-Korsakov*
7.50. FRANK WEBSTER (with Orchestra).
Recit. and Aria, "O Hail, Thou Dwelling" ("Faust") *Gounod*
8.5. THE ORCHESTRA.
Selection, "Madame Butterfly" *Puccini*
8.17. FRANK WEBSTER.
"Questa o quella" ("Rigoletto") *Verdi*

Light Opera.

- 8.30. THE ORCHESTRA.
Selection, "The Mountebanks" *Cellier*
8.42. FRANK WEBSTER.
Recit. and Aria, "O Vision Entrancing" ("Esmeralda") *Goring Thomas*
"Red Rose" *"Monsieur Beaucaire"*
"English Maids" *Messager*
8.55. THE ORCHESTRA.
Selection, "Lilac Time" *Schubert-Clusam*

Instrumental Solos.

- 9.7. ALBERT FITZGERALD.
Orientale *D'Ambrosio*
Tambourin Chinois *Kreisler*
9.17. JAMES MACKAY (with Orchestra).
"La Juana" *Hovgill*

Dance Music.

- 9.30. THE BAND.
Fox-trots { "When My Sugar Walks Down the Street" *Austin Mills*
"Boodle" *Buchanan*
Waltz, "I Love the Sunshine" *Nicholls*
Fox-trot, "On the Old Back Seat of the Henry Ford" *Dillon*
One-step, "Cosmopolitan Lady" *Coward*
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
10.15.—BRANSBY WILLIAMS. *S.B. from London.*
10.45.—Close down.

TUESDAY.

- 11.30-12.30.—Gramophone Records.
THE STATION ORCHESTRA.
EILEEN LEDLIE (Mezzo-Soprano).

- 4.0. THE ORCHESTRA.
March, "On the Quarter Deck" *Alford*
Overture, "Fra Diavolo" *Auber*
Miniature Suite for Strings and Piano
Walter O'Donnell
Canzonetta: Pizzicato: Caprice.
4.28. EILEEN LEDLIE.
"Who is Sylvia?" *Schubert*
"I Attempt from Love's Sickness to Fly" *Parcell*
"The Gentle Maiden" *Somervell*
4.38. THE ORCHESTRA.
Nocturne No. 3, "Liebestäume" *Liszt*
Serenade, "Danse des Fleurs" *Mascheroni*
EILEEN LEDLIE.
5.0. "Seguidilla" *Bizet*
"Les Larmes" *Massenet*
"The Dreary Steppe" *Gretchaninov*
5.12. THE ORCHESTRA.
Rhythmic Paraphrases of the Classics.
"June" (Tchaikovsky) *Lange*
"Il Trovatore" *Verdi*
Fox-trot, "Come a Little Closer" *Braham*
One-step, "El Capao" *Pavona*
5.30.—CHILDREN'S CORNER.
5.55-6.0.—Children's Letters.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
JAMES AGATE. *S.B. from London.*
7.25.—Local News.
7.30.—Musical Interlude. *S.B. from London.*
7.40.—Mr. G. G. IVER. *S.B. from London.*
8.0-10.0.—Programme S.B. from London.
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
10.15.—DANCE MUSIC, relayed from the Glen-eagles Hotel. *S.B. from Glasgow.*
11.30.—Close down.

WEDNESDAY.

- 4.0-5.0.—The "2BE" Trio.
5.30.—CHILDREN'S CORNER.
5.55-6.0.—Children's Letters.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk. *S.B. from London.*
7.25.—Local News.

ALICE MOXON (Soprano).
PAULINE BARKER (Harp).
REGINALD DOBSON (Violoncello).
E. J. HARRIS (Saxophone).
HAROLD HOLT (Oboe).
THE AUGMENTED STATION ORCHESTRA;
Conducted by E. GODFREY BROWN.

- 7.30. Favourite Overtures.
THE ORCHESTRA.
"William Tell" *Rossini*
"Tannhäuser" *Wagner*

Scngs and French Instrumental Solos.

- 8.0. ALICE MOXON.
Aria with Orchestra, "Caro Nome" ("Rigoletto") *Verdi*
8.10. THE ORCHESTRA.
"Legende," Op. 66, for Saxophone and Orchestra *F. Schmitt*
(Soloist—E. J. HARRIS.)
8.22. ALICE MOXON.
"Where the Bee Sucks" *Arne*
"Who is Sylvia?" *Schubert*
"It Was a Lover" *Eric Coates*
8.36. THE ORCHESTRA.
"Moreau de Concert," Op. 154, for Harp and Orchestra *Saint-Saens*
(Soloist—PAULINE BARKER.)
"Berceuse" for Oboe and Orchestra
J. Bordier
(Soloist—HAROLD HOLT.)
"Aubade" No. 1, Op. 61, for Violoncello and Orchestra *B. Godard*
(Soloist—REGINALD DOBSON.)
9.10. ALICE MOXON.
"Lullaby" *Cyril Scott*
"Someone" *M. Besly*
"Song of the Open" *Frank la Forge*
9.24. THE ORCHESTRA.
Suite, "The Wand of Youth" (2nd Suite), Op. 1B *Elgar*
9.43.—Tone Poem, "Finlandia" *Sibelius*

- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
10.15.—BRANSBY WILLIAMS. *S.B. from London.*
10.45.—Close down.

THURSDAY.

- 4.0-5.0.—The "2BE" Quartet. Alice Moxon (Soprano).
5.30.—CHILDREN'S CORNER.
5.55-6.0.—Children's Letters.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
FRENCH TALK. *S.B. from London.*
7.25.—Local News.
"Ation."
MINNIE HAMPTON (Soprano).
EDWARD WILSON (Baritone).
THE STATION ORCHESTRA.

- 7.30. THE ORCHESTRA.
Gyration.
Valse, "Poem" *Fibich*
Jollification.
"The Merry-makers' Dance" *German*
7.42. EDWARD WILSON, with Orchestra.
Anticipation.
Prologue from "I Pagliacci" *Leoncavallo*
Exaggeration.
"The Song of the Flea" *Moussorgsky*
7.55. THE ORCHESTRA.
Osculation.
Selection, "Kissing Time" *Caryl*
Migration.
"When the Swallows Homeward Fly" *M. V. White*
Aviation.
"Thoughts Have Wings" *L. Lehmann*
"Butterfly Wings" *M. Phillips*

- 8.17. MINNIE HAMPTON.
Emigration.
"The Cornish Emigrant's Song" *Dear*
"Off to Philadelphia" *Battinson Haynes*
Concatenation.
"The Village Blacksmith" *Weiss*
8.30. THE ORCHESTRA.
Negation.
Selection, "No, No, Nanette" *Yonmans*
Syncopation.
Fox-trot, "The Toy Drum Major" *Nicholla*
Exhilaration.
"A Hunting Scene" *Bucalossi*

- 9.0.—Programme S.B. from Glasgow.
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Capt. P. P. ECKERSLEY. *S.B. from London.*
10.30.—THE SAVOY BANDS. *S.B. from London.*
11.30.—Close down.

FRIDAY.

- 11.30-12.30.—Gramophone Records.
WILLIAM DOWIE (Baritone).
THE STATION ORCHESTRA.
THE STATION DANCE BAND.
THE ORCHESTRA.
4.0. Overture, "Rosamunde" *Schubert*
Symphony in G Major "The Military" *Haydn*
4.30. WILLIAM DOWIE.
"Maire My Girl" *Aitken*
"The Floral Dance" *Moss*
"The Stockrider's Song" *James*
4.42. THE ORCHESTRA.
Dance Music.
Fox-trots { "Oh, How I Love My Darling" *Nicholls*
"At the End of the Road" *Nicholls*
Waltz, "Close in My Arms" *Nicholla*
One-step, "Savoy Irish Medley" *Somers*
"Tea For Two" *Yonmans*
Fox-trots { "Big Bad Bill" *Ager*
Barcarolle, "By the Lake" *Lange*
One-step, "Savoy Medley of Medleys" *Somers*
5.30.—CHILDREN'S CORNER.
5.55-6.0.—Children's Letters.

(Continued in column 3, page 387.)

A Clarion call to all Loud Speaker users

EVER since Broadcasting began, users of Loud Speakers have been confronted with the difficulty of obtaining a reasonably priced Power Valve capable of producing a rich sonorous tone without the aid of an extravagant high-tension voltage. They have yearned for a Power Valve which does not necessitate the rebuilding of the Receiving Set or the purchase of an elaborate or costly Power Transformer to obtain the desired amplification. The solution of these problems is at last to be found in the new Cossor W3 Loud Speaker Valve—a masterpiece of ingenuity and workmanship. Operating at 1.8 volts and consuming only .5 amps., it needs but the moderate plate voltage of 80 to 120 in order to produce a tonal purity and mellowness which has yet to be equalled by any other Valve. We venture to predict that, as its virtues become more widely known, it will be selected by a discriminating wireless public as the standard British Loud Speaker Valve.

Price 18/6 from all Wireless Dealers

Cossor

A. G. COSSOR LTD. - - - MANUFACTURERS OF VALVES - - - Highbury Grove, N.5

Dundee Programme.

2DE 331 M.

Week Beginning Sunday, August 23rd.

SUNDAY, August 23rd.

- 2.30.—The 52nd High Movable Conference Service, Conducted by the Rev. JAMES BARR, M.P.
Relayed from the Caird Hall.
- 4.0 (approx.)—5.30.—Programme S.B. from Glasgow.
- 8.15-8.30.—Buckfast Abbey Bells. S.B. from Plymouth.
- 8.30.—Service conducted by the Rev. HENRY DONALD, M.A., of Trinity Congregational Church.
- 9.0-10.45.—Programme S.B. from London.

MONDAY, August 24th.

- 3.0-4.30.—The Station Trio. Afternoon Topics.
- 5.30.—CHILDREN'S CORNER.
- 6.0-6.5.—Children's Letters.
- 6.40.—Programme S.B. from London.
- 8.0.—Programme S.B. from Glasgow.
- 9.0.—Programme S.B. from London.
- 10.45-11.15.—EXPERIMENTAL TRANSMISSION FOR AMATEURS.

TUESDAY, August 25th.

- 11.30-12.30.—Gramophone Records.
- 3.30-4.30.—Draffen's Tea-Room Orchestra.
- 5.30.—CHILDREN'S CORNER.
- 6.0-6.5.—Children's Letters.
- 6.40.—Programme S.B. from London.
- 7.40.—Mr. THOMAS NICOL: "Wild Nature in Glen Lyon."
- 8.0.—Programme S.B. from London.
- 10.15-11.30.—Programme S.B. from Glasgow.

WEDNESDAY, August 26th.

- 3.0-4.30.—The Station Trio. Afternoon Topics. Margaret R. Jamieson (Contralto).
- 5.30.—CHILDREN'S CORNER.
- 6.0-6.5.—Children's Letters.
- 6.40-7.35.—Programme S.B. from London.
- 7.40.—The Rev. C. E. FORSTER: "Representative Miners."
- 8.0.—Programme S.B. from Glasgow.
- 10.0-10.45.—Programme S.B. from London.

THURSDAY, August 27th.

- 12.0 noon.—Opening of Dundee Flower Show by the Right Hon. The Dowager Countess of Airlie, relayed from the Magdalen Green.
- 3.30-4.30.—Draffen's Tea-Room Orchestra.
- 5.30.—CHILDREN'S CORNER.
- 6.0-6.5.—Children's Letters.
- 6.40.—Programme S.B. from London.
- 7.40.—Mr. D. M. CUMMING SKINNER, or "The Three Crows."
- 8.0.—Programme S.B. from Aberdeen.
- 8.30.—Programme S.B. from Glasgow.
- 10.0-11.30.—Programme S.B. from London.

FRIDAY, August 28th.

- 3.30-4.30.—Draffen's Tea-Room Orchestra.
- 5.30.—CHILDREN'S CORNER.
- 6.0-6.5.—Children's Letters.
- 6.40-7.40.—Programme S.B. from London.
- 7.40.—Programme S.B. from Aberdeen.
- 8.0.—MARY J. DAWSON (Contralto).
"Among the Willows" Montague Phillips
"A Retreat" Raymond Loughborough
"Mendin' Roadways" Eric Coates
"What a Wonderful World It Would Be"
Hermann Lohr
FRED FALCONER (Solo Violin).
"Londonderry Air" arr. O'Connor Morris
Waltz Brahms-Hochstein
"Viennese Folk-Song" Brandt-Kreisler
"Spanish Dance" Granados-Kreisler
MARY J. DAWSON.
Four Old English Songs Roger Quilter
FRED FALCONER.
Selected Violin Solos.
- 8.45.—AUGUSTUS BEDDIE (Recital).
"Cute McCheyne" J. Laing Waugh
- 9.30.—Programme S.B. from Glasgow.
- 10.0-10.45.—Programme S.B. from London.

SATURDAY, August 29th.

- 3.0-4.30.—The Station Trio. Afternoon Topics. George S. M. Edward (Violin).
- 5.30.—CHILDREN'S CORNER.
- 6.0-6.5.—Children's Letters.
- 6.40.—Programme S.B. from London.
- 7.40.—"2DE" Sports Corner.
- 8.0.—Programme S.B. from Glasgow.
- 9.0-12.0.—Programme S.B. from London.

Leeds—Bradford Programme.

2LS 346 M. 310 M.

Week Beginning Sunday, August 23rd.

SUNDAY, August 23rd.

- 3.30-5.30.—Programme S.B. from London. Service.
Relayed from Holy Trinity Church, Leeds.
Address by the Rev. N. B. HUDSON, D.S.O., M.C.
- 9.0-10.45.—Programme S.B. from London.

MON., August 24th, SAT., August 29th.

- 11.30-12.30.—Concert (Sat.).
- 2.45-3.45.—The Station Trio.
- 5.45.—CHILDREN'S CORNER: Uncle Bob's Evening of Song and Story.
- 6.20.—Children's Letters.
- 6.25.—"Teens' Corner: "Drama and Its Exponents," by Uncle Thespis.
- 6.40 onwards.—Programme S.B. from London.

TUESDAY, August 25th.

- 11.30-12.30.—Music.
- 3.30-4.30.—Wilfred G. Kemp's Criterion Dance Band, relayed from the Majestic Restaurant, Leeds.
- 5.15.—Afternoon Topics.
- 5.45.—CHILDREN'S CORNER: A Musical and Dramatic Evening, by Uncle Max.
- 6.20.—Children's Letters.
- 6.25.—"Teens' Corner: "The Romance of the commonplace," by Uncle Bob.
- 6.40.—Programme S.B. from London.
- 7.40.—Mr. C. W. BANKS, Tennis Topics.
- 8.0-11.30.—Programme S.B. from London.

WEDNESDAY, August 26th.

- 11.30-12.30.—Music.
- 4.15-5.15.—Signor Calamari and his Orchestra, relayed from the Scala Theatre, Leeds.
- 5.45.—CHILDREN'S CORNER: An Excursion with Auntie Nora.
- 6.20.—Children's Letters.
- 6.25.—"Teens' Corner: "Music and Books," by Uncle Max.
- 6.40.—Programme S.B. from London.
- 7.35.—Horticultural Talk.
- 7.40.—"On My Anvil," by the SMILESMITH.
- 8.0-10.45.—Programme S.B. from London.

THURSDAY, August 27th.

- 11.30-12.30.—Music.
- 4.15.—Signor Calamari and his Orchestra, relayed from the Scala Theatre, Leeds.
- 5.15.—Afternoon Topics.
- 5.45.—CHILDREN'S CORNER: A Fairy Play, By Uncle Thespis.
- 6.20.—Children's Letters.
- 6.25.—"Teens' Corner: "Tales of the Open Country," by Nomad.
- 6.40.—Programme S.B. from London.
- 7.40.—Scouts' Corner: A Cub Play, "Robin Hood's Good Turn," by Oxford Place Chapel Pack.
- 8.0.—Programme S.B. from Sheffield.
- 10.0-11.30.—Programme S.B. from London.

FRIDAY, August 28th.

- 11.30-12.30.—Music.
- 4.15-5.15.—The Clifford Essex Band, relayed from the Grand Hotel, Scarborough. Conducted by John Firman.
- 5.45.—CHILDREN'S CORNER: Auntie Doll's Evening.
- 6.20.—Children's Letters.
- 6.25.—"Teens' Corner: "The Fairyland of Science," by Uncle Leo.
- 6.40.—Programme S.B. from London.
- ALICE MOXON (Soprano).
THE STATION TRIO.
WILLIAM MACREADY | Present
EDNA GODFREY-TURNER | Two Plays
S.B. to Sheffield.
- 8.0.—THE TRIO.
"Cuban Serenade" Victor Herbert
"Liebesfreud" Kreisler
- 8.10.—ALICE MOXON.
"To-Day My Spinnet" ("Tom Jones")
German
- "Jewel Song" ("Faust") Gounod
- 8.20.—"THE IRISH DOCTOR,"
by J. K. Wood.
Mrs. Beresford (a Wealthy Widow)
EDNA GODFREY-TURNER

(Continued in the next column.)

Belfast Programme.

(Continued from page 384.)

- 7.0.—WEATHER FORECAST and NEWS, S.B. from London.
- G. A. ATKINSON. S.B. from London.
- 7.25.—Local News.
- 7.30.—Musical Interlude. S.B. from London.
- 7.40.—Mr. STANLEY COOPER. S.B. from London.
- 8.0-10.0.—Programme S.B. from London.
- 10.0.—WEATHER FORECAST and NEWS, S.B. from London.
- 10.15.—BRANSBY WILLIAMS. S.B. from London.
- 10.45.—Close down.

SATURDAY.

- 4.0-5.0.—The "2BE" Trio. E. J. Harris (Solo Clarinet).
- 5.30.—CHILDREN'S CORNER.
- 5.55-6.0.—Children's Letters.
- 7.0.—WEATHER FORECAST and NEWS, S.B. from London.
- Mr. H. G. POWELL-JONES. S.B. from London.
- 7.25.—Local News.

Popular Programme.

- TONI FARRELL (Speciality Pianist).
THE STATION ORCHESTRA.
WINIFRED CECI (Songs at the Piano).
THE ORCHESTRA.
- 7.30.—March, "The Silver Trumpets" Viviani
Overture, "The Bronze Horse" Auber
- 7.40.—WINIFRED CECI.
In Syncopated Songs and Improvisations.
- 8.0.—TONI FARRELL.
"Snapping Eyes" Fox-trot Toni Farrell
"Some well-known tunes" (with apologies).
"Lazy Days" Fox-trot Toni Farrell
- 8.15.—THE ORCHESTRA.
"Serenade Lyrique" Elgar
- 8.25.—WINIFRED CECI.
Songs and Monologues at the Piano.
- 8.40.—TONI FARRELL.
"Castle Baynard" Fox-trot Toni Farrell
"Some old friends of 1912 and 1914."
"Horsey, Keep Your Tail Up," as by Chopin, Debussy and Beethoven.
- 9.0.—BALLAD CONCERT. S.B. from Glasgow.
- 10.0.—WEATHER FORECAST and NEWS, S.B. from London.
- 10.15.—THE SAVOY BANDS. S.B. from London.
- 10.30.—BRANSBY WILLIAMS. S.B. from London.
- 11.0.—THE SAVOY BANDS. S.B. from London.
- 12.0.—Close down.

(Continued from the previous column.)

- Nellie (Her Maid) LUCY MURRAY
"Dr." Michael O'Flanagan
WILLIAM MACREADY
Scene: Mrs. Beresford's London House.
THE TRIO.
- 8.50.—"Dance of the Hours" Ponchielli
- 9.0.—The Alchemist: "Filtered Philosophy."
ALICE MOXON.
- 9.5.—"The Willow Song" Coleridge-Taylor
"The Beat of a Passionate Heart"
Montague Phillips
"Evening" Landon Ronald
THE TRIO.
- 9.20.—"In an Eastern Garden" Landon Ronald
- 9.25.—"LOVE IN AN OFFICE."
A Comedy in One Act.
By Edna Godfrey-Turner.
Charles Fenwick (a Solicitor)
WILLIAM MACREADY
George Lomas (His Partner)
GEORGE ROBERTS
Helen Wingrave (Their Stenographer)
EDNA GODFREY-TURNER
THE TRIO.
- 9.55.—Selection, "Rose Marie" Frindl
- 10.0.—WEATHER FORECAST and NEWS, S.B. from London. Local News.
- 10.15.—THE CLIFFORD ESSEX BAND,
Relayed from the Grand Hotel, Scarborough.
S.B. to Sheffield.
- 10.45.—Close down.



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Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, August 23rd.

SUNDAY, August 23rd.

3.30-5.30.—Programme S.B. from London.
8.15-8.30.—Buckfast Abbey Bells. S.B. from Plymouth.

8.30. Religious Service, conducted by the Rev. G. J. SUTHERLAND, B.D.
9.0-10.45.—Programme S.B. from London.

MON., August 24th, SAT., August 29th.

3.0-4.0.—The Station Pianoforte Trio.
5.0.—CHILDREN'S CORNER.
5.50-6.0.—Children's Letters.
6.40 onwards.—Programme S.B. from London.

TUESDAY, August 25th.

11.30-12.30.—Midday Concert with Greta Hodge (Soprano).

3.0-4.0.—The Station Pianoforte Trio.
5.0.—CHILDREN'S CORNER.
5.50-6.0.—Children's Letters.
6.40-7.40.—Programme S.B. from London.
7.40.—Rev. McIntosh Mowat, B.L., on "Happiness."
8.0-11.30.—Programme S.B. from London.

WEDNESDAY, August 26th.

3.0-4.0.—The Station Pianoforte Trio.
5.0.—CHILDREN'S CORNER.
5.50-6.0.—Children's Letters.
6.40.—Programme S.B. from London.
7.35.—Mr. J. S. CHISHOLM: Horticultural Talk.
7.40.—Programme S.B. from London.
8.0.—Programme S.B. from Glasgow.
10.0.—Programme S.B. from London.
10.45-12.0.—"THE ROMANY REVELLERS," from the Dumedin Palais de Danse.

THURSDAY, August 27th.

11.30-12.30.—Transmission of Gramophone Records, and M. Graham (Soprano).
3.0-4.0.—The Station Pianoforte Trio.
5.0.—CHILDREN'S CORNER.
5.50-6.0.—Children's Letters.
6.40.—Programme S.B. from London.
9.0.—Programme S.B. from Glasgow.
10.0-11.30.—Programme S.B. from London.

FRIDAY, August 28th.

3.0-4.0.—The Station Pianoforte Trio.
5.0.—CHILDREN'S CORNER.
5.50-6.0.—Children's Letters.
6.40.—Programme S.B. from London.

Songs, Chorus, and Mirth.

DOROTHY KITCHEN (Mezzo-Soprano).
REGINALD WHITEHEAD (Bass).
JUPITER MARS (Entertainer).
THE ROSYTH MALE VOICE CHOIR: Choirmaster, ALEX. HYND.
8.0. **THE CHOIR.**
"John Peel"
"Softly Fall the Shades."
"Hail to the Chief."
8.12. **DOROTHY KITCHEN.**
Group of Old French Songs.
8.22. **REGINALD WHITEHEAD.**
"The Song of Hybris the Cretan" Elliot
"Love Leads to Battle" Buononcini
"The Harp that Once Thro' Tara's Halls"
8.32. **THE CHOIR.**
Selected Items.
8.45. **JUPITER MARS.**
In Selections from his Repertoire.
9.0. **DOROTHY KITCHEN.**
"Crabbed Age and Youth" } Parry
"When Lovers Meet Again" }
"The Blackbird"
"The Lovers' Curse" Herbert Hughes
9.12. **REGINALD WHITEHEAD.**
"Vulcan's Song" Gounod
"In Cellar Cool" Old Air
"The Monk Within His Cell" Macfarren
9.24. **THE CHOIR.**
"Three Blind Mice." "Gipsy's Laughing Trio." "Soldiers' Chorus."
9.34. **DOROTHY KITCHEN.**
"Thanks Be to God" Stanley Dickson
"A Northern Lament" May Brahe
"Arise, O Sun" M. Craske-Day
9.44. **JUPITER MARS.**
In Selections from his Repertoire.
10.0-10.45.—Programme S.B. from London.

Hull Programme.

6KH 335 M.

Week Beginning Sunday, August 23rd.

SUNDAY, August 23rd.

3.30-5.30. } Programmes S.B. from London.
8.15-10.45. }

MONDAY, August 24th.

3.0.—Music relayed from the Majestic Picture House.
4.0-4.30.—Afternoon Topics.
5.15.—Children's Letters.
5.25-6.0.—CHILDREN'S CORNER.
6.40-10.45.—Programme S.B. from London.

TUES., August 25th, THURS., August 27th, and SAT., August 29th.

3.0.—Herman Darewski and his Band, relayed from The Spa, Bridlington.
4.0-4.30.—Afternoon Topics.
5.15.—Children's Letters.
5.25-6.0.—CHILDREN'S CORNER.
6.25-6.35.—Hull Wireless Society Talk (Tues.).
6.40 onwards.—Programme S.B. from London.

WEDNESDAY, August 26th.

3.0.—Music relayed from the Majestic Picture House.
4.0-4.30.—Afternoon Topics.
5.15.—Children's Letters.
5.25-6.0.—CHILDREN'S CORNER.
6.40.—Programme S.B. from London.
7.35.—Royal Horticultural Society Bulletin.
7.40-10.45.—Programme S.B. from London.

FRIDAY, August 28th.

3.0.—Music relayed from the Majestic Picture House.
4.0-4.30.—Afternoon Topics and Gramophone Records.
5.15.—Children's Letters.
5.25-6.0.—CHILDREN'S CORNER.
6.40.—Programme S.B. from London.
7.40.—Mr. GUY BROUN: "The Fall of Benin."

Popular Night.

MAUD OGLESBY (Soprano).
DORIS SLEIGHT (Contralto).
FRED R. YULE (Baritone).
BERNARD CARTEN (Entertainer).
LOUIS GOULDEN (Synecopated Pianist).
JOHN BIRCH (East Riding Dialect Sketch).
8.0. **LOUIS GOULDEN.**
In Synecopation.
8.10. **FRED R. YULE.**
Prologue ("I Pagliacci"), Leoncavallo
"Molly O'Donoghue" H. Austin
"The Carol Singers" Sterndale Bennett
8.20. **MAUD OGLESBY.**
"Songs My Mother Taught Me" Dvorak
"Just You" H. T. Burleigh
8.30. **BERNARD CARTEN.**
In Selections from his Repertoire.
8.40. **DORIS SLEIGHT.**
"The Fuchsia Tree" R. Quilter
"Mifsawy" D. Forster
"Cold Breeze—Bold Breeze"
C. Whitaker Wilson
8.50. **JOHN BIRCH.**
"Mrs. Thistlewhistle on Holiday Experiences."
9.10. **FRED R. YULE.**
"Friend" Novello Davies
"Invictus" Huhn
"The Mistress of the Master" Lyall Phillips
9.20. **MAUD OGLESBY and DORIS SLEIGHT.**
Duets.
"Underneath the Trees" E. Newton
"April Morn" R. Batten
"Stars of the Summer Night" E. Newton
9.30. **BERNARD CARTEN** in More Humour.
9.40. **MAUD OGLESBY.**
"The Barque of Dreams" R. C. Clarke
"Tiptoe" Molly Carew
9.50. **LOUIS GOULDEN** in More Synecopation.
10.0.—WEATHER FORECAST and NEWS. S.B. from London. Local News.
10.15.—Programme S.B. from London.
10.45.—Close down.

Stoke-on-Trent Programme.

6ST 306 M.

Week Beginning Sunday, August 23rd.

SUNDAY, August 23rd.

3.30-5.30.—Programme S.B. from London.
8.15.—Service relayed from St. Peter's Church.
9.0-10.45.—Programme S.B. from London.

MONDAY, August 24th.

3.30-4.30.—The Capitol Cinema Orchestra.
5.0.—CHILDREN'S CORNER.
5.40.—Children's Letters.
5.45-6.0.—Teens' Corner.
6.15.—DENNIS NEILSON TERRY on "The Stage of To-Day."
6.40-10.45.—Programme S.B. from London.

TUES., August 25th, SAT., August 29th.

12.30-1.30.—Midday Concert. (Tues.)
3.0.—Afternoon Topics.
3.30-4.30.—The Capitol Cinema Orchestra.
5.0.—CHILDREN'S CORNER.
5.40.—Children's Letters.
5.45-6.0.—Teens' Corner.
6.40 onwards.—Programme S.B. from London.

WEDNESDAY, August 26th.

3.30-4.30.—The Capitol Cinema Orchestra.
5.0.—CHILDREN'S CORNER.
5.40.—Children's Letters.
5.45-6.0.—Teens' Corner.
6.40-10.45.—Programme S.B. from London.

THURSDAY, August 27th.

3.0.—Afternoon Topics.
3.30-4.30.—Gramophone Records of the Week.
5.0.—CHILDREN'S CORNER.
5.40.—Children's Letters.
5.45-6.0.—Teens' Corner.
6.40-11.30.—Programme S.B. from London.

FRIDAY, August 28th.

12.30-1.30.—Midday Concert.
3.30-4.30.—The Capitol Cinema Orchestra.
5.0.—CHILDREN'S CORNER.
5.40.—Children's Letters.
5.45-6.0.—Teens' Corner.
6.40.—Programme S.B. from London.
7.40.—Station Topics.

MARJORIE LAKE (Soprano).
MARION DEAN (Contralto).
CHARLES HILL (Tenor).
FREDERICK SCRAGG (Baritone).
JAMES HOWELL (Bass).
ETHEL MALPAS (Recitals).
NIGEL DALLAWAY (Solo Pianoforte).
8.0. **MARJORIE LAKE.**
"L'Eté" Chaminade
"At the Well" Haymann
FREDERICK SCRAGG.
"O Star of Eve" Wagner
"Out of the Night" Lidzey
NIGEL DALLAWAY.
Romance in F Sharp Schumann
Mazurka in A Minor Chopin
Etincelles Moszkowski
CHARLES HILL.
"Che Gelida Manina" Puccini
"Slowly the Daylight Departs" Borodin
MARION DEAN.
"O My Heart is Weary" Goring Thomas
"O Don Fatale" ("Don Carlo") Verdi
FREDERICK SCRAGG and JAMES HOWELL.
"The Lord is a Man of War" ("Israel in Egypt") Handel
ETHEL MALPAS.
Recitals.
Song Cycle for Four Voices.
"The Daisy Chain" Liza Lehmann
NIGEL DALLAWAY.
"Rigoletto Fantasia" Liszt
Berceuse Chopin
10.0-10.15.—Programme S.B. from London.
10.15. **MARJORIE LAKE.**
"Air du Rossignol" Saint-Saens
"The Blackbird's Song" Cyril Scott
"It Was a Lover" Quilter
ETHEL MALPAS.
A Few Minutes with Charles Dickens.
JAMES HOWELL.
"At Every Age" Tchaikovsky
"Chorus, Gentlemen" Hermann Lehr
10.45.—Close down.



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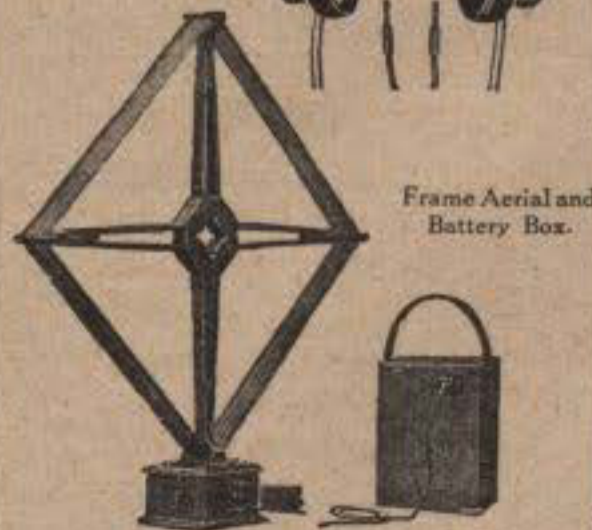
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Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, August 23rd.

SUNDAY, August 23rd.

3.30-5.30.—Programme S.B. from London.
8.15-8.30.—Buckfast Abbey Bells. S.B. from Plymouth.
8.30-9.0.—Religious Service from the Studio. The Station Choral Society. Address by the Rev. W. MADGEN. from St. Domingo United Methodist Church.

9.0-10.45.—Programme S.B. from London.

MONDAY, August 24th.

11.0-12.0.—Midday Concert.
4.0.—Afternoon Topics.
4.15.—Harold Gee and his Orchestra, from the Trocadero Cinema.
5.15.—CHILDREN'S CORNER.
6.0.—Patrizov and his Orchestra, from the Futurist Cinema.
7.0.—Programme S.B. from London.
7.40.—Mr. K. RUSSELL BRADY on "Credulity and Deception."
8.0-10.45.—Programme S.B. from London.

TUESDAY, August 25th.

4.0.—Afternoon Topics.
4.15.—The Station Pianoforte Quartet and Annie Wilson (Soprano).
5.15.—CHILDREN'S CORNER.
6.0.—Gaillard and his Orchestra, from the Scala Super Cinema.
7.0-11.30.—Programme S.B. from London.

WEDNESDAY, August 26th.

11.0-12.0.—Midday Concert.
4.0.—Afternoon Topics.
4.15.—Patrizov and his Orchestra, from the Futurist Cinema.
5.15.—CHILDREN'S CORNER.
6.0.—Harold Gee and his Orchestra, from the Trocadero Cinema.
6.30.—Boys' Brigade Bulletin.
6.40.—Harold Gee and his [Orchestra, from the Trocadero Cinema.
7.0.—Programme S.B. from London.
7.35.—Horticultural Bulletin.
7.40-10.45.—Programme S.B. from London.

THURSDAY, August 27th.

4.0.—Afternoon Topics.
4.15.—Gaillard and his Orchestra, from the Scala Super Cinema.
5.15.—CHILDREN'S CORNER.
6.0.—Patrizov and his Orchestra, from the Futurist Cinema.
7.0-11.30.—Programme S.B. from London.

FRIDAY, August 28th.

3.15-3.45.—Transmission to Schools: Dr. J. E. Wallace on "Musical Appreciation" (1).
4.0.—Afternoon Topics.
4.15.—The Station String Quartet and John Ward (Tenor).
5.15.—CHILDREN'S CORNER.
6.0.—Gaillard and his Orchestra, from the Scala Super Cinema.
7.0.—Programme S.B. from London.

Vocal-Instrumental—A Play.

SYDNEY COLTHAM (Tenor).
FREDERICK BROWN (Violin).
GEORGE SHARPE (Clarinet and Saxophone).
HARRY HUNTER (Bassoon).
THE STATION REPERTORY PLAYERS.

8.0. FREDERICK BROWN.
"A Romance" d'Ambrósio
"Ballad and Polonaise" Vieuxtemps
8.15. SYDNEY COLTHAM.
"To Mary" M. V. White
"The Pipes" McLeod and Steel
"The Sands of Dee" Clay
8.25. GEORGE SHARPE.
Two Movements from Sonata for Clarinet and Piano, Op. 120 Brahms
8.40. HARRY HUNTER.
Adagio and Rondo Weber
"Lucy Long" La Thiere
8.55. FREDERICK BROWN.
"Liebesfreud" Kreisler
"Scherzo Tarantella" Wieniawski
(Continued in the next column.)

(Continued from the previous column.)

9.5. "IN THE LIBRARY."
A Drama in one Act,
By W. W. Jacobs and H. C. Sargeant.
Trayton Burleigh ... HARRY CLEATOR
James Fletcher ... PHILLIP HARPER
The Burglar ALBERT HASSAL
Sergeant of the Police ROBERT MAUD
Constable JOHN HARVEY
Scene: A Bachelor Apartment on the Third Floor.

Time: 1 a.m.

The Play Presented by
EDWARD P. GENN.
SYDNEY COLTHAM.

9.30. Specially Requested Items.
"At Dawning" Cadman
"Parted" Tosti
"It Is Only a Tiny Garden" Haydn Wood
9.40. GEORGE SHARPE (Saxophone).
Scena and Aria, "Lusia de Montfort" Bergson

9.50. HARRY HUNTER.
Cantilene Barret
Fantasia on a Theme of Fisher.
10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
10.15. Pianoforte Recital
By
GLADYS SCOLLICK.
10.45.—Close down.

SATURDAY, August 29th.

3.0.—Mr. Ellingford's Organ Recital, relayed from St. George's Hall.
4.0.—Afternoon Topics.
4.15.—Harold Gee and his Orchestra, from the Trocadero Cinema.
5.15.—CHILDREN'S CORNER.
6.0.—Patrizov and his Orchestra, from the Futurist Cinema.
7.0-12.0.—Programme S.B. from London.

(Continued from column 3.)

"Robin Adair" Cantor
"Johnny Sands" Coleman
FRANK FOXON.
"Sally and I, and the Daylight" Coates
"Because I Were" (North Country Folk Song)
"Maybe I Will" } H. Lyell Johnson
FREDERICK MOUNTNEY.
Aria con Variazioni (Sonata in D Minor) Joseph Gibbs
DORIS STOREY.
"Ave Maria" (By Request) Schubert
"Songs My Mother Taught Me" Dvorak
"Once In My Childhood" Puccini

THE QUARTET.

"My Love is Like a Red, Red Rose" Bantock
"Two Beggars" Wilson
"Come, Gentle Shade of Evening" Coleman
"Ye Catte" (By Request) Smith
FRANK FOXON.
"Casey, the Fiddler" Haydn Wood
"The Little Irish Girl" Hermann Lohr
"Molly O'Donegal" Harold Austin

THE QUARTET.

"Drink to Me Only" arr. Roger Quilter
"The Rosary" E. Nevin
"When Evening's Twilight" Hatton
"Home, Sweet Home" arr. Cantor
10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
10.15. DORIS STOREY.
"Mary and the Kitten" Gordon Bryan
"Tell Me, Gypsy" M. Crasko Day
"Nymphs and Shepherds" Purcell
"The Nightingale Has a Lyre of Gold" F. Bridge

FREDERICK MOUNTNEY.

Slavische Tanzweisen, in G Major
Dvorak-Kreisler
Praeludium and Allegro. Pagnani-Kreisler
FRANK FOXON.
"The Mistress of the Master" } H. Lyall
"Wimmen, Oh! Wimmen" } Phillips
"A Chip of the Old Block" W. H. Squire

10.45-11.0.—Interval.
11.0-12.0. THE SAVANNAS BAND.
Relayed from the Palais de Danse.
(Continued on page 399.)

Nottingham Programme.

5NG 326 M.

Week Beginning Sunday, August 23rd.

SUNDAY, August 23rd.

3.30-5.30.—Programme S.B. from London.
8.15-8.30.—Buckfast Abbey Bells. S.B. from Plymouth.
8.30.—Programme S.B. from Aberdeen.
9.0-10.45.—Programme S.B. from London.

MONDAY, August 24th.

11.30-12.30.—Midday Transmission.
3.45.—The Scala Picture Theatre Orchestra: Musical Director, Andrew James.
4.45.—Afternoon Topics.
5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0-6.10.—Station Topics.
6.40-10.45.—Programme S.B. from London.

TUESDAY, August 25th.

11.30-12.30.—Midday Transmission.
3.45.—Lyons' Café Orchestra: Conductor, Brassey Eyton.
4.45.—Afternoon Topics.
5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0-6.10.—Teens' Corner.
6.40.—Programme S.B. from London.
7.40.—Mr. F. W. STANLEY: "A Ramble in Sherwood Forest."
8.0-11.30.—Programme S.B. from London.

WEDNESDAY, August 26th.

11.30-12.30.—Midday Transmission.
3.30.—Mr. L. MOSLEY: "Astronomical Notes of the Month."
3.45.—Lyons' Café Orchestra: Conductor, Brassey Eyton.
4.45.—Afternoon Topics.
5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0-6.10.—Teens' Corner.
6.40.—Programme S.B. from London.
7.40.—"View-Finder"; "The Camera on a Holiday."
8.0-10.45.—Programme S.B. from London.

THURSDAY, August 27th.

11.30-12.30.—Midday Transmission.
3.45.—The Scala Picture Theatre Orchestra: Musical Director, Andrew James.
4.45.—Gramophone Records.
5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0-6.10.—Teens' Corner.
6.40-11.30.—Programme S.B. from London.

FRIDAY, August 28th.

11.30-12.30.—Midday Transmission.
3.45.—Lyons' Café Orchestra: Conductor, Brassey Eyton.
4.45.—Afternoon Topics.
5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0-6.10.—Teens' Corner.
6.40.—Programme S.B. from London.

A North Midland Night.

DORIS STOREY (Soprano).
FRANK FOXON (Baritone).
In Light and Humorous Ballads.
FREDERICK MOUNTNEY (Solo Violin).
THE RUFFORD QUARTET:
J. MANNING (1st Tenor);
G. WAIN (2nd Tenor);
J. BIDDULPH (1st Bass);
A. SEVERN (2nd Bass).
FRANK FOXON.

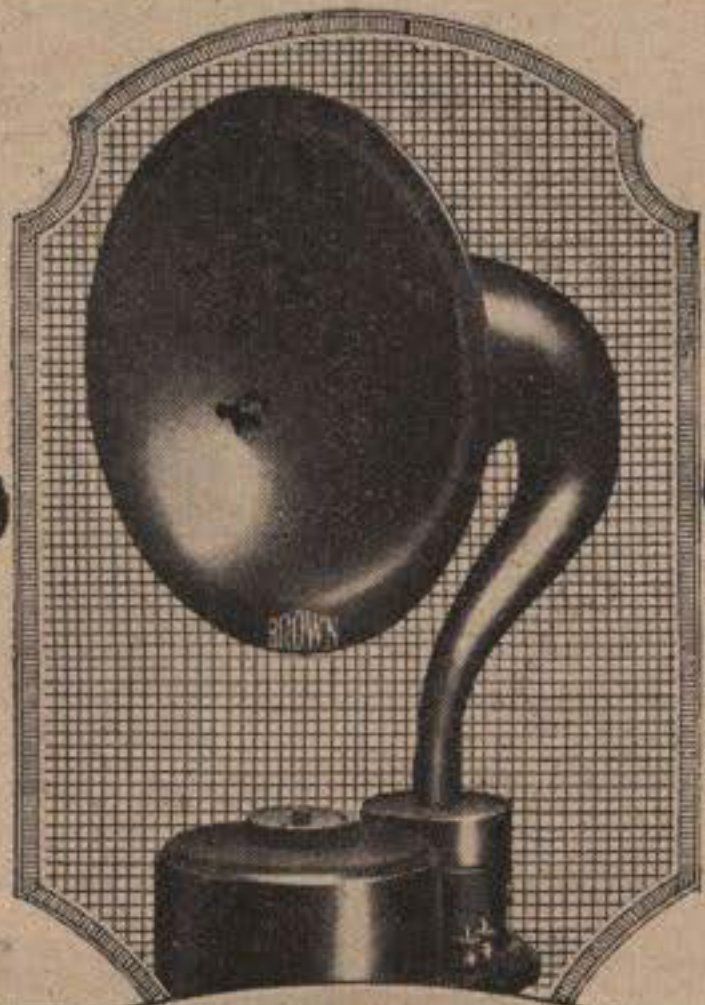
8.0. "The Arguing Wife" Gwynne Davies
"If I Were" David Richards
"The Old Fiddler" J. C. Holliday
"Bashful Tom" D. H. Kemp
"Royster Doyster" H. Matheson
FREDERICK MOUNTNEY.

Adagio non troppo and Canzonetta (Concerto Romantique) Godard
DORIS STOREY.

"You Don't Believe In Fairies" B. McWille Hope
"An Eriskay Love Lilt" Kennedy-Fraser
"Nightingale of June" W. Sanderson
"If No One Ever Marries Me" Liza Lehmann

THE QUARTET.

"O Sweet Delight" Bantock
"Absent" Metcalfe
(Continued in the previous column.)



CRYSTAVOX

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Try this test:

Owing to the wide variation of local conditions it is not possible to guarantee that every Crystal Set will work a Crystavox. The test is this: Tune in to greatest strength and hold the Headphones 12 inches from the ear. If the signals can still be heard your Set is sufficiently powerful to operate a Crystavox.

WITHIN 75 to 100 miles from Daventry thousands of Crystal users are now finding that they can get Loud Speaker results direct from their Sets by means of the wonderful Crystavox. Here is a super-sensitive Loud Speaker which, for purity of tone and economy of upkeep, is absolutely unrivalled. In fact, it requires no valves or accumulators—just attach it to your Crystal Set in place of the headphones and you will obtain a volume of sound sufficient to fill the entire room. No technical skill is required. Think what this means to you. Just tune in at any time and you can obtain perfect loud speaker reproduction—not a whisper but real volume. Any member of the family can use it—its simple mechanism is proof against mis-handling.

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-Crystal Loud Speaker

Gilbert Ad. 3333.



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Roll-Film

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BRITISH FILM**

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Good remuneration. No
outlay. Best makes only
supplied. Particulars free.

SAMUEL DRIVER

(Dept. B.D.).

South Market, Hunslet Lane, LEEDS.

Plymouth Programme.

5PY 338 M.

Week Beginning Sunday, August 23rd.

SUNDAY, August 23rd.

3.30-5.30.—Programme S.B. from London.
 8.15-8.30.—The Bells of Buckfast Abbey. S.B. to other Stations.
 8.30-10.45.—Programme S.B. from London.

MON., Aug. 24th, WED., Aug. 26th.

11.30-12.30.—Gramophone Records.
 3.30-4.30.—Ernest Manning and his Orchestra, relayed from the New Palladium Cinema.
 5.0.—Afternoon Topics.
 5.25.—Children's Letters.
 5.30-6.10.—CHILDREN'S CORNER.
 6.40-10.45.—Programme S.B. from London.
 7.40.—Mr. ANTHONY SLOGGETT: "Swimming" (2). (Wed.)

TUESDAY, August 25th.

3.30-4.30.—Ernest Manning and his Orchestra.
 5.0.—Afternoon Topics.
 5.25.—Children's Letters.
 5.30-6.10.—CHILDREN'S CORNER.
 6.40.—Programme S.B. from London.
 7.40.—"On Getting There," by "CASSIUS."
 8.0-11.30.—Programme S.B. from London.

THURSDAY, August 27th.

4.0.—Albert Fullbrook and his Trio, relayed from the Royal Hotel.
 5.0.—Afternoon Topics.
 5.25.—Children's Letters.
 5.30-6.10.—CHILDREN'S CORNER.
 6.40 onwards.—Programme S.B. from London.

FRIDAY, August 28th.

4.0.—Albert Fullbrook and his Trio.
 5.0.—Afternoon Topics.
 5.25.—Children's Letters.
 5.30-6.10.—CHILDREN'S CORNER.
 6.40.—Programme S.B. from London.
 7.40.—Mr. J. S. MATTHIAS: "China—A Visit to Hong-Kong."
 CLARA NORTH (Soprano).
 WALTER WHITEWAY (Bass).
 WINIFRED BLIGHT (Solo Violoncello).
 QUEENIE SPOONER (Solo Pianoforte).

Old Masters.

8.0. WINIFRED BLIGHT and QUEENIE SPOONER.
 Polonaise Chopin
 8.10. QUEENIE SPOONER.
 "Rhapsodie Hongroise," No. II .. Liszt
 8.15. CLARA NORTH.
 "Should He Upbraid?" ... H. R. Bishop
 "My Lodging is on the Cold Ground" .. 17th Century
 "Nymphs and Shepherds" Purcell
 8.30. WINIFRED BLIGHT.
 Waltz, Op. 39 Brahms
 Humoreske, Op. 16 Sinigaglia
 8.35. WALTER WHITEWAY.
 "She Alone Charmeth My Sadness" ("Irene") Gounod
 "Two Grenadiers" Schumann
 8.45. QUEENIE SPOONER.
 Grand Polonaise in E Flat Chopin
 8.55. WINIFRED BLIGHT.
 Sarabande and Allemande Senaillé

New Plays.

9.0. "THE TELEPHONE," Eric Morden.
 Edna GWEN VERSCHOYLE
 Stephen Hurst ERIC MORDEN
 Period—Present Day.
 9.20. Interlude.
 HARRY GROSE will Entertain.
 WINIFRED BLIGHT.
 "Serenade Espagnole" Glazounov
 9.30. "QUIET LODGINGS,"
 by Gwen Verschoyle.
 The Landlady .. GWEN VERSCHOYLE
 The Artist ERIC MORDEN
 Period—Present Day.
 9.50. WALTER WHITEWAY.
 "In Summertime on Bredon" Peel
 "Shepherd, See Thy Horse's Foaming Mane" Korbay
 "Border Ballad" Cowen
 10.0-10.15.—Programme S.B. from London.

(Continued in column 1, page 399.)

Another Wireless Record!



Another radio achievement by Mr. Gerald Marcuse—made possible by THE VALVES BACKED BY THE NAMES

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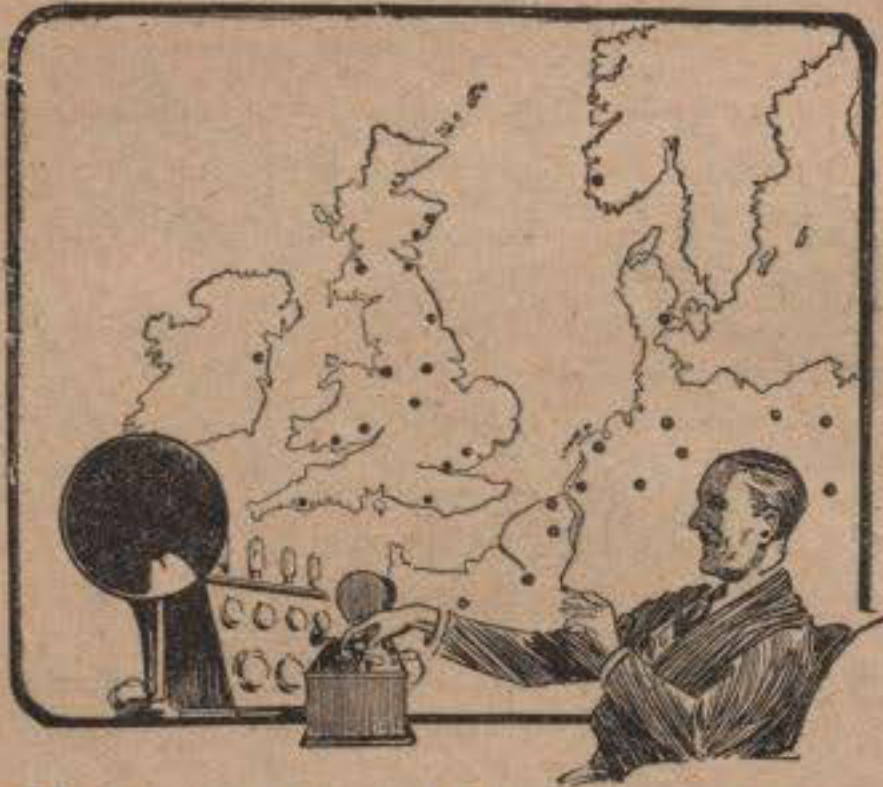
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Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, August 23rd.

SUNDAY, August 23rd.

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

8.15. Studio Service—Free Church.
Conducted by the Rev. E. E. JOBLING.
With the Assistance of a Choir.

9.0-10.45.—Programme S.B. from London.

MONDAY, August 24th.

11.30-12.30.—Gramophone Records.
4.0-5.0.—Orchestral Music, relayed from the
Grand Hotel.

5.0.—Afternoon Topics.
5.15.—CHILDREN'S CORNER.

5.50.—Children's Letters.
6.0.—Musical Interlude.

6.40-10.45.—Programme S.B. from London.

TUESDAY, August 25th.

11.30-12.30.—Gramophone Records.
4.0.—Orchestra, under the Direction of John
Windle, relayed from the Café of Messrs.
T. and J. Roberts, Ltd.

5.0.—Afternoon Topics.
5.15.—CHILDREN'S CORNER.

5.50.—Children's Letters.
6.0.—Musical Interlude.

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

WEDNESDAY, August 26th.

11.30-12.30.—Gramophone Records.
4.0.—Salon Orchestra, relayed from the Royal
Prince's Parade, Bridlington.

5.0.—Afternoon Topics.
5.15.—CHILDREN'S CORNER.

5.50.—Children's Letters.
6.0.—Musical Interlude.

6.40-7.35.—Programme S.B. from London.
7.35.—Royal Horticultural Society Talk.

7.40-7.55.—Programme S.B. from London.
8.0.—GARADINI and his ORCHESTRA, re-
layed from the Royal Prince's Parade,
Bridlington.

10.0-10.45.—Programme S.B. from London.

THURSDAY, August 27th.

11.30-12.30.—Gramophone Records.
4.0.—Orchestra relayed from the Albert Hall.
5.0.—Afternoon Topics.

5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.

6.0.—Musical Interlude.
6.40.—Programme S.B. from London.

THE L.M.S. RLY. AMBULANCE BAND :
Conductor : E. LOVERIDGE.

IRENE KINGSLEY (Soprano).
W. H. WELLING (Baritone).

HAROLD BUXTON (Dickens Recital).
THE TWO JACKS (Entertainers).

S.B. to Leeds-Bradford.

8.0. THE BAND.

March, "Sons of the Brave" Bidgood
Selection, "Semiramide" Rossini

W. H. WELLING.

Three English Lyrics Parry
IRENE KINGSLEY.

"Homing" Del Riego
"When Myra Sings" A.I.

"The Lass With the Delicate Air" Arne
W. H. WELLING.

"To the Forest" Tchaikovsky
THE BAND.

8.45. Fantasia, "Dawn of Spring" E. Le Duc
"The Parade of the Tin Soldiers" Jessel
IRENE KINGSLEY.

"Here's April" Sanderson
"A Dream of Child Days" E. German

Waltz Song ("Tom Jones") W. H. WELLING.

Salt Water Ballads (2nd Series) Keel
THE TWO JACKS will Entertain.

9.35. THE BAND.

Cornet Solo, "Just a Dream of You, Dear"
Fantasia, "Victoria Cross" Greenwood

March, "The Blockade" }
S.B. from London.

Local News.
10.15. HAROLD BUXTON.

"A Christmas Carol" Dickens

10.45.—Close down.

(Continued in column 1, on page 399.)

Progress

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

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

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

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

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Standard

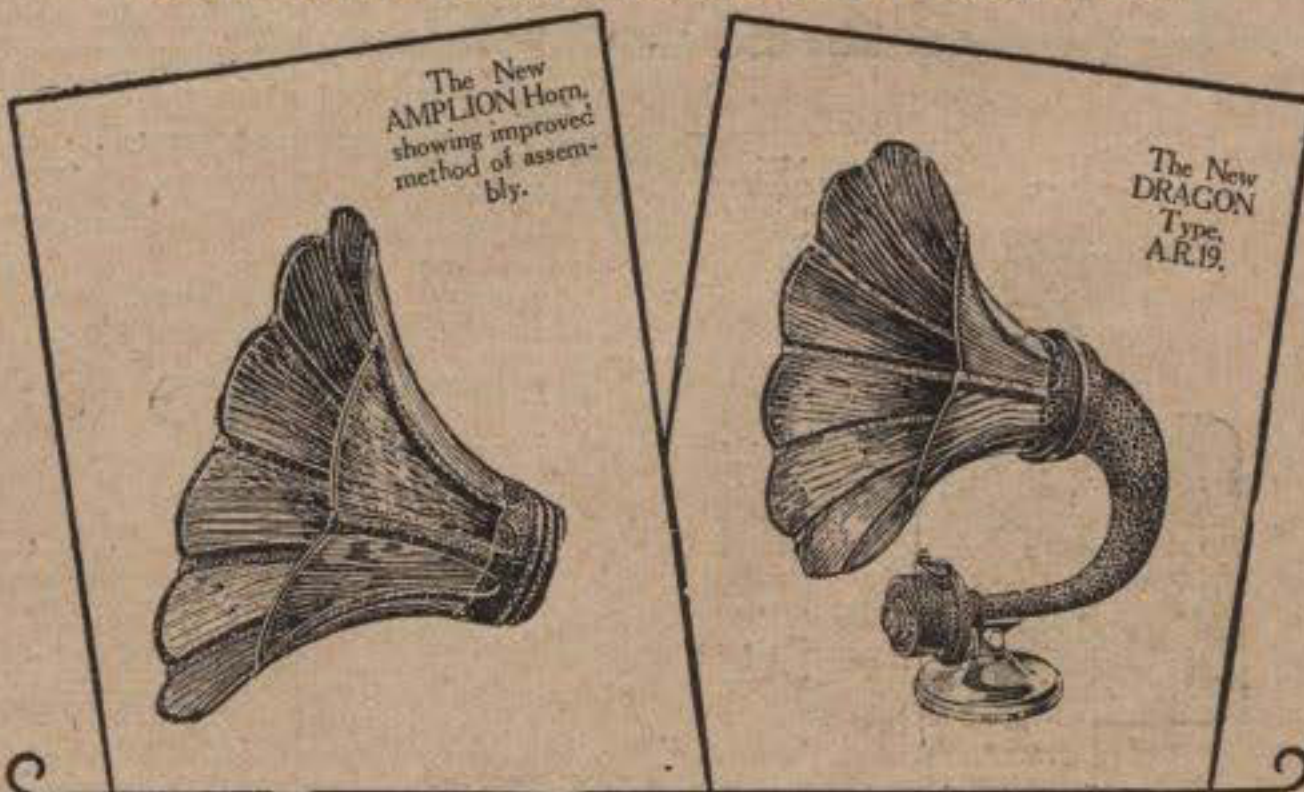
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MAKE SURE OF GOOD RESULTS

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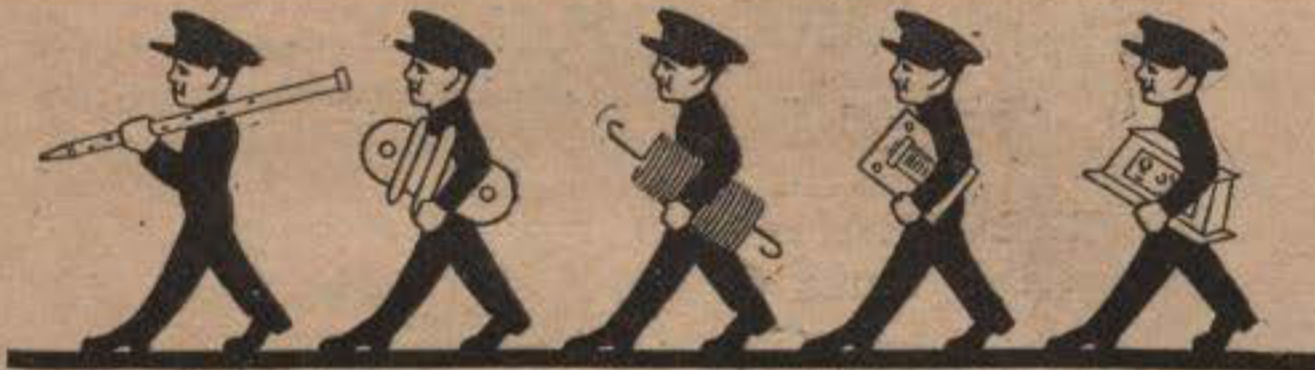
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GENERAL PURPOSE VALVES
Type R . . . 8/- each
Filament voltage . . . 4 volts
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Type B 4 . . . 22/6 each
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Filament current . . . 0.25 amp.
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*Type B 6 . . . 22/6 each
Filament voltage . . . 3 volts
Filament current . . . 0.12 amp.
Max. plate voltage . . 120 volts
*Type B 7 . . . 24/6 each
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Filament current . . . 0.06 amp.
Max. plate voltage . . 120 volts
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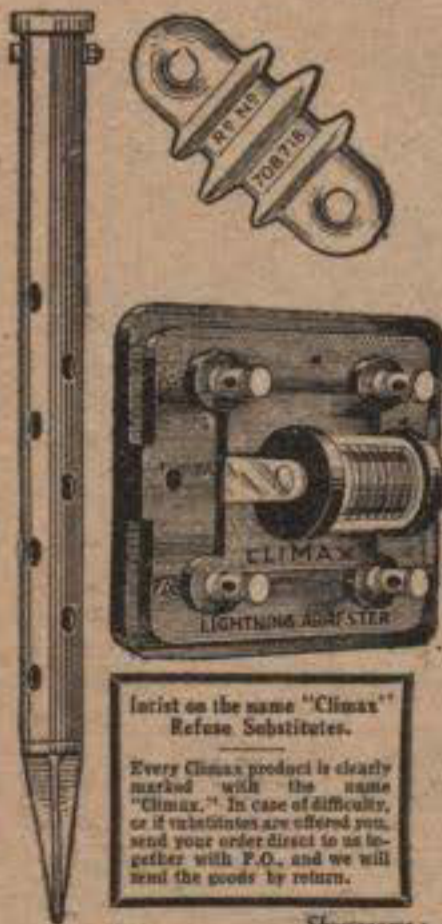
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(Dept. R36).

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Trade Enquiries Invited.

Swansea Programme.

5SX 482 M.

Week Beginning Sunday, August 23rd.

SUNDAY, August 23rd.

3.30-5.30.—Programme S.B. from London.
 8.15-8.30.—Buckfast Abbey Bells. S.B. from Plymouth.
 8.30.—Programme S.B. from Aberdeen.
 9.0-11.10.—Programme S.B. from Cardiff.

MONDAY, August 24th.

3.45.—Afternoon Talk.
 4.0-5.0.—The Castle Cinema Orchestra, relayed from the Castle Cinema. Musical Director, Jack Arnold.
 5.15.—CHILDREN'S CORNER.
 5.45.—"The Post Bag."
 5.50-6.15.—Light Music.
 6.40-10.45.—Programme S.B. from London.

TUESDAY, August 25th.

4.0-5.0.—New Gramophone Records.
 5.15.—CHILDREN'S CORNER.
 5.45.—"The Post Bag."
 5.50-6.15.—Light Music.
 6.40-11.30.—Programme S.B. from London.

WEDNESDAY, August 26th.

3.45.—Afternoon Talk.
 4.0-5.0.—The Castle Cinema Orchestra.
 5.15.—CHILDREN'S CORNER.
 5.45-5.50.—"The Post Bag."
 6.15.—Talk to "Teens: S.B. from Cardiff."
 6.40-10.45.—Programme S.B. from London.

THURSDAY, August 27th.

4.0-5.0.—The Station Trio.
 5.15.—CHILDREN'S CORNER.
 5.45-5.50.—"The Post Bag."
 6.15.—Talk to "Teens: "Sports and Recreations."
 6.40.—Programme S.B. from London.
 8.0-12.0.—Programme S.B. from Cardiff.

FRIDAY, August 28th.

3.45.—Afternoon Talk.
 4.0-5.0.—The Castle Cinema Orchestra, relayed from the Castle Cinema. Musical Director, Jack Arnold.
 5.15.—CHILDREN'S CORNER.
 5.45-5.50.—"The Post Bag."
 6.15.—"Teens' Talk: A Story for Boys."
 6.40.—Programme S.B. from London.
 7.40.—Mr. GUY POCOCK. S.B. from Cardiff.
 GWEN JONES (Contralto).
 CEINWEN THOMAS (Violin).
 EDDIE PARRY (Songs at the Piano).
 ARCHIE SIMPSON (Entertainers).
 LILIAN MORGAN (Entertainers).
 J. MORGAN NICHOLAS (Solo Pianoforte).
 S.B. to Cardiff.

8.0. CEINWEN THOMAS.
 "Question and Answer" } Coleridge-Taylor
 "Tarantelle Fretillante" }
 Eddie Parry will Talk and Sing.
 J. MORGAN NICHOLAS.
 Selections from "Scenes of Childhood" } Schumann
 A Little Prelude and Three Welsh Tunes }
 Nicholas
 GWEN JONES.
 "Gwad y Delyn" John Henry
 "Y Nefoedd" T. Osborne Roberts
 ARCHIE SIMPSON and
 LILIAN MORGAN.
 "The Clitter-Clatter of Selina's Clogs" } Jack Foley
 "Sad" ("Three Little Maids")... Rubens
 "That Dear Old Home of Mine" } Nat D. Ayer
 "Willie Evergrow" Peter Bernard
 "Moonstruck" ("Our Miss Gibbs") } Monckton
 J. MORGAN NICHOLAS.
 "Serenade of the Doll" }
 "The Little Shepherd" } Debussy
 "Golliwog's Cakewalk" }
 9.0. EDDIE PARRY in Songs and Chatter.
 GWEN JONES.
 "Homeland" Drummond
 "My Prayer" W. H. Squire

(Continued in column 1, page 399.)

NEUTRON
 TRADE MARK REGD.

The World's Greatest Radio Crystal

"For Clarity of Tone and Loudness of Reproduction."

BIRMINGHAM.

"While at Yarmouth I bought two of your Crystals. I have tried many different sorts, and some a higher price than yours, but I must say it is the best crystal that I have ever used. Both for Clarity of tone and loudness of reproduction, I have not found anything to come up to it, and I do not think there is a part of it not sensitive."

E. W.

Ask your Dealer for it.

Sole Producers:
NEUTRON Ltd.,
 Sentinel House,
 Southampton Row,
 LONDON, W.C.1.

The Crystal with Valve Power

The Family Set



The Efescaphone Wireless Receiving Sets are ideal for general family use, for they are not only simple to operate, but soundly constructed throughout. With the model illustrated you can tune in the High-Power Station by the turn of a switch, without the addition of extra coils. This is the kind of set that should find a place in every home, for there is endless and ever-ready enjoyment in it.

EFESCAPHONE

WIRELESS RECEIVING SETS

are sold by all wireless dealers, and electricians, at prices down to £2 8 0 for a crystal set complete with headphones and aerial outfit. Send to-day for the complete catalogue of Efescaphone sets—it is free and full of interest.

Wholesale Only:

FALK, STADELMANN & CO., Ltd.,
83-85-87, Farringdon Road, London, E.C.1.
Also at Glasgow, Manchester & Birmingham.



"NELSON GRAND" MODEL EFESCAPHONE.

Four-valve receiving set with wave-length range covering both British and Continental Broadcasting Stations. Gives perfect loud speaker reception up to 100 miles. Range with headphones, 500 miles. In handsome polished mahogany case with roll shutter to enclose panel. Price complete with all accessories, **£39**, except valves.

A similar Three-valve model is available at - - - **£29**

Northampton Calling!

Barratts Announce Special Shoe Value—By Post.

This Black Box Shoe is made on handsewn principle in Barratts' model factory by Northampton's best craftsmen. It has extended heel seat, prime, solid English leather sole of medium weight, and smooth solid leather insole, making it a delightfully easy shoe for walking. The style is an exclusive Barratt model, embodying the best features of Northampton work so much admired by good judges of footwear everywhere. Smart, roomy round toe and Oxford cut upper, giving close ankle fitting.

This quality is priced by middlemen at out 27/- to 30/- a pair. Barratt's price is 6/- to 9/- less because it is the factory price, making one modest factory profit only. Barratts guarantee perfect satisfaction or money back.

Direct from Factory

21/-

Order by Post and Save the Difference—

State size and width wanted and style No. 1653. Sizes stocked: 5, 6, 7, 8, 9, 10, 11, 12. Three widths

4 (medium), 5 (wide), 6 (extra wide), to each size. Size 12 is 1/2 extra. If in doubt about your size or width send Footshape, easily got by placing foot (in sock) on paper, and outlining with upright pencil. Send cheque or money order for 21/-. Postage overseas extra. Post your order direct to factory now.

W. Barratt & Co., Ltd., 9, Footshape, Northampton

Send 3d. postage for Finest Footwear Catalogue published.



Post Free.
Style 1653.

The Baby Loud Speaker WITH THE "GROWN-UP" VOICE

25/-

GUARANTEED FOR 12 MONTHS.

IN this little fellow you get mellow, pure, undistorted reproduction—no shrillness—no overtones—just crystal clear broadcast. 12 1/2 in. high. Bell 7 in. Diameter. Handsome crystalline finish. Agents everywhere.

"Revo"

THE NAME FOR PERFECT RADIO



IF UNOBTAINABLE LOCALLY APPLY DIRECT TO
WIRELESS DEPARTMENT THE CABLE ACCESSORIES CO. LTD TIPTON STAFFS

The SUNRIPE "Twins"



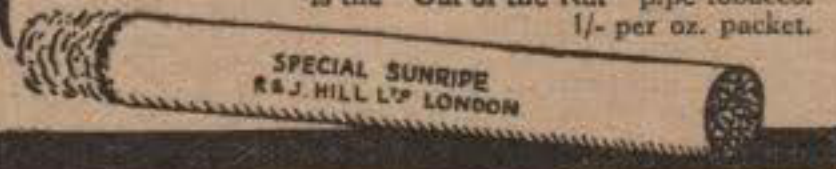
How Delightful—

the change from ordinary Cigarettes to "SUNRIPE." The large size coupled with the exceptional fine flavour and cool sweet smoking are a revelation. "SUNRIPE" Stand Alone for Size and Tone.

SUNRIPE

EXTRA SIZE CIGARETTES
20 for 1/- 10 for 6d
also 50's

SUNRIPE MIXTURE
is the "Out of the Rut" pipe tobacco.
1/- per oz. packet.



Nottingham Programme.

(Continued from page 391.)

SATURDAY, August 29th.

- 3.45.—The Savannas Band, relayed from the Palais de Danse.
- 5.0.—CHILDREN'S CORNER.
- 5.50.—Children's Letters.
- 6.0-6.10.—Teens' Corner.
- 6.40-12.0.—Programme S.B. from London.

Plymouth Programme.

(Continued from page 393.)

Devil-May-Care.

- 10.15. QUEENIE SPOONER.
"Kitten on the Keys" Zez Confrey
CLARA NORTH.
HARRY GROSE will Entertain Again.
QUEENIE SPOONER.
Patrol March.... Beethoven, arr. Rubinstein
- 10.45.—Close down.

SATURDAY, August 29th.

- 4.0.—Albert Fullbrook and his Trio.
- 5.0.—Afternoon Topics.
- 5.25.—Children's Letters.
- 5.30-6.10.—CHILDREN'S CORNER.
- 6.40-12.0.—Programme S.B. from London.

Sheffield Programme

(Continued from page 395.)

FRIDAY, August 28th.

- 11.30-12.30.—Gramophone Records.
- 4.0.—Orchestra, under the Direction of Dante Selmi, relayed from the Grand Hotel.
- 5.0.—Afternoon Topics.
- 5.15.—CHILDREN'S CORNER.
- 5.50.—Children's Letters.
- 6.0.—Musical Interlude.
- 6.40.—Programme S.B. from London.
- 7.40.—Mr. CLIFFORD K. WRIGHT: "Fairy Tales and Folklore."
- 8.0.—Programme S.B. from Leeds-Bradford.
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
- 10.15-10.45.—Programme S.B. from Leeds-Bradford.

SATURDAY, August 29th.

- 4.0.—Orchestra, under the Direction of Dante Selmi, relayed from the Grand Hotel.
- 5.0.—Afternoon Topics.
- 5.15.—CHILDREN'S CORNER.
- 5.50.—Children's Letters.
- 6.0.—Musical Interlude.
- 6.40.—Programme S.B. from London.
- 7.40.—Talk by the Station Director.
- 8.0-12.0.—Programme S.B. from London.

Swansea Programme.

(Continued from page 397.)

CEINWEN THOMAS.

- Song (Louis XIII. Period) and Pavane
Couperin-Kreisler
- Spanish Dance Moszkowski
- LILIAN MORGAN and
ARCHIE SIMPSON.

- "High Street, Africa" .. Trevor and Lynton
- "The Flying Dutchman" Rubens
- "Do You Think You've Known Me Long Enough?" Rubens
- "Oh, How I Love You" Sterling and Dayer
- "While I'm Waiting" ("Veronique")
Messenger

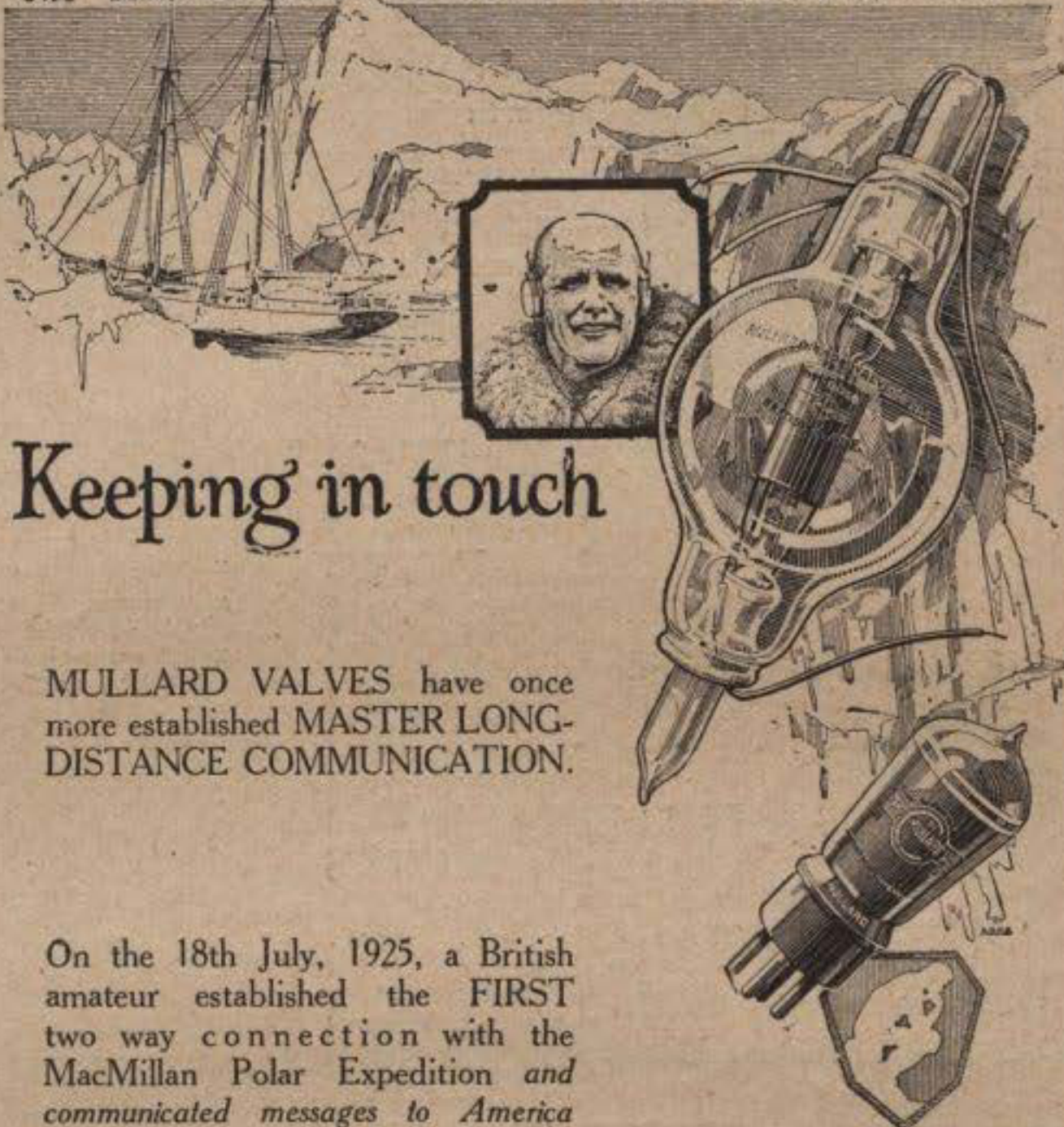
J. MORGAN NICHOLAS.

- Capriccio in B Minor)
- Rhapsodie No. 2 ... f Brahms
- Nocturne in E Minor, Impromptu 3 Chopin
- Rhapsodie Hongroise, No. 13 Liszt
- 10.0-10.45.—Programme S.B. from London.

SATURDAY, August 29th.

- 4.0-5.0.—The Castle Cinema Orchestra.
- 5.15.—CHILDREN'S CORNER.
- 5.45.—"The Post Bag."
- 5.50-6.15.—Musical Interlude.
- 6.40.—Programme S.B. from London.
- 7.40-10.0.—Programme S.B. from Cardiff.
- 10.0-12.0.—Programme S.B. from London.

The "MAC-MILLAN" NORTH POLE EXPEDITION



Keeping in touch

MULLARD VALVES have once more established MASTER LONG-DISTANCE COMMUNICATION.

On the 18th July, 1925, a British amateur established the FIRST two way connection with the MacMillan Polar Expedition and communicated messages to America for the explorers through Mullard Valves.

Do not miss the enjoyment of REAL LONG-DISTANCE RECEPTION by using inferior valves.

MAKE SURE YOU GET

MULLARD REAL LONG-DISTANCE VALVES and even if you never use them for more than your local broadcasting station you will get

BETTER RESULTS

ASK ANY DEALER FOR LEAFLET V.R. 25

Mullard
THE MASTER VALVE

Visit our stand, No 16
ALL-BRITISH
WIRELESS EXHIBITION, ALBERT HALL, SEPT. 12-23.

Advt.—The Mullard Radio Valve Co., Ltd. (R.T.), Nightingale Works, Balham, S.W.12.



One of the famous Sparta Series.

The LITTLE "SPARTA"

Loud Speaker will give purity of reproduction comparable with that of its famous full-size prototype—the standard Sparta—and ample volume of sound for indoor use. The Little Sparta is no toy—nothing has been omitted which can add to its efficiency. The Perfect miniature Speaker.

Ask your Dealer to show it you, also the various full-size models.

Type J, 120 ohms
Type HJ, 2,000 ohms
Type HHJ, 4,000 ohms

55/-

Send for List No. 325.

FULLER'S UNITED ELECTRIC WORKS

LIMITED,

Chadwell Heath, Essex.

Phone: Ilford 1200.

Grams: "Fuller, Chadwell Heath."

London Depot: 176, Tottenham Court Road, W.1

1/4-84.

TO THE DEAF



ACTUAL INCIDENTS FROM LIFE.

Mrs. BROWN: Good morning, Mrs. Tate; it's a long time since I've seen you at church.
Mrs. TATE: Well, it wasn't much good coming when my deafness was such a handicap, was it?
Mrs. B.: Never mind, come and sit with us right in the front pew, then surely you'll hear.
Mrs. T.: No need to be so close now, thanks all the same, Mrs. Brown; I can hear almost as well as anybody since I bought my AcoustiCON.

Mrs. B.: But you aren't wearing it?
Mrs. T.: I am, really, but you'd hardly notice it, I've the very latest model; it's a marvel and almost invisible. Isn't it wonderful? In church, in a theatre, in a room, the new AcoustiCON is the most perfect aid to hearing. You can adjust its power to suit all occasions and your exact degree of deafness too. You can wear it so that even your friends will hardly detect it. It is so good that the leading ear specialists are recommending it, and it is certainly worth your while to try it. If you cannot hear with it do not buy it. Call for a careful test without obligation, or if you desire, we will send you full particulars.

ARE YOU GOING TO WEMBLEY?

Our Stand is in the Palace of Housing and Transport, AVENUE 2, BAY 14, close to Arkwright Gate, facing Canada. You can test and be fitted while there with the very latest AcoustiCON Hearing Aids.

ACOUSTICONS

(General Acoustics, Ltd.)

95, Acousticon House, 17, WIGMORE ST., LONDON, W.1.

MANCHESTER: 14, St. Ann's Square.

BIRMINGHAM: 66 1/2, Corporation Street.

LIVERPOOL: 53, Lord Street.

GLASGOW: 75, Buchanan Street.

EDINBURGH: 19, Shandwick Place.

RICHARDSON'S NON-DIRECTIONAL **PERFEX AERIAL**
PATENT NO. 21882 ALSO PROTECTED ABROAD.

IMPROVES RECEPTION IN EVERY WAY

As irrefutably proved by thousands of users at home and abroad including leading experts who since 1923 have continually testified that in comparison with horizontal aerials the "PERFEX" provides reception that is considerably louder, clearer, of greater selectivity and from much longer distances, also reduces interference and overcomes blank spots.

Needing no space, the "PERFEX" Outdoor Aerial can be erected on any building by one short mast at greater effective heights, free from screening, at minimum cost.

Outdoor PERFEX (illustrated) 20 ins., 59/6, 36 ins., 75/-
Masts, 16 ft., 20/6, 22 ft., 30/6. Brackets, 25/- pair.
PERFEX INDOOR AND PORTABLE AERIALS, 58/6.

From all good Wireless Dealers or the Patentees and Manufacturers:
WIRELESS APPARATUS LTD.,
35, Panton St., Haymarket, London, S.W.1.

Listen in over a cup of tea and

CARR'S BIG BEN Biscuits

MADE ONLY BY
CARR & CO. LTD.
CARLISLE

A beautiful combination of biscuit, cream and black currant fruit.

£100 Guarantee against Lightning Risks

WHEN your lightning-arrestor device puts the aerial lead and the earth in a straight line, your aerial is a definite protection to your house.

The STRAIGHT LINE Protects YOU

A house with an aerial and a Pressland Safety Lead-in is safer than a house without an aerial. It is futile just to connect aerial and earth terminals on your set, or to adapt any device that does not connect aerial to earth outside the house. Lightning will not follow angles; it takes a straight line.

The PRESSLAND SAFETY LEAD-IN

Each Lead-in includes a Free Insurance Policy against loss or damage to property including "third party" risks.

It has a self-contained discharge-gap, and provides for an external earth-wire. It is shaped in form of a petticoat in order to free from surface leakage.

Sizes, 6-inch, 2/6; 8-inch, 3/3; 12-inch, 3/6.

Obtainable through all Dealers.

Makers: PRESSLAND ELECTRIC SUPPLIES, LTD., 84, Eden St., Kingston-on-Thames. Phone: Kingston 2731

FICTION, FASHION AND THE HOME

MODERN WOMAN

The new sixpenny journal with the spirit of friendliness and helpfulness.

SEPTEMBER NUMBER READY SATURDAY

6d. On sale everywhere, or by post 7d. from the publishers,
Geo. Newnes, Ltd., 8-11, Southampton Street, Strand, W.C.2.

YOUR EARNING POWER

can be increased by devoting some spare time to study. Pitman's School offers day and evening tuition and over 90 POSTAL COURSES in Business, Secretarial, Accountancy, Banking, and general educational subjects. Write to-day for "Home Study" booklet describing the Postal Courses.

PITMAN'S SCHOOL,
269, Southampton Row, London, W.C.1.

NEW BARGAINS

A RECENT advertisement, which announces that "two dozen healthy cock-roaches are required," opens up a pleasing prospect of turning to profit other nuisances for which no market has hitherto appeared. Life will be both brighter and more lucrative when the following are among its possibilities.

The demand for greenfly, we shall read among trade notes, grows brisker every day, and rose-growers everywhere are giving away their sprayers and concentrating on the production of a good supply of these profitable little pests. There seems no doubt that the show of the future will judge the roses, not by their blooms, but by their merits as a diet for aphides.

Again, those who have ever had the misfortune to sit on an ants' nest will be glad to hear that such a mishap can now be turned to profit. As an example of industry and organization, such nests command a high price among business colleges and those engaged in inculcating moral principles among the young.

But the really enterprising man will not wait for customers to come to him. He will go in search of them, and we shall soon have the advertiser who announces his readiness to sell one plant-breaking cat (four lives still to run), or guarantees that picnics can be supplied with earwigs while you wait.

Or possibly his announcement will run: "Gent. with badly swollen face (suit film comedian; has amused baby no end), is open to accept a few engagements in the near future. This offer cannot be repeated, as an appointment has been made with the dentist for Monday week. Delay is dangerous. Apply now."

SELECTED FROM THE HUMORIST

On sale everywhere 2d., or by post 3d. from the Publishers, GEO. NEWNES, LTD., 8-11, Southampton St., Strand, W.C.2.

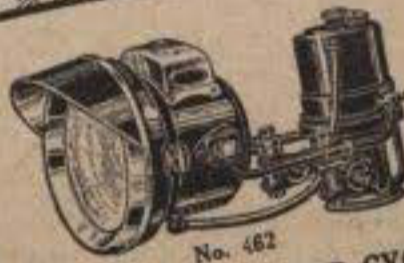
The new LUCAS "MILAM" RADIO BATTERIES

cannot leak, have great mechanical strength, are non-inflammable and have a handsome appearance, their finish resembling polished ebony. They do not require a separate case, being entirely self-contained. Each Battery has connections for 2, 4, or 6 volts and prices include Lid and strong Leather Carrier.



- PRICES.**
- TYPE 81/6** (Actual Capacity 90 amp. hours, Intermittent Rate 150 amp. hours) **RM9**
 - TYPE 58/6** (Actual Capacity 52 amp. hours, Intermittent Rate 104 amp. hours) **RM5**
 - TYPE 29/6** (Actual Capacity 16 amp. hours, Intermittent Rate 32 amp. hours) **RM5**
 - TYPE 27/6** (Actual Capacity 12 amp. hours, Intermittent Rate 24 amp. hours) **RM5**

Actual Capacities given are at a 20 hr. rate of discharge.



No. 462

The LUCAS MOTOR-CYCLE PROJECTOR SET No. 462 is a highly efficient set fitted with a special Margin Lens Mirror which gives a very powerful penetrative light. Long Print: 6' 10".

Price Complete Set 63/-

The full range of "KING of the ROAD" PROJECTOR SETS consists of fifteen models all sizes, for all machines, touring and sports.

Prices 25/6 to 72/6.



No. 60

LUCAS "KING of the ROAD" MOTOR-CYCLORNS

give a pleasing note which is unequalled for effectiveness and carrying power.

- No. 32 large single-turn pattern **27/3**
- No. 60 "straight" pattern **15/6**
- No. 63 lightweight "straight" pattern **10/6**

LUCAS "SAFETY" DRIVING MIRRORS give a wide undistorted field of vision and are adjustable in any direction.

Prices.
No. 16 with locking device **10/6**
No. 11 **6/6**



No. 10

LUCAS ELECTRIC HORNS

Have a deep-toned mellow note of great penetrative power.

- No. 10 Large Car Pattern (Ebony Black) **35/-**
(Nickel Plated 2/6 extra.)
- No. 5 Light Car Pattern (Ebony Black) **27/6**
- No. 7 For fitting under bonnet (Black) **25/-**

LUCAS "KING of the ROAD" MOTORALITIES include Bells, Horns, "Safety" Observation Mirrors, Windscreen Wipers, Inspection Lamps, Dash Lamps, Spare Bulb Cases, etc.

LUCAS "KING OF THE ROAD" CYCLE LAMPS—Prices 2/- to 23/6

LUCAS BELLS—Heard all over the World—Prices 1/- to 6/6

LUCAS

Manufacturers of RADIO BATTERIES and "KING OF THE ROAD" SPECIALITIES

Full particulars of RADIO BATTERIES, "MOTORALITIES," "MOTOR-CYCLEALITIES" and "CYCLEALITIES," Post Free from Department G.

JOSEPH LUCAS LIMITED, BIRMINGHAM



YOUR HOLIDAY

THIS year try the holiday that is different. Explore new country and enjoy healthy, restful change, free from irksome routine.

THE NORFOLK BROADS, with their natural beauties and quiet old-world villages will enchant you. They are 120 miles from London, and consist of 200 miles of safe inland rivers and lakes, situated between Cromer, Lowestoft, and Norwich. You hire from us for a week or longer a fully furnished wherry, yacht, or motor-boat, which becomes your floating home, moving when and where you wish inland, not on the sea. We can supply an attendant to manage the boat and do all cooking. You only have to enjoy yourself. The cost, including boat, food, etc., averages £4 per head per week.

Send to-day 2d. postage only for 102-page booklet containing details of 200 yachts, wherries, motor-boats, houseboats, bungalows we have for hire, and articles: "How to Enjoy a Broads Holiday." All owners' craft are included in this booklet.

BLAKE'S LTD. 19 Broadland House,
(Sole Representatives to all Owners.) 22 Newgate Street,
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Train Services, fares and other information from any L.N.E.R. or L.M.S. Enquiry Office

*Write more letters—
easy with—* **Waterman's
Ideal
Fountain Pen**

**OF STATIONERS
AND JEWELLERS.**

L.G. SLOAN LTD. The Pen Corner, Kingsway, London, W.C.2

AUGUST NUMBER NOW ON SALE

Music for All

CONTENTS:

MUSIC, PICTURES AND STORY
OF

"On With The Dance"

C. B. Cochran's Spectacular Revue
now playing to crowded houses at
the London Pavilion.

FOUR COMPLETE COPYRIGHT NUMBERS

Including a New Series of Popular
Classics edited by Ernest Austin,
and another edition of
the Children's Corner.

:: ONE SHILLING ::

On sale everywhere or post free 1/3
from the publishers,

ASCHERBERG, HOPWOOD & CREW, LTD.,
16, Mortimer Street, London, W.1.

"Happy" reminders:

Do not let your spirits flag—
Go and buy "The Happy Mag."



A GREAT philosopher once wrote: "Every time a man smiles, much more when he laughs, it adds something to his fragment of life." In other words, when you're fed up to the hilt, if only you can force a smile things will turn out all right.

Of course, there's an alternative. You can buy "The Happy Mag." In which case, you won't have to force a smile. They'll come tumbling along in their hundreds.

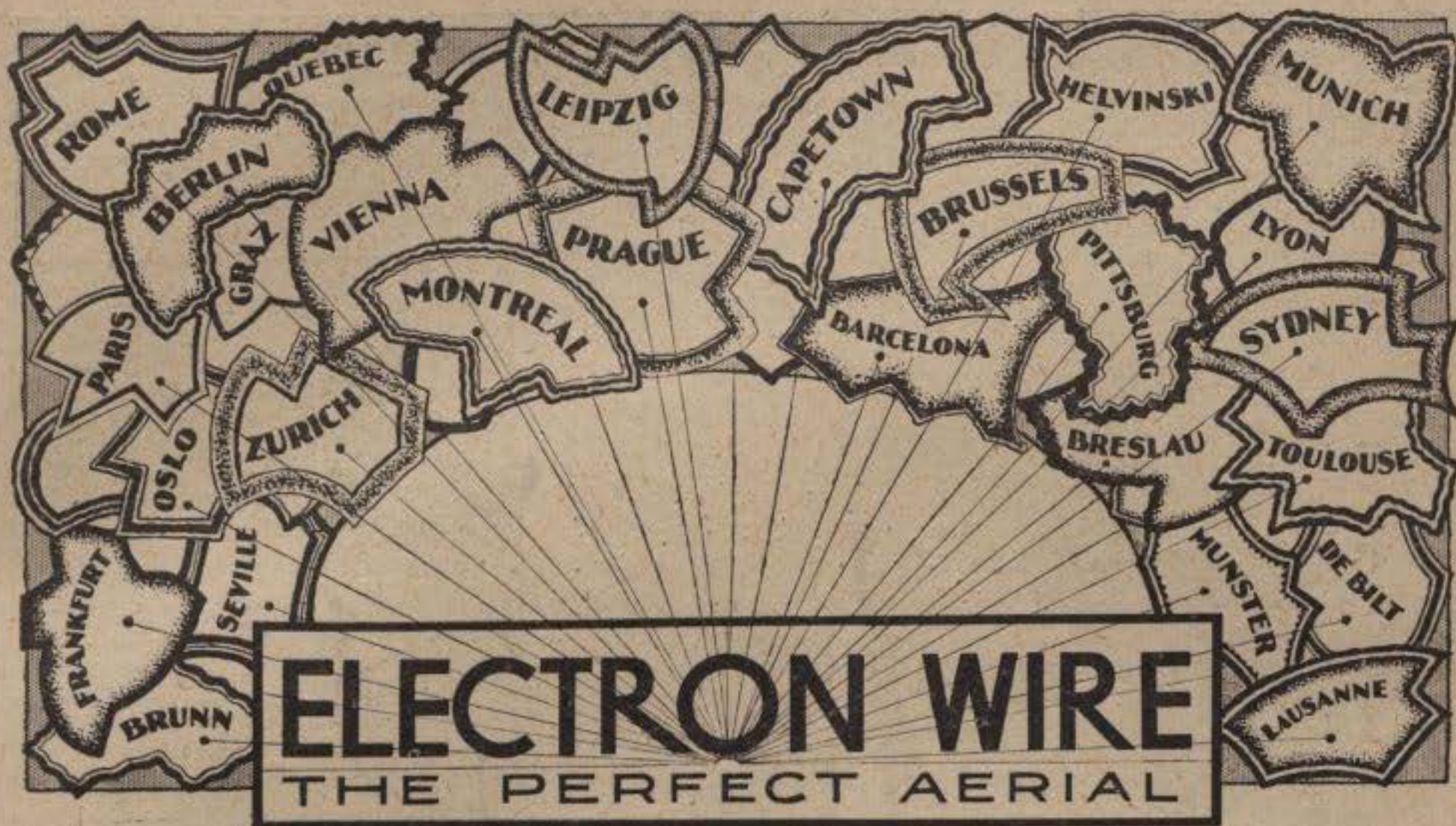
You may take it for granted that every time you read through a copy of "The Happy Mag." you add at least a year to your "fragment of life."

Perhaps it's this fact that makes the life insurance companies so prosperous!

The September number now on sale contains a long complete instalment of "Oh James" ("No, No, Nanette"), by May Edginton, a "William" story and eight other complete stories. Get a copy from your local newsagent.

THE HAPPY MAG.

— SEVENPENCE. —



BRINGS IN THE UNIVERSE.

There can be only one opinion about Electron Wire. It is the best and cheapest aerial in all the world.

Now that the Continental and other programmes abroad are being published, it is the desire of all wireless enthusiasts to receive as many as possible. Electron Wire makes this a perfectly simple matter.

Electron Wire adds to the range of your set. Petrograd, Berlin, Madrid, Hilversum, Paris, etc., etc., etc., are all possible with an Electron Aerial—the reception is bell-like in clarity unequalled by any aerial.

Electron Wire is the quality aerial, the highest possible quality. It is the AERIAL WHICH ABOLISHED INSULATORS AND OTHER COSTLY APPURTENANCES. Electron Wire made broadcasting popular.

Electron Wire is the aerial which does for your set what every enthusiast wants. If you ever find a better aerial, get it! A good reception is worth any price you pay!

See that Electron Wire is in our famous boxes only.

The **CHEAPEST AERIAL**
and the Best in the World.

100 ft. **1/8**
Postage 6d.

Also laid double for extending 'Phones, Loud Speaker, etc.

Two 150 feet lengths twisted. 300ft. 5/-
Two 250 feet lengths twisted. 500ft. 8/-

If unobtainable from your local dealer, write direct to us, together with his NAME AND ADDRESS, and we will send by return carriage paid.

INDOOR AERIALS.—Electron Wire has been used with great success Round the Picture Rail; Round the Cupboard Door; Parallel across the Room; Along the Corridor; Round a Fire Screen, and almost everywhere.



Take your Wireless into the Garden

An extension made with Electron Wire from the set indoors to the loud speaker or 'phones in the garden greatly improves the reception. Bury Electron Wire in a trench, train it over the pergola, and it remains a permanent fixture. Weatherproof, rustproof, damp-proof. Always ready.

300ft. (150ft. double) 5/-
500ft. (250ft. double) 8/-

If you have any difficulty order direct.

NEW LONDON ELECTRON WORKS, Ltd.

(Members of the B.B.C.)

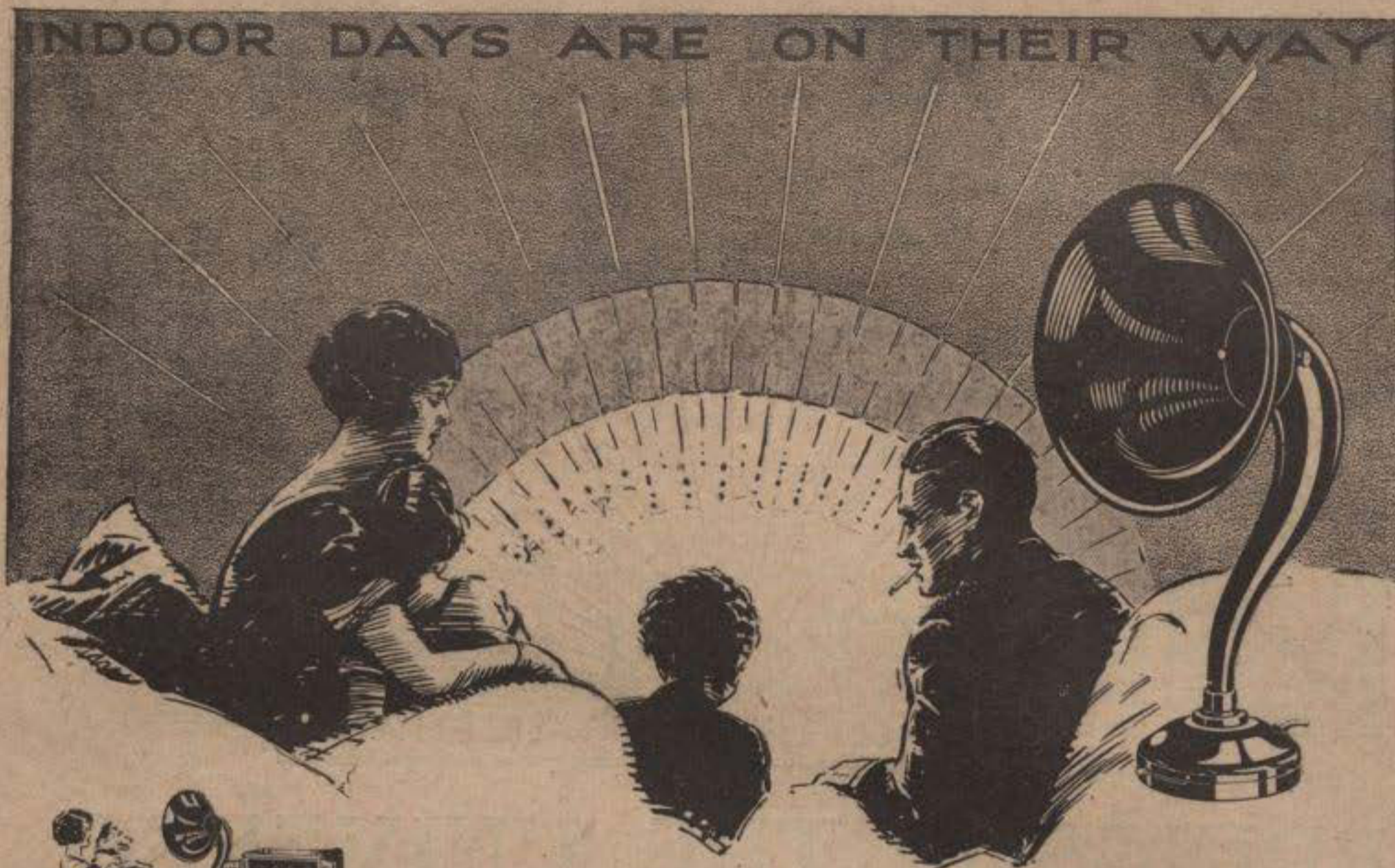
Telephones: East Ham 1403.
(Private Branch Exchange.)
(About 2 miles East of Blackwall Tunnel.)

Dept. No. 4, EAST HAM, LONDON, E. 6.

*Buses 40, 101, 23, 5, 15.

Telegrams: "Stannum, London."

District Railway: Upton Park Station.



Recent improvements in design incorporated in the "Baby" Loud Speaker provide greater mellowness in tone, whilst the extraordinary volume of the original model is maintained. In black enamel, or in an attractive brown-tinted finish 50/-

*At Your
Radio Dealers*

THE long evenings are not far off. Soon tennis, cricket, country walks and the pleasures of the garden will be no more for many a month. What will take their place? Sterling Radio beyond a doubt. Sterling Radio to fill the home with music, song and interest; Sterling Radio to bring music for the dance; Sterling Radio to make the children happy for an hour. Now is the time to make your plans.

*Decide on a good set—A Sterling Set
and a*

**STERLING
BABY
LOUD SPEAKER**

Ask your dealer for a demonstration.

Sole Agents: THE MARCONIPHONE COMPANY, LTD.
210-212, Tottenham Court Road, London, W.1