



THE OFFICIAL ORGAN OF THE B B C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week commencing  
SUNDAY, June 21st.

MAIN STATIONS.

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

HIGH-POWER STATION.  
(Chelmsford.)

RELAY STATIONS.

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

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OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR THIS WEEK.

LISTENERS' LETTERS.

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. 6d.; Twelve Months (British), 13s. 6d.

Low-Born Songs That Live.

By Sir RICHARD TERRY, Mus. Doc.

[Until a year ago Sir Richard Terry was organist and director of music at Westminster Cathedral. He performed a national service by retrieving from obscurity the works of Tudor composers. He is also the greatest living authority on sea shanties.]

WHEN wireless enthusiasts listened to the sea shanties broadcast recently from the Albert Hall, I can well imagine that many of them, as they sat in their armchairs with the 'phones on their heads, felt inclined to join in those rollicking choruses. The present popularity of the sea shanty is a good sign, and it shows that many people are becoming tired of "that unrest which men miscall delight"—I mean jazz music—and are returning to the older and simpler melodies.

No one knows how the shanty came by the name. All that is known definitely is that you should not talk about "chantries," as some literary landmen do, unless you wish to make any old salt amongst your hearers blush for your ignorance.

Shanties originated in the merchant service. They were sung only in sailing ships that carried passengers and merchandise, never on men-of-war. And they were sung as an accompaniment to work, not in the sailors' leisure time. The donkey engine and steam winch have supplanted the old windlass and capstan; there are no longer any sails to be manipulated. But in the old days all such operations as heaving the anchor, setting and furling sails and the like, were done by hand. Each job had its special shanty. When sails left the seas, and steam blew

away much of the drudgery of a sailor's life, much of the romance left the seas as well.

It is a well-known fact that not so long ago nearly everyone sang at his work. The sailor shanties are amongst the last to die out in this country. Capstan shanties were used for heaving the anchor and similar operations. When setting sails, a halliard shanty was used to help them pull their ropes in rhythm. Cannot you imagine the "long pull" to which this halliard shanty was the accompaniment?

Oh, pity poor Reuben Ranzo!  
Ranzo, boys, Ranzo.  
Oh, poor old Reuben Ranzo!  
Ranzo, boys, Ranzo.

Most of the halliard shanties were quite short, the capstan ones were usually longer, but each had its breezy chorus. Here is a verse from a famous capstan shanty:—

Our ship went sailing out over the bar,  
O, Rio!  
And we pointed her nose for the southern star  
And we're bound to the Rio Grande,  
Then away, love, away,  
'Way down Rio,  
So fare you well, my bonny young girl,  
For we're bound to the Rio Grande.

(Continued overleaf in column 3.)



Sir RICHARD TERRY.

# A King's Hand in Church Music.

The "Merry Monarch" and Lively Anthems. By Francis Gribble.

WE are all familiar with the announcement in the Book of Common Prayer that "in quires and places where they sing here followeth the anthem." It has so followed since an early date in the reign of Queen Elizabeth, being the distinctive contribution of Anglicanism to Church music.

The Reformation did not disestablish the musicians when it discarded the Mass. There were some notable musicians in England in those days—amiable men whom it was the pleasant custom of the age to excuse for hereay, when other people were being burnt for it, in consideration of their useful talents. They remained attached to the churches and made their influence felt. The evolution of the anthem resulted. "And, Service concluded, a good anthem was sung," writes the antiquary Strype, in 1560.

## A Musical Compromise.

It was—or, at all events, it came to be—a sort of musical compromise. In the Catholic countries of the Continent, Church music was brought, to some extent, under the influence of the opera. The same composers often composed for the Churches and for the stage. Rossini, Verdi, and Gounod are great and glorious examples.

In England, sacred and secular music were regarded as separate arts; and Protestant critics pronounced Catholic Church and cathedral music unduly ornate, some of them even going so far as to style some of it "tawdry and sensational."

One need not join in the dispute. The view taken by anyone who does join in it is sure to depend more on prejudice than on reason. The point to be noted is that the mere hymn, to be sung by congregations in unison, was not important enough for musicians of the calibre of Tallis and Orlando Gibbons, who has been called "the English Palestrina." The choir masters wanted something worthier of their choirs; and so the anthem, with its elaborate technique, was gradually evolved from the simplicity of the psalm, or hymn.

## Organ Pipes for Pots of Ale.

It was not, however, evolved without resistance. The Protestants of the Elizabethan age welcomed good music; but the Puritans of Cromwellian times thought of it as an accursed thing. Simple psalm tunes, for them, were "full of the breath of the Lord"; but florid Church music was a device of the Devil to destroy men's souls. They silenced the choirs, dispersed the singers, tore up the music books, pulled the organs to pieces, and sold the pipes for pots of ale. For these things ministered to the "beauty of holiness," and these men held that when holiness was made beautiful, it ceased to be holy.

Then, with the Restoration, came reaction. Charles II. was not exactly a religious man; but he was interested in the arts, and in Church music as one of them. He was, as one of his musicians said, a "brisk and airy prince," and he liked brisk and airy music in churches, as well as elsewhere. Tallis and Orlando Gibbons were not brisk and airy enough for him. He called for "lively" anthems, "with symphonies and ritornels to be played upon viols, cornets and sackbuts in the organ loft."

## The Priest and the Composer.

He dipped into the secret service fund to gratify his wishes, and sent Pelham Humphreys, with a subsidy taken from that source, to study in Paris under "Master Lully, of the Grand Monarch's chapel." We see the result in an entry in Pepys's Diary: "To chapel, it being

All Hallows Day, and heard a fine anthem made by Master Pelham who is come over."

Nor was the merry monarch the only Stuart king who took an interest in anthems. His gloomier brother, James II., also did so. An anthem which specially pleased him was Blow's "I beheld, and lo." He sent Father Petre to compliment the composer on it, which the Jesuit duly did, adding, however, on his own account: "For myself, I think it too long." Whereat Blow rejoined: "That is the opinion of but one fool, and I heed it not." Petre was so angry that he persuaded the King to dismiss Blow from the post of composer to the Chapel Royal; but James himself was in flight from William of Orange before the dismissal could take effect.

## Encouraging Brighter Services.

A comparatively dark age in the history of the anthem followed, and lasted for more than a century. The Church compositions of that period, with the exception of Handel's, are described as "solid and respectable, but, in the main, dry and perfunctory." The revival of the art was contemporaneous with the beginning of the Tractarian Movement. It has been suggested that the musicians were inspired by the new doctrines taught by such men as Pusey and Keble; but that theory is not very credible. The encouragement which the clergy then began to give to brighter services, after a long period of slovenliness, must have been a more potent factor; and the improvement, in fact, coincided with a forward musical movement throughout Europe.

So it came about that all our organists began writing anthems; and, as Mr. Dickinson puts it in his "Music in the History of the Western Church," "in this numerous company we find the names of such men as Goss, Bennett, Hopkins, Monk, Barnby, Sullivan, Smart, Tours, Stainer, Garrett, Martin, Bridge, Stanford, Mackenzie, and others not less worthy, who have endowed the choral service with richer colour and more varied and appealing expression."

## RADIO FOR HOSPITALS.

THE Daily News Fund to provide wireless apparatus for every bedside in London's two hundred hospitals is making good progress. The wireless manufacturers have come forward generously, and already half-a-dozen hospitals are assured their equipment without any charge to the fund. This excellent example will be followed elsewhere. B.B.C. stations have already done something in this direction. For instance, the Radio Circle of the Plymouth Station has provided five receiving sets to local hospitals and institutions.

On May 27th the Mayor and Mayoress of Plymouth formally installed a loud speaker installation at the Blind Institution, North Hill. During the ceremony, a broadcast message was received from the studio on behalf of the 1,500 members of the Radio Circle, all of whom had subscribed.

## WIRELESS AND WALNUTS.

We recently published a letter from a listener whose pear tree seemed to be adversely affected by its being used to support one end of an aerial wire. Mr. L. W. C. Martin, of 4, Beer Street, Yeovil, Somerset, now writes to describe just the opposite experience. A walnut tree which formerly bore only half a sack of nuts increased its yield eightfold when a wireless aerial was attached to it. But as soon as Mr. Martin dismantled his wireless apparatus and disconnected the aerial from the tree, the production of walnuts declined to about the old average. Mr. Martin asks for an explanation. We confess perplexity, and would welcome suggestions from listeners.

## Low-Born Songs That Live.

(Continued from the previous page.)

Generally, there was no connection whatever between one verse and another of these songs, and, of course, the tune is all that is really important. An interesting parallel to these British working songs is the "Volga Boatmen's Song," which was formerly sung in Russia on the banks of the rivers as the men hauled their weighted boats along like canal horses.

It is only as folk-music that I should describe any of these shanties as classics. The tunes are all very beautiful and it is almost a national duty that they should be preserved.

\* \* \* \* \*

When steamships first made their appearance, music in this country had reached its nadir. Our folk-songs were forgotten, our composers were negligible, and our concerts were generally a hash of second-rate foreign music. In these early Victorian times the "serious" middle classes had their Oratorio, but the so-called "untutored" classes still retained their instinct for song and began to make their own music. These rude composers knew nothing of "cultured" music, but they were masters of that one-dimensional form of music known as melody, and they understood what is best described as "lilt"—a form of rhythm to which the masses always react immediately—and the music-hall ditty was the result.

\* \* \* \* \*

If the music-hall song was sometimes dull and crude, it cannot be called unpleasant, and I would sooner have healthy crudity than suggestiveness. There is more healthy fun in a rollicking music-hall song than in any "strictly proper" shop ballad. Such songs as Tosti's "Good-bye" are not one tenth as good, and their sloppy sentimentality nauseates me.

The inner significance of the sea shanty is in the fact that it was the creation of working men during a period when their souls were starved of music. The so-called "cultured" classes had their music and enjoyed it in a smug and self-satisfied way. The "common people" had no use for this complacency, but they had an inherent instinct for song, a sense of rhythm and melody which found its expression in these old shanties.

\* \* \* \* \*

The composers of these old sea shanties are unknown, but their music lives in the hearts of their old shipmates whose course is almost run. The sailor had a hard life; he was looked down upon as a hard drinking, hard fighting and altogether "common" fellow. But it was this "common" fellow who built up our British Empire and chased our enemies from the sea.

His shanties were despised (by our maiden aunts of the 'sixties and 'seventies) as "low, vulgar songs," but the more cultivated taste of the twentieth century recognizes them as a beautiful folk-music, worthy to rank with that of any other country.

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At the headquarters of the B.B.C. in London there is a special organisation for collecting and charting daily reports of conditions of reception throughout the country. Regular reports are received from qualified listeners. Every morning the results of these reports are represented by different coloured flags inserted in a large wall map of the country. The black flags (meaning poor conditions of reception) recently so evident in East and South-East London have now nearly all gone.

Difficulties with Continental interference retain a few black flags in the neighbourhood of Plymouth. North Wales, too, is apt to be multi-coloured; but, on the whole, the predominance of white flags reveals a high average standard of reception throughout the country.

## 'Ware Atmospheric!

### Facts for Every Listener.

EVERY user of a wireless set has had some experience of atmospherics. When you switch on the set on certain evenings there is a confused babel of small crackling sounds, punctuated every now and then by louder noises not unlike the tearing of calico. These disturbances are not of very frequent occurrence in this country; in fact, they are probably not bad enough to spoil the reception of broadcasting on more than half-a-dozen nights in the average year. In some parts of America and in the tropics they are so persistent that wireless reception is always carried out under difficulties.

### Millions of Tiny Bodies.

What is it that causes these irritating noises which come every now and then to worry us? If we had eyes that would enable us to see what is really taking place at all times in this atmosphere of ours, we should be aware of constant movement at enormous speeds of millions upon millions of tiny bodies; these are the electrons and the protons, about which Sir Oliver Lodge spoke so interestingly to listeners some time ago.

When the weather is changeable, with sudden large variations in the thermometer and the barometer, the activity of these little particles is very much increased. Some layer of air or some cloud collects an excess of those of one kind; there is an immediate rush by those of the other sort to combine with them. When the combination takes place, there is a commotion, and if it happens on a big enough scale, we hear a crackling in our receivers.

### Like Wind Among Leaves.

Actually, atmospherics are occurring by the million at every second of the day or night. Most of them are so small that, as a rule, we hear nothing of them. You can detect their presence with your own set by advancing the reaction coil gradually nearer to the one with which it is coupled. At a certain point you will hear a noise rather like the wind blowing amongst leaves. This is caused by tiny atmospherics, and you hear them because the set is in its most sensitive condition.

The biggest atmospheric discharges take place during thunderstorms. It must be remembered that a single lightning flash dissipates an amount of energy vastly greater than that of all the wireless stations put together. Hence, even though no thunderstorm is raging in your immediate locality, or within a hundred miles of you, you may hear atmospherics when you try to tune in. At any moment of the twenty-four hours hundreds of thunderstorms are taking place in various parts of the world. If they are sufficiently far away for our aerials, we hear nothing of them provided that we do not misuse our reaction coils.

### Your Sensitive Set.

You may have noticed that on some evenings though broadcast reception is excellent, you are bothered by a roar of atmospherics when you try to receive American stations. This is because you need not—in fact, you should not—come anywhere near oscillation to receive our own stations, but when you try to reach out over the Atlantic, you must get your set into a very sensitive state, and then it picks up interfering noises which would otherwise not be heard.

We cannot tune out atmospherics because they are so powerful that they set our aerials vibrating by shock and are audible on all wave lengths. But we can tune them in, and it is rather interesting to do so. They have a wave length of their own which is generally round about 100,000 metres. By using several large coils wired in series, it is possible to tune in atmospherics so that they are heard not as crackles, but as musical notes.

## What Radio Has Taught Me.

By Vincent Lopez, the Popular Conductor.

[Although Mr. Lopez has only broadcast once in England, he has endeared himself to millions of listeners in America. He is now on a visit to London, where he and his orchestra are having enthusiastic receptions nightly. In this article Mr. Lopez gives us an insight into the psychology of radio audiences.]

I HATE dull music. I want to bring a message of good cheer, to play songs of gladness and innocent frivolity, to be an apostle of *Comus*, the *Merrymaker*. But to be cheerful, a modern conductor has to be dreadfully serious in his quiet moments.

Selection of items for broadcasting purposes is, in fact, no easy matter. Music that is uniformly pleasing on the dance floor, where it is accompanied by colourful settings, has an unfortunate knack of sounding very thin when thrown "on the air," for the appreciation of the audience, the exhilaration of the dance and

When broadcasting I have found that it is advisable to use arrangements that are "full," that is, in the progressions of chords that go to make up the harmony; every note in every chord must be played, or the empty places will stand out more prominently than those notes which are emphasized.



Mr. VINCENT LOPEZ.

In conducting a number it is often necessary to modify greatly the expression. When the trumpets, which have heavy tonal weight, have a *forte* passage, they must be held down to what would normally be deemed *mezzo-forte*.

Wireless has been invaluable in teaching me what the majority want to hear. While I am a sincere admirer of classical music, I do not consider it appeals to the largest number. Most classical music is too solemn in tone to be very popular, and it is for the popular taste that I cater.

### What All the World Needs.

I have the greatest admiration for the splendid music of the Savoy Orpheans; but it does seem a pity that usually one has to wait up until after ten o'clock at night before hearing a few notes of cheerful jazz. Jazz, as a matter of fact, is quite old, instead of being a new invention, as many people think it to be.

There are some authorities on this side of the Atlantic who think of broadcasting only as an educational force. It is an educational force, of course, but the majority of folk do not buy a wireless set in order to be educated.

Wireless has made me realize that a successful band must radiate music that is joyful, not instructive.

In common with literature and other forms of art, wireless programmes are rapidly becoming less informative and more lightly amusing. Letters from thousands of listeners have convinced me that the universal demand to-day is to be cheered, and I feel supremely happy in the thought that my music has supplied, in a small measure, what all the world is wanting.

### NOISES FROM ELECTRIC LIGHT WIRES.

ONE often hears queries concerning the mysterious connection which seems to exist between the electric lights in a room and the wireless apparatus installed there. Listeners sometimes find that their reception of B.B.C. programmes is marred by a humming noise in the headphones, an interference which is frequently due to the electric wiring of the room in which they are listening. The interruption is irritating enough with a crystal set, and a fifty cycle supply, but on a hundred cycle supply, such as exists in certain towns, it is considerably worse.

There are various house-wiring systems for light and heating, in some of which the insulated conductors are covered with a metal sheath, which is, of course, connected to earth. Recent experiments in an electrical laboratory have made it clear that, for the avoidance of this interference with wireless reception, a metal-covered wiring system has considerable advantages over the unprotected rubber-covered wires.

### SONGS YOU OUGHT TO KNOW.

#### "My Dreams."

THIS is one of Tosti's best-known compositions, and it was composed for and sung by Mr. Ben Davies. The words are by Mr. F. E. Weatherly. It will be broadcast from Manchester on June 27th. We publish the words by permission of the publishers, Messrs. Chappell and Co., Ltd.

I DREAM of the day I met you,  
I dream of the light divine.  
That shone in your tender eyes, love,  
When first they looked in mine.  
I dream of the flow'rs that made me  
A path for my longing feet,  
I dream of the star that led me  
To your chamber window sweet,  
To your chamber window sweet.

I dream of the words you whisper'd  
In the hush of that magic hour,  
With your eyes like the stars above me,  
And your heart like an opening flow'r.  
I dream of the rose you gave me,  
I think of our last farewell;  
I dream of the silent longing  
That only the heart can tell,  
That only the heart can tell.

Alas! Alas! I have lost my star  
In a world of glaring light,  
And only a few poor ashes  
Remain of my rose to-night;  
But I dream of my rose  
And my star and you  
And whether we part or meet  
I shall love you the same for ever,  
I shall love you the same for ever  
As long as my heart may beat!

the atmosphere are lacking, and appeal is made solely to the ear.

My band consists of eighteen players, each of whom is able to play three distinct instruments, whilst being a specialist with one. The greatest difficulty is to get new, appropriate pieces to play, and I have several men doing nothing other than collect new music for me.

Broadcasting experience has taught me how fond people are of old tunes, and how they love to hum the old songs over again, with their attendant associations.

This led me to originate the idea of playing well-known music with the airs picked out on individual instruments.

Most people remember little but the principal airs. For instance, I played recently some of the music from *H.M.S. Pinafore*. "Dear Little Buttercup" was picked out on the flute, another melody on the saxophone, and so on.

# Official News and Views. GOSSIP ABOUT BROADCASTING.

## A New Experiment.

THE B.B.C. is doing a number of special experiments, both on the technical and on the programme sides. On the programme side the point which is commanding most attention now is topicality. It is felt that there might be introduced into the talks more features definitely associated with an outstanding event or news item of the day. The chief difficulty is, of course, to make arrangements of this kind conform with the character of programmes as arranged in advance.

It is highly desirable that the programmes should adhere as closely as possible to the form in which they have been published. But their effective advance publication requires that they be prepared about six weeks ahead of the date of performance. Nevertheless, topicality is so important that a certain measure of added flexibility has to be imparted to programme arrangements, even at the risk of increasing the occasions of correction.

## Difficulties of the Idea.

Thus, certain periods of programme time are to be allotted weekly to topical subjects which can only be determined on the day in question. This represents a development of the "Man of the Moment" series of weekly talks which were announced recently. Although it is agreed that a good deal should and can be done to impart topicality to programmes, it should be remembered that to attain the ideal in this respect is immensely difficult.

It is suggested, for instance, that the winning jockey of the Derby should broadcast his impressions of the race a few hours afterwards. It is suggested also that whatever happens to be the main subject of discussion in the morning newspapers should be also the subject of a broadcast talk on the evening of the same day.

## Topicality versus Censorship.

To avoid controversial issues and to be able to guarantee that the broadcast medium is not used for special pleading or indirect propaganda, the greatest care must be exercised in the censorship of all talks. This tradition is so important that to endanger it in the interests of topicality would not be justified. When, therefore, listeners are apt to accuse the B.B.C. programmes of being remote from current affairs, it should be remembered that the problem is not so easy of solution as appears on the surface.

There is, moreover, a definite agreement with the newspapers which, at least during the period of the present licence, prescribes the limits within which current events may be broadcast. Narrative as such is prohibited. All the B.B.C. is allowed to do is to try to give the atmosphere of contemporary events and occasions.

## Lord Jellicoe to Broadcast.

Lord Jellicoe's speech at the Dominion of New Zealand Dinner in London on June 22nd will be broadcast from all stations.

## Sounds From the Coal Pit.

The microphone has recently accompanied an aeroplane in flight, has taken noises from under the Thames, and has flirted with the nightingale in the Surrey woods. Next Saturday, June 27th, from 8 to 8.30, it will add to its experiences by taking sounds from the pit of the Nunnery Colliery, near Sheffield. It will be placed in the Park Gate Seam, 750 feet below ground level and one mile from the pit-shaft. The manager of the mine will explain the various noises, which will include the coal cutter, shot borer, explosion of shot, fall of coal, filling of tubs, noises of trains, and signalling apparatus of the cages. These noises will be S.B. to all stations except Newcastle.

## A Whiff of the Sea.

B.B.C. stations are finding that sea programmes are extremely popular. Dundee Station is offering a programme of this kind on July 3rd. Mr. George J. Jeffcock will give rollicking sea songs, and the Station Trio will play the march, "Admirals All," an overture, "Plymouth Hoe," and a Nautical Fantasia, "Life On the Ocean."

## Bishop Barnes to Broadcast.

On Sunday, June 28th, the Birmingham Station will have the distinction of broadcasting for the first time the Rt. Rev. the Lord Bishop E. W. Barnes, F.R.S., who will conduct the service between 8.0 and 8.30 p.m., which will be relayed from St. Phillip's Cathedral and broadcast from the Birmingham and Chelmsford Stations.

## The First Woman Baritone.

Miss Beatrice Telegar, who is believed to be the first discovered woman baritone, will make her first public appearance at London Station on June 26th. Miss Telegar, who is a New Zealander, has a voice of the true male baritone quality, and she uses it with admirable effect.

## IMPORTANT.

Since going to Press with the Programme for Thursday, June 25th, and the facing page, we are informed that it may not be possible for excerpts from "No No Nanette," and "The Co-Optimists" to be broadcast in the "Daily Graphic" Charity Concert.—EDITOR.

## Special Programme at Liverpool.

On Friday, July 3rd, the Nutgrove Prize Band, conducted by Mr. H. Hill, will broadcast from Liverpool Station. In the same programme Mr. George Hill, baritone, will sing Negro Spirituals. Monologues and character studies will be given by Mr. Pat Williams.

## Zulu Songs at Glasgow.

Glasgow Station will give the third of its Empire series on Monday, June 29th. Listeners will be taken by train from Capetown to Johannesburg by way of the Garden Route, Port Elizabeth and Pretoria, through the Orange Free State, the Drakensberg Mountains and Natal. There will be dramatic representations of historical events. Real Zulu songs will be broadcast for the first time in Great Britain.

## Midsummer at Nottingham.

A special Midsummer concert will be given by Nottingham Station on Friday, June 26th. Mrs. Ruby Barlow will appear in two playlets. Miss Ida Sargent, soprano, will be supported by the Mikado Orchestra, under the direction of Mr. Frederick Bottomley.

## Belfast Visits the Country.

Belfast listeners on Friday, June 26th, will be given a special programme of music descriptive of country scenes and pursuits. The programme will conclude with *Columbine*, a fantasy, by Reginald Arkell.

## Education by Radio.

So successful are the bi-weekly school transmissions from Edinburgh that it is hoped to extend them shortly. These transmissions take place on Wednesday and Friday at 3.30. Nearly all the speakers are professors at the University of Edinburgh.

## Leeds-Bradford's Birthday.

The Leeds-Bradford Station will celebrate its first birthday with a special programme on Friday, July 10th. The prologue of the programme has been written by Mr. Leslie Bailey, with music composed by Mr. Cecil Moon, the

theme being "The Spirit of '2LS'." All members of the station staff, including the engineers, will take part. Four song cameos will be given, as well as half an hour of request items.

The whole programme is being arranged by Mr. Cecil Moon, the well-known Yorkshire pianist and composer.

## Listeners Help London Stations.

The experiments carried out at King George's Hall, Y.M.C.A., Caroline Street, London, were very successful. On three occasions the London programmes were performed in this hall instead of in the Studio. Listeners were invited to attend, and responded with alacrity. A nominal admission charge of 6d. was levied, and the proceeds handed to the Children's Hospital Wireless Fund. The value of a visible audience was proved beyond doubt.

## An Example Worth Following.

All reports agree that the programmes from King George's Hall gained in vitality and brightness.

Moreover, those who attended were most appreciative. A member of the audience at the first performance called the following day at 2, Savoy Hill, and left a guinea for the Children's Hospital Wireless Fund.

## A Prize-Winning Quartet.

The Imperial Vocal Quartet, first prize winners at the Blackpool Musical Festival in 1924, will be making their first appearance at the Manchester Station in a chamber music programme on Sunday, June 28th. Each of the members of this quartet—Miss Hilda Roberts, soprano; Miss Lena Griffiths, contralto; Mr. William Venables, tenor; Mr. Frank Nicholson, baritone—have individual prize-winning records. Their programme will include several of Brahms' Gypsy Songs, and two quartets from Liza Lehmann's "In a Persian Garden." On this occasion, also, the "ZYZ" Piano Trio—Messrs. Eric Fogg, Don Hyden, and Sidney Wright—will be making its first appearance at the Manchester Station.

## Garrick's Musical Farce.

David Garrick's musical farce, *May Day*, which lay forgotten in the British Museum for over a century, proved such a great success when it was revived at the Cardiff Station recently that it has been decided to give a repeat performance of the work on Saturday, July 4th.

## Railway Radio.

Several experiments have been carried out in connection with broadcasts of some of the proceedings at the Railway Centenary Celebration at Darlington on June 30th, July 1st and 2nd. It has been found that noises taken from the footplate of an express locomotive travelling at full speed, even when considerably modulated, are so loud as to drown any superimposed conversation and are, indeed, hardly recognizable. Experiments are continuing, however, and a broadcast of considerable novelty is likely to be evolved.

## A Link From the Train.

If the locomotive footplate suggestion proves impracticable, attempts will be made from a guards' van immediately behind the locomotive. A broadcast of this kind requires a wireless link from the train.

Moreover, it has to be borne in mind that some noises reproduced literally do not convey the sense of reality aimed at. For instance, several listeners questioned the authenticity of the recent broadcast of the seashore from Plymouth.

# PEOPLE YOU WILL HEAR THIS WEEK.



[Harris.]  
Mr. MILTON ROSMER will play Oberon in "A Midsummer Night's Dream" on June 23rd. (S.B. to all Stations except "5XX.")



[Foulham & Banfield.]  
Mr. JOSEPH COYNE and Mr. LESLIE HENSON, These popular actors will entertain listeners on June 25th.



[Stage Photo Co.]



[Harris & Brooks.]  
Mr. GEORGE GROSSMITH, will be heard in excerpts from "No No Nanette," on June 25th.



[Martin.]  
Lady DIANA DUFF-COOPER is to take part in the All-Star Programme on June 25th.



[Martin.]  
Miss GLADYS COOPER, who, with other stage celebrities, will take part in "The Daily Graphic" Concert on June 25th.



[Foulham & Banfield.]  
Miss BINNIE HALE will also be heard in scenes from "No No Nanette" on June 25th.



Miss MARGARET HALSTAN, who is taking part in "A Midsummer Night's Dream" on June 23rd.



Viscountess ASTOR, M.P., will broadcast from Edinburgh on June 21st.



[Stage Photo Co.]  
Mr. DAVY BURNABY, the Co-Optimist, to be heard on June 25th.



Miss HEATHER THATCHAM, who will broadcast (S.B. to all Stations) on June 25th.



[Foulham and Banfield.]  
Miss JOSE COLLINS will delight listeners everywhere on June 25th.



M. ZACHAREWITSCH (Violinist) will broadcast from London on June 21st.

# Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

RALPH VAUGHAN WILLIAMS.

WE count Dr. Vaughan Williams one of our greatest living British composers. Last month his *Pastoral Symphony* was given the place of honour at the Festival of the International Society for Contemporary Music at Prague, and his *Merciless Beauty* will be sung by Stuart Wilson at the Chamber Music Festival of that Society to be held at Venice in August. He was born at Down Ampney in 1872.

It is difficult, if not impossible, to appreciate the later music of Vaughan Williams without full realization of the fact that it expresses very strongly a definite personality and has great depth, and that it is correspondingly reserved, and not always very clear, so that if one listens superficially or unsympathetically, its significance may be missed, and one may misjudge it as simply awkward or crude. This applies especially to his *Mass*.

HIS MASS.

(SWANSEA, FRIDAY.)

It is essential to understand that this work has practically nothing in common with any music of the last three centuries. It is intended to be sung almost, if not entirely, unaccompanied, and it owes most to the English Elizabethan composers, who brought unaccompanied vocal music to its highest development; but it goes behind them, and has relations with a more "primitive" style than theirs.

Its chief characteristics are (1) That all the "parts," or "voices," are equal in importance, each having definite melody to sing; (2) That its rhythm has little of what we may call the march or dance character, and is rather the rhythm of words, such as one finds in the most elastic poetry; (3) That it does not use the ordinary rigid "major" and "minor" scales which were used, for instance, by Beethoven. It is clear that each of these three characteristics tends to produce *indefiniteness*, and that together they give that suggestion of infinity which is obviously essential in religious music.

The other most important feature is the use or suggestion of Plainsong—the traditional music of the Church, in which the words preserve their own free rhythm.

I. KYRIE (Lord have mercy upon us). The CHORUS begins, Altos starting very slowly and softly. The other voices quietly enter with a similar phrase, in the order—Basses, Tenors, Trebles.

The middle section (*Christe eleison*) is set for FOUR SOLOISTS.

The final *Kyrie* (Chorus) is much the same as the first, but intensified.

2. GLORIA IN EXCELSIS ("Glory to God in the highest"). For this number, and indeed for most of the *Mass* from here onwards, the Chorus is divided into two four-part choirs.

After the first phrase has been intoned, to Plainsong, by a Tenor, the second phrase, beginning *Et in terra pax* ("And in earth peace"), is sung very softly to wide-spread, eight-part chords.

Then begins "antiphonal" treatment, which is largely used here, i.e., one four-part choir sings one phrase the other answers with the next.

The phrases which begin with *Qui tollis* ("Thou that takest away the sins of the world") are sung by the SOLOISTS, answered each time by the *Miserere nobis* ("Have mercy upon us") of the CHORUS.

The words *Cum Sancto Spiritu* ("With the Holy Ghost") are taken up loudly, one after another, by all the eight parts of the Chorus,

and gradually a big climax is built up, ending with a reiterated, cumulative *Amen*.

3. The CREDO starts with the Tenor intoning the Plainsong, *Credo in unum Deum* ("I believe in one God"). The CHORUS responds.

The SOLOISTS first enter with *Et incarnatus* ("And was incarnate"), and later, they have *Et Spiritum Sanctum* ("And I believe in the Holy Ghost").

A great climax comes with *Et vitam venturi saeculi, Amen* ("And the life of the world to come, Amen").

4. The first part of this, the SANCTUS ("Holy, Holy, Holy, Lord God") is entirely for CHORUS. It opens very ethereally.

The FIRST OSANNA (Hosanna in the Highest) is mostly antiphonal.

The BENEDICTUS (Blessed is He that cometh) is chiefly given to the SOLOISTS.

The SECOND OSANNA (CHORUS) is at first very soft; there is a sudden outburst, ending with a big descending phrase, ALL VOICES IN UNISON (or octaves).

5. AGNUS DEI ("O Lamb of God") is given, as in most good settings of the *Mass*, as a tranquil, but deeply-expressive ending. It is largely an antiphonal use of Chorus answering Soloists. It is mostly subdued.

PART OF "A LONDON SYMPHONY."

(BOURNEMOUTH, SATURDAY.)

This work was first performed in the spring of 1914. It has since been revised. Its title might well be expected to excite the ingenuity of musical analysts, and some have risen well to the occasion. Mr. Finck, of New York, for instance, says that "Mr. Williams presents the great metropolis musically in a great variety of aspects." He speaks of "old Father Thames," "the gloom of Bloomsbury in the dusk," and "the slums . . . where coster-girls dance their beloved 'Double-Shuffle Jig'"; and apparently "the final picture presents the London of the unemployed and the unfortunate"! Vaughan Williams, however, says that "A better title would perhaps be, 'Symphony by a Londoner,' that is to say, the life of London (including possibly its various sights and sounds) has suggested to the composer an attempt at musical expression, but it would be no help to the hearer to describe these in words."

There are four Movements to this Symphony, of which the First and Third are now to be played.

I.

The First Movement starts with a slow Introduction (which lasts about a minute), gradually emerging from a haze.

After the unmistakable Westminster Chimes (Harp harmonics and Clarinet) we are plunged into the Movement proper, best described by the directions given—*Quick and resolute, very heavy*. This is mostly bustling, complex music, but it is built on many clear, straightforward tunes, all of which have a familiar ring.

III. SCHERZO (NOCTURNE).

*Quick, lively*. "Scherzo" is an Italian word which means, literally, a jest. In music it is generally used as the title for a playful, light piece, which may or may not be definitely humorous. The addition of the word "Nocturne" here can hardly be meant to suggest anything else than a study of London's night life, and certainly the music bears this out.

N.B. Of *Hiawatha's Wedding Feast* and Beethoven's Choral Symphony, which are respectively to be broadcast from Swansea (Friday) and Glasgow, Aberdeen, Edinburgh and Dundee (Wednesday), the first was described in the issue of *The Radio Times* dated June 5th, the second in that dated April 3rd.

# Listeners' Letters.

[All letters to the Editor must bear the name and address of the sender. Anonymous contributions will not be considered. The Editorial address is 8-11, Southampton Street, Strand, London, W.C.2.]

Popularity and Worth.

DEAR SIR,—The voice of femininity has long been denied expression, or has been obsequiously silent on the fashionably controversial subject of wireless, and it follows that we have been exempt from its indulgent patronage or the piquancy of hasty assertion.

So we read Miss Rebecca West's article in *The Radio Times* not unprepared for verbal fireworks of novel hue, fierce intensity, and irresponsible objective, and we were not disappointed. This, so far as the devotees of her literary capabilities are concerned, is admirable, but the sweeping depreciation of the quality of music broadcast is unworthy.

Truly, if many of the orchestral items do emanate from a morgue, then the resurrection is, as might be imagined, supernatural in its living beauty.

I hope that inability to secure broadcasters of overwhelming reputation, as foreshadowed by Miss Rebecca West, will not unduly distress the B.B.C., for they have hitherto shown effective discrimination between popularity and worth, yet ever conscious of the public's partiality for the former.

Yours, etc.,

Bowling, Bradford. HY. D. FAIRBANK.

Nights of Humour.

DEAR SIR,—I observe that the Bournemouth Station is devoting an evening in the near future solely to matters humorous.

As one who has derived and continues to derive much pleasure and intellectual profit from the programmes, may I suggest that an evening occasionally devoted to one particular class of entertainment or lecture would be a change that would be appreciated not only by myself, but by many others? I would suggest an evening might be devoted by London entirely to humour—mixed humour—preferably dialect humour.

There is a large unexplored field here—Scotch, Irish, Welsh, Yiddish, etc., in addition to which there would be Cockney humour, as well as the colloquial humour from the various shires. Please, however, do not let us have any more of the cheap vulgar American jazz variety, of which we have had a surfeit lately.

Yours, etc.,

London, S.E. HENRY W. AIRY.

Sunday Services by Radio.

DEAR SIR,—Whatever changes may be made in the conduct of the broadcast Sunday evening service, please on no account omit the Scripture reading. It adds greatly to the beauty of the service and its omission would be a loss.

The "atmosphere" for the service should be found in the heart of the listener, and I hope that the B.B.C. will continue as in the past.

Yours, etc.,

Farnborough. JOHN A. STONEHAM.

A Help to Listeners.

DEAR SIR,—It would be a great help to listeners if, occasionally, when a programme of serious music, ancient or modern, is being transmitted, instead of giving two or three works, the number were reduced and a competent musician were to give a short talk on one of the works, picking out themes and explaining the form in simple language. This would enormously enhance the interest of listening, and make it much easier for many people like myself to understand and enjoy.

Yours, etc.,

London, W.C.1. ARTHUR COATES.

(Continued on the facing page.)

### Listeners' Letters.

(Continued from the facing page.)

#### What Is a Condenser?

DEAR SIR,—In the general jubilation that our age has come into possession of the marvels of wireless, people seem to overlook the fact that the tiniest and simplest looking parts of a wireless set are perhaps the most important. I refer to the condensers—little piles of tinfoil and mica packed between a couple of slabs and left to do their work.

All the world has heard of the Hertzian waves and the Marconi system, but can any reader tell me what is a condenser? I am assured that it acts like the mainspring of a clock, and that when someone puts energy into it, this is stored up, and released later when it is needed. On the other hand, we are told it is a sort of tuning fork, and that if your condenser will vibrate at the right speed—a mere 60,000,000 times a minute—you can hear broadcast stations you never heard before.

One of our most distinguished University professors impressed on me the other day that a condenser is an electrical prototype of the machine on the seaside pier on which passers-by pay a penny to exert violence. Great strength rings the bell, and greater strength returns the penny!

On top of all these dicta of experts comes the smiling correction that a condenser does not condense at all! The name is a misnomer and a relic of those happy-go-lucky days when a vegetable was called a cauliflower because, forsooth, it looked rather like a flower! So what is a condenser?

Northwich.

ETHEL BRUNNER.

#### An Aerial Hint.

DEAR SIR,—My office boy, who lives at Barking, was telling me about his bad reception. I questioned him on his aerial and suggested that he should substitute for his present single wire taken directly from the top of a short pole to a lower window of the house, a twin aerial with two 6ft. spreaders and a lead-in, erecting a short pole on the eaves of the house, thus to gain extra height, the lead-in being taken to the same window.

He has done so and finds that his reception is now much better than from the old aerial. I think this endorses Captain Eckerley's talk on the subject.

Yours, etc.,

E. CROMBIE STEEDMAN.

Wimbledon Park, S.W.

#### Broadcasting and Concert-Going.

DEAR SIR,—I have been asked by our Belfast members to convey their thanks to the British Broadcasting Company for so generously giving the concert of April 18th last in aid of our Branch Benevolent Fund.

The sum realized by the concert, which has been placed to the credit of the Fund, is easily the best result obtained during the four years our annual Benevolent Fund concerts have been held.

It was suggested to me by many people that the fact of our concert being broadcast would have a detrimental effect on the attendance. So far from this being the case, the Ulster Hall was practically filled, in spite of the extremely inclement weather, and I must believe that a first-class concert where the prices of admission are reasonably low does not suffer in the slightest degree through being broadcast.

If the concert is a good one, it helps to advertise the next.

Yours, etc.,

W. HANDLEY

Belfast. (Branch Secretary, Belfast Branch, Musicians' Union).

## Winning a Wife By Radio.

The Story of a Modern Knight. By Alfred Heard.

"WHAT a pity it is," remarked the Soprano, pensively, "that the days of chivalry are dead! How picturesque it must have been in the Golden Days, to have seen a gallant knight in full armour, riding through the country with his lady's glove tied to his helmet, anxiously seeking other knights wearing similar tokens!"

"To the end that they might break each other's heads!" said the Baritone, sardonically.

"You don't quite understand the spirit which animated these gentle knights," replied the Soprano, pityingly. "Their object in breaking a lance with each other was to show to the world that they were ready to die in the service of the lady they loved. But Cervantes killed the old spirit of chivalry when he wrote 'Don Quixote!'"

"I am sorry to contradict you," said the Entertainer, "but you are mistaken. The chivalry business is still going strong, although the present members of the old firm wear sports jackets and plus fours instead of chain-mail hauberks and steel kneecaps! The spirit of chivalry is as much alive as ever it was, believe me!"

"Broadcasting was in the mewling and puking stage when I had a call to the microphone—a call so insistent that it would not be denied, accompanied, as it was, by the promise of a substantial fee! At that time I had a partner who, besides being a clever pianist, was as good a man at impromptu gagging as you would find on a day's march to and fro along the corridor leading to the buffet compartment. We had just received the offer of the engagement to broadcast our clever and refined double turn, when my partner fell ill, or, as my charwoman put it, 'took bad with quinces.' The quinsies made their appearance on the Monday, and we were to thrill the world on the Saturday! What was I to do?"

"Pass the job on to a couple of capable men possessing a post-war repertoire," suggested the Elocutionist, ironically. "I refer to the Peninsular War, of course."

The Entertainer looked volumes.

"Obviously," he continued, "the only thing to do was to find a man of superior mental calibre; a first-class musician, and a fount of wit and humour. You will understand that it was necessary to find my counterpart as nearly as might be, hence the extreme difficulty of my task. I hunted high and low, but the man to fit the job was not forthcoming.

"Friday morning came round, and I was still partnerless. I was just getting up from breakfast when somebody knocked at the door of my flat. Opening the door, I saw a well-set-up young man of pleasing appearance standing on the mat. 'Have I the pleasure of addressing Mr. Manvers—er—the great Mr. Manvers?' he inquired, somewhat nervously. Assuring him that his pleasurable anticipations were not ill-founded, I invited him to honour my humble abode with his presence. 'Step in lively,' was the exact form of invitation I gave, 'and help yourself to one of those cigars, which were a present from Aunt Maria. Now, how can I further your interests, young man?"

"I gather that you want somebody to take your partner's place for the time being?" he said, lighting the cigar.

"You have hit the right nail on the head," I replied, "and if you can recommend anybody really suitable and in a position to begin study



at once, you will relieve me of considerable anxiety. The engagement to broadcast to-morrow is a very important one, and I have my reputation to consider."

"The young man threw himself back in his chair and puffed away at his cigar. 'Quite,' he murmured, 'quite! I was about to propose that I should take your partner's place to-morrow. I am engaged this afternoon and evening; suppose we run through the stuff this morning?"

"To say that I was taken aback would be putting it mildly.

Why, the young fellow could not have been more than twenty-five! I tried him out and was amazed at his ability. In many ways he reminded me of myself at the same age. He showed remarkable aptness in the difficult art of impromptu back-talk; he had a resonant and musical voice; and he played the piano like a virtuoso. He was very reticent as to his past history, but I gathered that he had sung privately and done a little in the amateur theatrical line, but nothing professionally. Anyway, he was a distinct find, and I arranged with him to turn up for a final rehearsal on the following morning.

"I was looking out of my dining-room next morning and noticed a Rolls-Royce drawing up just beneath the window. To my surprise, my young friend stepped out, raised his hat to somebody inside the car, and gave some instructions to the chauffeur, who touched his cap rather obsequiously, I thought. Being essentially a man of discretion, however, I did not mention the matter during the short rehearsal, and we arranged to meet at the Broadcasting Studio that evening.

"In all modesty, I can only refer to our turn before the microphone as an unqualified success. The Announcer nearly had hysterics, and a well-known Professor, who was giving a talk on 'Worms, and why they turn!' split his sides, and had to be taken to Guy's!

"I never saw my young assistant again." There was a roar from the Baritone. "The sequel, man, the sequel?"

The Entertainer looked bored. "A piece of wedding-cake, and a simple card inscribed 'With Lord and Lady So-and-so's best wishes.' I learned afterwards that the present Lady So-and-so had refused to marry his Lordship until he had accomplished, for her sake, something that the whole country would hear of! No, Miss Claire, chivalry is not dead yet!"

A CORRESPONDENT sends the following true story. A friend came to see him one night and upon being invited to listen to a broadcast programme refused to do so because, as he put it, "some high-brow stuff would be on"—as a matter of fact, the Kreutzer Sonata was being broadcast—but he would listen after the local news at 10 p.m. When eventually the programme switched on again after 10 p.m., the music had just re-started, and after it had finished, the visitor exclaimed: "That is what I call a real jolly tune, something I can enjoy. Why can't we always have some such thing, instead of that dull classical stuff such as was on in the programme earlier in the evening, when I came?"

His host protested that what he had heard was the last movement of the sonata in question, probably played out of turn, and yet the visitor refused point blank to believe that such was the case.

# WIRELESS PROGRAMME—SUNDAY (June 21st.)

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

The High-Power (Chelmsford) Programme will be found on page 585.

## 2LO LONDON. 365 M.

### Military Band.

3.30-5.30.

S.B. to other Stations.

DOROTHY BENNETT (Soprano).  
LEONARD GOWINGS (Tenor).  
MICHAEL ZACHAREWITSCH  
(Solo Violin).

CEDRIC SHARPE (Solo Violoncello).

THE "2LO" MILITARY BAND:

Conducted by DAN GODFREY, Junr.

### 3.30. THE BAND.

Overture, "The Flying Dutchman" Wagner

DOROTHY BENNETT.

"When Rooks Fly Homeward" Alec Rowley

"The Bell Song" ("Lakme") ... Delibes

CEDRIC SHARPE.

"Elégie" ..... Massenet

Melody in F ..... Rubinstein-Popper

"Love in Arcady" ..... Haydn Wood, arr. C. Sharpe

### 4.0. LEONARD GOWINGS.

"Pleading" ..... Elgar

"The Slighted Swain" (Old English)

arr. H. Lane Wilson

MICHAEL ZACHAREWITSCH.

Concerto in E Minor, Op. 64 (First Movement) ..... Mendelssohn

### THE BAND.

Ballet from "The Lake of the Swans" ..... Tchaikovsky

"Babillage" ..... Gillet

"Evensong" ..... Easthope Martin

### 4.40. DOROTHY BENNETT.

"Never Sing to Me Again" Rachmaninov

"Pastorale" ..... Veracini

CEDRIC SHARPE.

"The Londonderry Air" ... Arnold Trowel

"Believe Me, If All Those Endearing Young Charms" ..... arr. C. Sharpe

"Harlequin and Columbine" ..... Woodworth, arr. C. Sharpe

### LEONARD GOWINGS.

"Diaphenia" ..... Harold Samuel

"Murmuring Breezes" ..... A. Jensen

### 5.0. MICHAEL ZACHAREWITSCH.

Polonaise in D ..... Wieniawski

"Imagination" ..... M. Zacharewitsch

### THE BAND.

Selection, "Reminiscences of Tchaikovsky" ..... Dan Godfrey

### 8.30.—Hymn, "Guide Me, O Thou Great Redeemer" (A. and M., No. 196).

Bible Reading.

Anthem, "I am Alpha and Omega" ..... Stainer

Address by the Right Rev. The Lord Bishop of PETERBOROUGH, D.D.

Hymn, "Before the Ending of the Day" (A. and M., No. 15).

### 9.0. DE GROOT

and

THE PICCADILLY ORCHESTRA.

MAVIS BENNETT (Soprano).

Relayed from

The Piccadilly Hotel, London.

S.B. to other Stations.

### 10.0.—TIME SIGNAL FROM GREENWICH.

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

Local News.

### 10.15.—De Groot and the Piccadilly Orchestra

(Continued).

### 10.30.—Close down.

## 5TT BIRMINGHAM. 479 M.

### Chamber Music Programme.

3.30-5.0.

THE MARY ABBOTT PIANOFORTE TRIO.

FRANK VENTON (Violin);

HARRY STANIER (Violoncello);

MARY ABBOTT (Pianoforte).

BARRINGTON HOOPER (Tenor).

THE TRIO.

Trio in F Minor, Op. 65 ..... Dvorak

Allegro ma non troppo; Allegretto grazioso; Poco adagio; Finale, allegro con brio.

BARRINGTON HOOPER.

"Requiem" ..... Sidney Homer

"I Got a Robe" ..... Burleigh

"In Native Worth" ("The Creation") ..... Haydn

MARY ABBOTT.

Nocturne in F Sharp Major ..... Chopin

Impromptu in C Sharp Minor ..... Chopin

Etude, "Ocean Wave," in C Major ..... Chopin

BARRINGTON HOOPER.

"The Cloths of Heaven" ..... Dunhill

"To My Beloved" ("Don Giovanni") ..... Mozart

THE TRIO.

Trio in B Major, Op. 8 ..... Brahms

Allegro con brio; Scherzo, allegro molto; Adagio, Allegro.

### 5.0-5.30.—CHILDREN'S CORNER.

### 8.30. STUDIO SERVICE.

Hymn, "Hark, My Soul, It is the Lord" (A. and M., No. 260).

Reading.

Anthem, "The Radiant Morn" Woodward

Religious Address, by the Rev. C. T. KIRTLAND, St. Margaret's Church, Ladywood.

Hymn, "Bright the Vision that Delighted" (A. and M., No. 161).

### Radio Fantasy No. 5.

9.0, 10.0.

"SWEET O' THE YEAR."

Written by John Overton.

Music arranged by Joseph Lewis.

Characters:

(In the order of their first speaking.)

Chorus ..... WILLIAM MACREADY

Gaffer Brookshaw (The Oldest Inhabitant) ..... PERCY EDGAR

The Sexton ..... JOSEPH LEWIS

Mother Ruddock (A Reputed Witch) ..... JOHN OVERTON

John o' Dreams ..... PERCY EDGAR

Jack Birkett (A Village Child) ..... JOHN OVERTON

Will'am Bent (An Old Shepherd) ..... PERCY EDGAR

Antony Derring (The Young Squire) ..... GEOFFREY DAMS

Chloris Fairfax .. GLADYS COLBOURNE

The action takes place in the village of Little Wimpole on a May Day evening in the good old times.

Incidental Music by

THE STATION ORCHESTRA.

### 10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

### 10.15. THE ORCHESTRA.

"Romance," Op. 5 ..... Tchaikovsky

### 10.25.—Close down.

### CHAPPELL

and

WEBER

pianos are in use at the

various stations of the

B.B.C.

## 6BM BOURNEMOUTH. 386 M.

DORIS VANE (Soprano).

THE MAYFAIR SINGERS.

THE ROYAL BATH HOTEL STRING

ORCHESTRA:

Musical Director, DAVID S. LIFF.

Relayed from King's Hall Rooms.

### 4.0. THE ORCHESTRA.

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

"Berceuse" ..... Jarnetfelt

DORIS VANE.

"Reverie Sognai" ..... F. Schira

THE SINGERS.

"Come, Let Us All A-Maying Go" ..... Atterbury

"Annie Laurie" ..... arr. Cantor

"Matrona, Dearest Maiden" ..... di Lasso

"Come, Lassies and Lads" ..... arr. G. Bullivant

### 4.30. THE ORCHESTRA.

Selection, "Cavalleria Rusticana" Mascagni

"Serenade" ..... Gounod

DORIS VANE.

"The Willow" ..... Goring Thomas

"A Birthday" ..... F. Cowen

THE ORCHESTRA.

Selection, "Manon" ..... Massenet

"Romance" ..... Rubinstein

THE SINGERS.

"Spin, Spin" ..... Jungst

"Piccaninny's Lullaby" ..... Macy

"The Auld Hoose" ..... arr. G. Bullivant

"Where the Bee Sucks" ..... arr. G. Bullivant

### 5.20. THE ORCHESTRA.

"Poème" ..... Fibich

DORIS VANE.

"Now Sleeps the Crimson Petal" ..... Roger Quilter

"Love's Philosophy" ..... Keats

THE SINGERS.

"To a Kiss" ..... Beale

"Go, Rose" ..... Beale

### 5.45-6.0. THE ORCHESTRA.

Suite, "Ballet Egyptien" ..... Luigini

### 8.30. CHOIR OF WEST CLIFF BAPTIST CHURCH.

Hymn, "In Heavenly Love Abiding" (Baptist Church Hymnal).

Bible Reading.

The Rev. JAMES BISHOP: Religious Address.

Anthem, "After the Daylight" (R. H. Briscoe, Baptist Church Hymnal).

Hymn, "Son of My Soul" (Baptist Church Hymnal).

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

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

Local News.

### 10.15.—De Groot and the Piccadilly Orchestra

(Continued).

### 10.30.—Close down.

## 5WA CARDIFF. 353 M.

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

### 8.30.—Religious Address by the Rev. JONES POWELL.

THE CHOIR OF ST. JOHN'S CHURCH.

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

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

Local News.

### 10.15.—De Groot and the Piccadilly Orchestra

(Continued).

### 10.30.—"The Silent Fellowship."

### 10.55.—Close down.



**Sunday's Programme.**

(Continued from the facing page.)

**2ZY MANCHESTER. 378 M.**

**Inaugural Ceremony**  
of the

**Manchester and Salford Motor Lifeboat.**

To be stationed at  
Douglas, Isle of Man.  
Relayed from the  
Trafford Wharf, Manchester Ship Canal.

2.30. **THE MANCHESTER CITY and SALFORD CITY POLICE BANDS.**  
(By kind permission of the Chief Constables of Manchester and Salford.)

3.30. **THE CEREMONY.**  
Which includes Speeches by  
Sir WILLIAM MILLIGAN, M.D., J.P.  
The Lady SHEFFIELD, D.B.E., J.P.  
Sir GODFREY BARING, Bart. (Chairman of the Royal National Lifeboat Institution).  
His Excellency the Lieutenant-Governor of the Isle of Man, Major-General Sir WILLIAM FRY, K.C.V.O., C.B.  
Lady FRY.

And  
A Religious Service:  
Conducted by

The Rt. Rev. The Lord Bishop of MANCHESTER.  
The Rev. Principal GRIEVE, D.D.  
The Rev. BERENDT SOLOMON, of the Great Synagogue, Manchester.  
The Hymns will be led by  
The United Choirs.  
Accompanied by the Bands.  
Conducted by R. H. WILSON.

8.0.—S. G. HONEY: Talk to Young People.  
**ST. BEDE'S COLLEGE CHOIR:**  
Conducted by the Rev. L. MALONE.  
"O Bone Jesu" ..... Palestrina  
Religious Address by the Rev. J. J. INGRAM, M.A., of St. Bede's College.  
The Choir, "Justorum Animae" ... Terry  
Bible Reading.  
The Choir, "Ave Verum" ..... Mozart

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

**5NO NEWCASTLE. 403 M.**  
3.30-5.30.—*Programme S.B. from London.*

8.30. **THE DUDLEY MALE VOICE QUARTET.**  
Hymn, "Praise To The Holiest In The Height" (A. and M., No. 172).  
Bible Reading.  
Anthem, "The Souls of the Righteous" ..... Alfred Floyd  
Religious Address by the Rev. GEORGE C. JEFFERYS.  
Hymn, "Lead, Kindly Light" (A. and M., No. 266).  
Prayer.  
Vesper.

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

**2BD ABERDEEN. 495 M.**  
3.30-5.30.—*Programme S.B. from London.*

8.30. **FERRYHILL PARISH CHURCH CHOIR.**  
Psalm No. 143 (Second Version) Vs. 6-8 (Tune, "Leuchars").  
The Rev. CHARLES M. ROBERTSON, M.A., Ferryhill Parish Church: Religious Address.  
Choir: Para. 20 Vs. 1-5 (Tune, "Trust").  
(Continued at foot of next column.)

**HIGH-POWER PROGRAMME.**

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

**5XX 1,600 M.**

**SUNDAY, June 21st.**

3.30-5.30. } *Programmes S.B. from London.*  
8.30-10.30. }

**MONDAY, June 22nd.**

6.0-11.0.—*Programme S.B. from London.*

**TUESDAY, June 23rd.**

6.0-8.0.—*Programme S.B. from London.*

8.0. **THE LUTON RED CROSS BAND:**  
Conductor, E. S. CARTER.  
LEONARD HUBBARD (Baritone).

PART I.

**THE BAND.**

Overture, "Pique Dame" ..... Suppé  
LEONARD HUBBARD.

"Life and Death" ..... Coleridge-Taylor  
"The Erl King" ..... Schubert

**THE BAND.**

Cornet Solo, "Hailstorm" ..... Rimmer  
(Soloist, A. COUPE.)  
March, "British Legion" J. A. Greenwood

8.30. An Hour of  
**Old English Music.**

VIVIENNE CHATTERTON (Soprano).  
HAROLD CRAXTON (Solo Pianoforte).  
MURRAY LAMBERT (Solo Violin).

**HAROLD CRAXTON.**

Rowland } ..... William Byrd—1542-1643  
Galliard }  
Almand in E ..... Anon—16th Century  
"The King's Hunt" } ..... John Bull—1563-1628.  
} arr. Harold Craxton

**VIVIENNE CHATTERTON.**

"Strike the Viol" ..... Purcell  
"When Flora Smiles" (Philip Rosseter—1601  
"Willow, Willow" ..... Anon.  
"Phyllis Was a Faire Maide" ..... Giles Earles' Song Book—1615

**MURRAY LAMBERT.**

Sonata in D Minor (Joseph) Gibbs (1699-1788)  
Adagio Espressivo; Allemanda (Allegro  
resoluto); Largo sostenuto; Aria con  
variazione.

**HAROLD CRAXTON.**

A Maske ..... Giles Farnaby—1560- (?)  
Pawle's Wharfe }  
A Fancy ..... Orlando Gibbons—1583-1625  
Almand in G Minor } Anon.—16th Century  
"Why Ask You?" } arr. Harold Craxton  
Two Dance Tunes... } Henry Purcell—  
Dance in D..... } 1658-1695.  
Air on a Ground Bass } arr. Harold Craxton  
Gigue ..... Thomas Arne—1710-1778

**VIVIENNE CHATTERTON.**

"The Earth is Clothed in Cheerful Green" ..... 1760  
"Golden Slumbers Kiss Your Eyes" 1703  
"Come, Lasses and Lads" ... 17th Century

**HAROLD CRAXTON.**

Allemand }  
Sarabande } ..... William Croft—1678-1727  
Minuet }  
Gavotte } ..... Thomas Arne—1710-1778

9.30. **BAND PROGRAMME.**

PART II.

**THE BAND.**

Selection, "Les Huguenots" ... Meyerbeer  
LEONARD HUBBARD.

"An Old Garden" ..... Hope Temple  
"To Anthea" ..... Halton

**THE BAND.**

Descriptive Piece, "Alpine Echoes" ..... Trucman

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

Mr. A. LLOYD JAMES. *S.B. from London.*

10.30.—"THE BEGGAR'S OPERA" (Act IV.).  
*S.B. from London.*

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

12.0.—Close down.

**WEDNESDAY, June 24th, THURSDAY, June 25th, and FRIDAY, June 26th.**

6.0 onwards.—*Programme S.B. from London.*

**SATURDAY, June 27th.**

6.0-8.30.—*Programme S.B. from London.*

8.30-10.0.—LIGHT SYMPHONY PROGRAMME. *S.B. from Bournemouth.*

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

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

(Continued from the previous column.)

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

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

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

**5SC GLASGOW. 422 M.**

**Light Orchestral Programme.**

*S.B. to Dundee.*  
3.30-5.30.

**THE STATION ORCHESTRA:**

Conducted by  
HERBERT A. CARRUTHERS.  
LEWIS COWIE (Baritone).

3.30. **THE ORCHESTRA.**  
Overture, "William Tell" ..... Rossini  
Ballet Music, "Hérodiade" ..... Massenet

4.0. **LEWIS COWIE.**  
"The Great Adventure" ... P. E. Fletcher  
"My Hope" ..... Isobel Ashforde  
"A Farewell" ..... Liddle

4.15. **THE ORCHESTRA.**  
Symphony No. 40 in G Minor ..... Mozart  
"In the Steppes of Central Asia" Borodin

4.45. **LEWIS COWIE.**  
"Song of the Clock" ..... Burchell

"Mendin' Roadways" ..... Eric Coates  
"The Tideless Sea" ..... Bowen  
"A Lowland Love Song" arr. W. Senior

5.0. **THE ORCHESTRA.**  
"The Bamboula" ..... Coleridge-Taylor  
Overture, "Oberon" ..... Weber

8.30. **STUDIO SERVICE.**  
Choir: Psalm No. 84 (1-3). (Tune: "Harrington," No. 69.)  
Bible Reading.

Choir: Psalm No. 24 (7-10). Second Version (Tune, "St. George's, Edinburgh").  
The Rev. DONALD DAVIDSON, B.D., of Queen's Park U.F. Church: Religious Address.  
Prayer.

Choir: Psalm No. 145, Second Version (1-6). (Tune: "Duke Street.")

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

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

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

10.30.—Close down.

# WIRELESS PROGRAMME—MONDAY (June 22nd.)

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

**The High-Power (Chelmsford) Programme will be found on page 585.**

**2LO LONDON. 365 M.**

3.15.—Transmission to Schools: Mr. E. Kay Robinson, "Land Beetles."

4.0.—Time Signal from Greenwich. "Poetry—and Life" (5), by W. Williamsson Worster. Military Band, relayed from the Lake Bandstand, Wembley. "Where Woman is the Beast of Burden," by Joan Kennedy.

5.0.—An Hour's Dance Music.

6.0.—CHILDREN'S CORNER: Music by Auntie Sophie. "Beer Rabbit Tricks Brer Bear." "Some Animal Friends of Mine," by Madeline Collier.

6.30.—Children's Letters.

6.40.—Music.

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

Dr. J. J. SIMPSON: "Fish Which Cannot Squint." *S.B. from Cardiff.*

7.25.—Music. *S.B. to all Stations.*

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

**An Hour of Popular Classics.**  
**THE WIRELESS SYMPHONY ORCHESTRA:**

Conducted by DAN GODFREY, Junr.

8.0.—Tone Poem, "Finlandia" . . . . . *Sibelius*  
Prelude, "L'Après-midi d'un Faune" . . . . . *Debussy*

"Valse Gracieuse," from Suite in D Minor . . . . . *German*

8.25.—Symphony No. 4 in E Flat . . . . . *Glazounov*  
"Saltarello" . . . . . *Gounod*

9.0.—THE LONDON RADIO REPERTORY PLAYERS

in

"THE LITTLE QUAKER."

Written for Broadcasting by

*Edgar Wallace*

(the famous Story Writer and Novelist).

First Officer . . . . . HENRY OSCAR

Captain . . . . . DRELINCOURT ODLUM

Second Officer . . . . . TARVER PENNA

Pilot . . . . . ASHTON PEARSE

Voice of the Quaker Girl

PHYLLIS PANTING

Scene: Off the Cornish Coast on the Bridge

of an Atlantic Liner.

Produced by R. E. JEFFREY.

9.25. CECIL DIXON (Pianoforte)

and the Orchestra.

Concerto No. 2 for Piano and Orchestra.

*Rachmaninov*

Moderato; Adagio Sostenuto; Allegro

Scherzando.

10.0.—TIME SIGNAL FROM GREENWICH,

WEATHER FORECAST and 2ND

GENERAL NEWS BULLETIN. *S.B.*

*to all Stations.*

Prof. LASCELLES ABERCROMBIE:

"The Language of Poetry." *S.B. from*

*Leeds-Bradford. Local News.*

10.30. SCOVELL and WHELDON

in

A Programme

of their

Favourite Syncopated Duets.

*S.B. to Cardiff.*

11.0.—Close down.

**5IT BIRMINGHAM. 479 M.**

3.30-4.30.—The Station Wind Quintet. Tom

Osborne (Baritone).

4.45-5.15.—WOMEN'S CORNER: Sidney

Rogers, F.R.H.S., "Topical Horticultural

Hints—Making the Most of Small

Gardens." Gladys Joiner (Soprano).

5.15.—CHILDREN'S CORNER.

6.0-6.5.—Children's Letters.

7.0.—WEATHER FORECAST and NEWS.

*S.B. from London.*

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

7.25.—Music. *S.B. from London.*

7.40.—Topical Talk. *S.B. from London.*

**THE EXPERIMENTAL TRANSMISSION**  
**For Amateur Wireless Engineers**  
**will be carried out by the**  
**BELFAST STATION,**  
**11.0-11.30.**

**THE STATION AUGMENTED**  
**ORCHESTRA:**  
Conducted by JOSEPH LEWIS.  
SIDNEY RUSSELL (Tenor).  
EARLE SPICER (Baritone).

8.0. **French and Italian Music.**  
**THE ORCHESTRA.**  
Overture, "The Watercarriers" *Charubini*  
SIDNEY RUSSELL.  
Florian's Song . . . . . *Godard*  
"La Charmante Marguerite" . . . . . *Old French Air*

**THE ORCHESTRA.**  
"Petite Suite" . . . . . *Debussy*  
EARLE SPICER.  
"Lungi dal Caro Bene" . . . . . *Secchi*  
"Vittoria Mio Core" . . . . . *Carissimi*  
"L'Angelus" (Old Breton Air) . . . . . *arr. Decoutray*

SIDNEY RUSSELL.  
"E Lecevan le Stelle" ("La Tosca") . . . . . *Puccini*  
"Di Provenza al Mar" ("La Traviata") . . . . . *Verdi*

**THE ORCHESTRA.**  
Danse Macabre . . . . . *Saint-Saens*  
9.0. **British Music.**  
**THE ORCHESTRA.**  
Overture, "Nell Gwyn" . . . . . *German*  
"Carillon" (Without Declamation) *Elgar*  
EARLE SPICER.

"Goe to Bed, Sweet Muse" *John Dowland*  
"Song of Momus to Mars" . . . . . *Boyce*  
"The Crocodile" . . . . . *arr. Broadwood*

**THE ORCHESTRA.**  
Suite, "Four English Dances" . . . . . *Cowen*  
EARLE SPICER.  
"Dima" . . . . . *McGill*  
"Sands o' Dee" . . . . . *Clay*  
"The Crown of the Year" . . . . . *Easthope Martin*

"The Fishermen of England" . . . . . *Phillips*  
**THE ORCHESTRA.**  
"Processional March" . . . . . *Mackenzie*

10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Prof. LASCELLES ABERCROMBIE. *S.B. from*  
*Leeds-Bradford. Local News.*

10.30. **Flute and Piccolo Recital**  
by  
ELGAR HUDSON  
(of the Hudson Trio).  
Flute Solos.

"Le Cygne" . . . . . *Saint-Saens*  
"Hindoo Chant" . . . . . *Binsky-Korsakov*  
**THE ORCHESTRA.**  
"Pierrette" . . . . . *Chaminade*  
Piccolo Solos.  
"Saltarello" . . . . . *German*  
"Danse des Satyrs" . . . . . *Le Thièrè*  
"The Wren" . . . . . *Damarè*

11.0.—Close down.

**6BM BOURNEMOUTH. 386 M.**

3.45.—Cookery Talk to Women, by Ada Featherstone. THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Musical Director, DAVID S. LIFF. Olive Ostler (Soprano).

5.0.—CHILDREN'S CORNER.

5.30-5.45.—Children's Letters.

6.30.—Music.

7.0.—WEATHER FORECAST and NEWS.

*S.B. from London.*

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

7.25.—Music. *S.B. from London.*

7.40.—Topical Talk. *S.B. from London.*

**Popular Orchestral Works**

and

**Dance Programme.**

**THE WIRELESS ORCHESTRA:**

Conducted by

Capt. W. A. FEATHERSTONE.

**THE ROYAL BATH HOTEL DANCE ORCHESTRA:**

Relayed from King's Hall Rooms.

Musical Director, DAVID S. LIFF.

8.0. **THE WIRELESS ORCHESTRA.**

Selection, "Lilac Time" *Schubert-Clutsam*

"Norwegian Rhapsody" . . . . . *Svendson*

"Hindoo Chant" . . . . . *Binsky-Korsakov*

8.30. **THE DANCE ORCHESTRA.**

"Il Trovatore" . . . . . *Lange*

"Keep Smiling at Trouble" . . . . . *Genster*

"Peter Pan" . . . . . *Henderson*

"Paradise Alley" . . . . . *Carlton*

"Me and the Boy Friend" . . . . . *Momeb*

"Take a Little One-Step" . . . . . *Youmans*

"Piano Mania" . . . . . *Fagioli*

"Kashmiri" . . . . . *Finden*

9.0. **THE WIRELESS ORCHESTRA.**

Overture, "Pique-Dame" . . . . . *Supplè*

Selection, "The Tales of Hoffmann" . . . . . *Offenbach*

"Cavatina" . . . . . *Raff*

"Hungarian Dance," No. 5 . . . . . *Brahms*

9.30. **THE DANCE ORCHESTRA.**

"Hoodoo Man" . . . . . *Brown*

"Totem-Tom-Tom" . . . . . *Fajnt*

"Rose Marie" . . . . . *Fajnt*

"Oh, Those Eyes" . . . . . *Jerome*

"Melody of Memories" . . . . . *Glass*

"Mamita" . . . . . *Tupponier*

"Honest and Truly" . . . . . *Rose*

"Poem" . . . . . *Fibich*

10.0.—WEATHER FORECAST and NEWS.

*S.B. from London.*

Prof. LASCELLES ABERCROMBIE.

*S.B. from Leeds-Bradford. Local News.*

10.30. **THE DANCE ORCHESTRA.**

"Symphobia" . . . . . *Katzman*

"Swing Along" . . . . . *Collard*

"Tea for Two" . . . . . *Youmans*

"By the Lake" . . . . . *Lange*

"June" . . . . . *Lange*

"Mah-Jong" . . . . . *Reinhertz*

"Do You Remember?" . . . . . *Herbert*

"Show Me the Way to Go Home" . . . . . *King*

11.0.—Close down.

**5WA CARDIFF. 353 M.**

2.30-3.0.—Organ Recital, relayed from the

Capitol Cinema.

3.0-4.0.—The Station Orchestra: Conductor,

Warwick Braithwaite.

5.0.—"5WA'S" "FIVE O'CLOCKS."

5.30.—CHILDREN'S CORNER.

6.5.—"The Letter Box."

6.15-6.30.—"Teens' Corner: "Artistic Treasures."

7.0.—WEATHER FORECAST and NEWS.

*S.B. from London.*

Dr. J. J. SIMPSON: "Fish Which Cannot

Squint." *S.B. to all Stations.*

7.25.—Music. *S.B. from London.*

7.40.—Mr. F. J. HARRIES: "George Borrow's

Welsh Wanderings."

**Music and Mirth.**

**THE THREE ACES**

**CONCERT PARTY.**

**THE STATION ORCHESTRA:**

Conductor, WARWICK BRAITHWAITE.

8.0. **THE ORCHESTRA:**

Selection, "Faust" . . . . . *Gounod-Myddleton*

"The Darkey's Dream" . . . . . *Lansing*

8.20. **THE THREE ACES**

in Fun and Frolic.

"What About Some 'Ukulele Blues?'" . . . . . *Kors*

A New Company, "Love Limited" . . . . . *Weston and Lee*

"A Cigarette Song" . . . . . *Potter and Jukes*

A Letter Song, "Dear Matilda." . . . . . *Potter*

Some "Cross Words" . . . . . *Potter*

Introducing, "Toddles and Rooty" . . . . . *West*

Now for "Africa" . . . . . *Hanley*

8.55. **THE ORCHESTRA.**

Prelude, "Eve" . . . . . *Masseni*

"Callirhoe" . . . . . *Chaminade*

# WIRELESS PROGRAMME—MONDAY (June 22nd.)

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

9.10. "SPOOKS."  
The Third Adventure of Desmond, Tim and Podge, by  
**IVOR HERBERT McCLURE.**  
Performed by the  
"5WA" RADIO PLAYERS.  
**IVOR MADDOX.**  
**SIDNEY EVANS.**  
**DONALD DAVIES.**  
In their Original Parts.  
Directed and Produced by the Author.  
**THE ORCHESTRA.**  
9.40. Three Hungarian Dances ..... *Brahms*  
"Caucasian Suite" ..... *Ippolitov-Ivanov*  
March, "Turque" ..... *Mozart*  
10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
**Prof. LASCELLES ABERCROMBIE.**  
*S.B. from Leeds-Bradford.* Local News.  
10.30.—Programme *S.B. from London.*  
11.0.—Close down.

## 2ZY MANCHESTER. 378 M.

The Band of H.M. Life Guards.  
(By permission of Col. H. C. S. Ash-  
ton.) Conductor, Lieut. H. Eld-  
ridge. Relayed from the Municipal  
Gardens, Southport.  
3.0-3.30.—Broadcast for Schools: (3.0) M.  
Albert Thouaille, M.A. (Paris). Reading  
of French Literature. (3.15) Mr. James  
Bernard, Reading of "Hamlet," Act I,  
Scene 2.  
4.0-4.10.—Elsie Bradshaw (Soprano).  
5.0-5.15.—Talk to Women.  
5.30.—Children's Letters.  
5.45-6.30.—CHILDREN'S CORNER.  
7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
**Dr. J. J. SIMPSON.** *S.B. from Cardiff.*  
7.25.—Music. *S.B. from London.*  
7.40.—Topical Talk. *S.B. from London.*  
**Light Classical, and a Play.**  
**DAISY KENNEDY** (Solo Violin).  
**FREDERICK COLLIER** (Baritone).  
**THE "2ZY" MERMAID CLUB.**  
**THE "2ZY" ORCHESTRA.**  
8.0. **THE ORCHESTRA.**  
Overture, "Fingal's Cave" ... *Mendelssohn*  
**FREDERICK COLLIER.**  
"How Willing My Paternal Love" } *Handel*  
"Revenge, Timotheus Cries" ..... }  
**DAISY KENNEDY.**  
"Capriccio" ..... *Haydn*  
"Danse Ancienne" ... *Dussek, arr. Barmester*  
"Sarabande et Tambourin" ..... *Leclair*  
**THE ORCHESTRA.**  
Suite, "Othello" ..... *Coleridge-Taylor*  
**THE MERMAID CLUB.**  
The One Act Play  
"A QUESTION OF PROPERTY,"  
by  
**Dr. Sackville Martin.**  
Produced by  
**KIT MARLOWE.**  
**THE ORCHESTRA.**  
"Chant Elégiaque" ..... *Tchaikovsky*  
**FREDERICK COLLIER.**  
"In Summer Time on Bredon" ..... *Peel*  
"Isobel" ..... *Frank Bridge*  
"The Jolly Tinker" ..... *E. Newton*  
**DAISY KENNEDY.**  
"Londonderry Air" ... *arr. O'Connor Morris*  
"Hungarian Dance" ..... *Brahms-Jochim*  
"Melodie de Ole Bull" ..... *arr. Svendsen*  
"Gavotte and Musette" ..... *Tor Aulin*  
**THE ORCHESTRA.**  
"Rakoczy March" ..... *Berlioz*  
10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
**Prof. LASCELLES ABERCROMBIE.** *S.B.*  
*from Leeds-Bradford.* Local News.  
10.30. **Short Pianoforte Recital.**  
**ANNIE LORD.**  
Variations in F Minor ..... *Haydn*  
"At the Convent" ..... *Borodin*  
Prelude ("Bergamasque Suite") ... *Debussy*  
"Hungarian Rhapsody," No. 8 ..... *Liszt*  
11.0.—Close down.

## 5NO NEWCASTLE. 403 M.

3.45.—Orchestra relayed from Fenwick's  
Terrace Tea Room.  
4.45.—Weekly News Letter. London Paper.  
J. Martin (Tenor).  
5.15.—CHILDREN'S CORNER.  
6.0.—Scholars' Half-Hour: Mr. T. O. Hill,  
B.Sc., "A Day with a District Com-  
missioner."  
6.20.—Farmers' Corner: Mr. R. W. Wheldon,  
"Summer Cultivations."  
7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
**Dr. J. J. SIMPSON.** *S.B. from Cardiff.*  
7.25.—Music. *S.B. from London.*  
7.40.—Topical Talk. *S.B. from London.*  
8.0.  
**"Trilby."**  
A Play in Four Acts.  
Adapted from Du Maurier's Novel by  
William Macready.  
Characters:  
(In the order of their arrival).  
Madame Vinard ..... **SAL STURGEON**  
Talbot Wynne (an Artist known as "Taffy")  
**NORMAN FIRMIN**  
Alexander Macallister (Another Artist  
"Sandy") ..... **ALAN THOMPSON**  
William Bagot (an Artist "Little Billee")  
**FRED PATTERSON**  
Trilby O'Ferrall (an Artist's Model)  
**EDNA GODFREY-TURNER**  
Svengali (a Jewish Musician)  
**WILLIAM MACREADY**  
Gecko (a Violinist, his Friend)  
**ARCHIBALD FAIRBAIRN**  
Mrs. Bagot (Billee's Mother) **STELLA EAST**  
The Rev. Thomas Bagot (His Uncle)  
**KENDREW MILSON**  
Zou-Zou (an Art Student)  
**JAMES HERDMAN**  
Kaw (a Theatre Manager)  
**KENDREW MILSON**  
Acts I, II, and IV: A studio in the Latin  
Quarter, Paris.  
Act III: Foyer of a Theatre in Paris.  
Five Years are supposed to elapse between  
Acts II and III.  
Produced by **WILLIAM MACREADY.**  
In collaboration with  
**KENDREW MILSON.**

9.30. **THE CAPE TOWN SYMPHONY**  
**ORCHESTRA.**  
Relayed from the  
Town Hall, Newcastle.  
Conductor, **LESLIE HEWARD.**  
10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
**Prof. LASCELLES ABERCROMBIE.** *S.B.*  
*from Leeds-Bradford.* Local News.  
10.30. **PETER BERNARD** (Entertainer).  
In selections from his Repertoire.  
11.0.—Close down.

## 2BD ABERDEEN. 495 M.

11.0-12.0.—Gramophone Music.  
3.30-5.0.—The Wireless Dance Orchestra.  
Feminine Topics.  
5.30.—CHILDREN'S CORNER.  
6.0.—Boys' Brigade News Bulletin. Girl Guides'  
News Bulletin: J. F. Black, Capt. 23rd  
Coy., on "Camp Hygiene."  
6.30. **DAVID'S DANCE TRIO.**  
7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
**Dr. J. J. SIMPSON.** *S.B. from Cardiff.*  
7.25.—Music. *S.B. from London.*  
7.40.—Mr. G. M. FRASER, Aberdeen City  
Librarian. "A Historical Walk to Bri-  
mond Hill" (2).  
**Half-an-hour of Grand Opera.**  
**ALEXANDER RICHARD** (Bass).  
**THE WIRELESS ORCHESTRA.**  
**THE ORCHESTRA.**  
8.0. Selection, "The Mastersingers" ... *Wagner*  
8.15. **ALEXANDER RICHARD.**  
"Vulcan's Song" ..... *Gounod*  
"If Stubborn Men" ..... *Halevy*  
"Ho! Jolly Jenkin" ..... *Sullivan*  
8.30. **FRANCES MORDAUNT** (Reciter).  
Recital  
Under the Auspices of the Scottish Associa-  
tion for the Speaking of Verse.

## An Hour of Light Songs.

**JEAN W. BROWNE** (Mezzo-Soprano).  
**IDA SARGENT** (Songs at the Piano).  
**ALEXANDER RICHARD** (Bass).  
9.0. **IDA SARGENT.**  
"Little Irish Girl" ..... *Lohr*  
"Missie" ..... *Fisher*  
"The Night Nursery" ..... *Arundale*  
"Only Seven" ..... *Gray*  
"It All Will Come Right In }  
The End " ..... } *Sargent*  
"Proposals" ..... }  
9.15. **JEAN W. BROWNE.**  
"The Blackbird In My Garden" ... *Wood*  
"Spring's Awakening" ..... *Sanderson*  
"Who'll Buy My Lavender?" ... *German*  
9.25. **ALEXANDER RICHARD.**  
"Sing Ye a Joyful Song" ..... *Deoral*  
"Oh! How Pleasant 'Tis to Love" *Purcell*  
9.35. **IDA SARGENT.**  
"Wishin'" ..... *Sargent*  
"When I'm a Grown-Up Lady" ... *Fisher*  
"Baby Girl" ..... *Drummond*  
"In the Rain" ..... *Hanray*  
"I Don't Much Mind What You Look Like"  
*Sargent*  
"Grandma's Proverbs" ..... *Sargent*  
9.50. **JEAN W. BROWNE.**  
"Summer Sweet" ..... *Holbrook*  
"Come, Sweet Morning" ..... *A. L.*  
10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
**Prof. LASCELLES ABERCROMBIE.** *S.B.*  
*from Leeds-Bradford.* Local News.  
10.30. **THE WIRELESS QUARTET.**  
Quartet in G Major, Op. 76, No. 1 ... *Haydn*  
11.0.—Close down.

## 5SC GLASGOW. 422 M.

3.30-4.30.—An Hour of Melody with the Wireless  
Quartet and Margaret Aitken (Contralto).  
4.45.—WOMEN'S HALF-HOUR: May Gil-  
christ will speak about "South Catalina  
Island."  
5.15.—CHILDREN'S CORNER.  
6.0-6.5.—Weather Forecast for Farmers.  
7.0.—WEATHER FORECAST and NEWS  
*S.B. from London.*  
**Dr. J. J. SIMPSON.** *S.B. from Cardiff.*  
7.25.—Music. *S.B. from London.*  
7.40.—Mr. W. KERSLEY HOLMES: Topical  
Talk.  
**Verse—Song—Music.**  
*S.B. to Belfast and Dundee.*  
**CATHERINE FLETCHER**  
(Poetry Recital).  
**GERTRUDE JOHNSON** (Soprano).  
**THE STATION ORCHESTRA:**  
Conducted by H. A. CARRUTHERS.  
8.0. **THE ORCHESTRA.**  
Overture, "Buy Blas" ... *Mendelssohn*  
Ballet Music, "Sicilian Vespers" ... *Verdi*  
8.20. **GERTRUDE JOHNSON.**  
"Spring" ..... *George Henschel*  
"The Dove" ..... *London Ronald*  
"Villanelle" ..... *Dell'Acqua*  
8.35. **THE ORCHESTRA.**  
Suite, "Impressions Rustiques" *Ravigne*  
Prelude and Closing Scene from "Tristan  
and Isolde" ..... *Wagner*  
9.0. **GERTRUDE JOHNSON.**  
"Fairy Cradles" ... }  
"Canterbury Bells" ..... } *Molly Carew*  
"Piper of Love" ... }  
9.15. **THE ORCHESTRA.**  
Selection, "Merrie England" ..... *German*  
9.30. **CATHERINE FLETCHER.**  
Under the auspices of the Scottish Associa-  
tion for the Speaking of Verse.  
10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
**Prof. LASCELLES ABERCROMBIE.** *S.B.*  
*from Leeds-Bradford.* Local News.  
10.30. **DANCE ORCHESTRA.**  
Relayed from "The Plaza."  
11.0.—Close down.

# THE CHILDREN'S CORNER.

NEWS FROM THE  
AUNTS AND UNCLES.

## A Man-Hunt In London.

ON Thursday, June 25th, there will be a Man-Hunt similar to the one held last year. At five o'clock in the afternoon four Uncles will set out in motor-cars from four different points around London, and will travel to Savoy Hill, arriving there at 6 p.m. A description of the cars to be used, and a general indication of the route to be followed will be announced during the Children's Corner programme on the day before, Wednesday, June 24th.

Anyone who succeeds in "spotting" one of the cars and who gives a "thumbs up" greeting will receive a return salute from the Uncle concerned. For members of the Radio Circle there will also be a competition in connection with this Man-Hunt. Four prizes, each to the value of one guinea, will be given for the best description of the cars and their occupants. The time and the place must be given, also the direction of the cars. By "best" in this case, we mean completeness combined with shortness.

Nieces and nephews who want to take part in this competition, but who are not yet members of the Radio Circle, should send in their full names and addresses at once, together with a postal order or stamps for one shilling, upon the receipt of which, the Badge and Membership number will be sent to them.

## A Radio Circle Rally.

It is hoped to arrange for a Rally of Radio Circle Members, in each of several districts, on Saturday afternoons during July and August. If it is possible to carry out this plan, some suitable meeting place will be chosen and a party of Aunts and Uncles will journey thither to meet members of the "2LO" Radio Family. Perhaps a receiving set will be brought and, if arrangements can be made, the Children's Corner programme for the day will be transmitted from the Rally by means of special apparatus.

The first district to be visited in this way would be the one which has the largest number of Members, so it is "up" to everybody to work hard to increase the membership of his (or her) own district.

## A Verse-Speaking Choir.

Following on the success of the play, *The Moon Path*, presented by members of the Dundee Happy Radio Circle, Auntie Jean is arranging a Verse Speaking Choir. The Choir will be trained to speak verse correctly and in unison, and to take up one or two little items with question and response.

## A "Pixie" In Australia.

A letter has been received from a new member of the Birmingham Pixie League, far away in Australia. She lives at Wangella, Kilkivan, and says she will have no difficulty in keeping the rules because she loves the birds and flowers so much. The first rule will keep itself, for it never snows there and the sun always shines both in winter and summer. The trees are always green and so the birds have plenty of food. There are also many beautiful birds—blue and green parrots, white cockatoos, and canaries which fly around every day among the flowers.

She lives in the Bush, four miles from school, to which she rides every day by herself on a tall black horse. There are no houses on the way, and she has to pass a big wide creek or river, and after a storm it is not safe to cross at all.

Sometimes she rides on "Bon Doone" to drive the cattle to be dipped. She has no picture houses, she said, but has instead a banana plantation, orange trees, also paw-paw, mango and peach trees; while in summer she is able to gather grapes, water-melons and many other kinds of strange fruits which do not grow in England.

She hopes to listen some day to the Children's Corner from Birmingham, and wishes to be

remembered to all the Pixies from her home in the Australian Bush.

## Tales of the Open Country.

Every Thursday, from 6.15 to 6.30, Nomad takes the Leeds-Bradford "Teens" for a walk in the country, some weeks setting off from Leeds and other weeks from Bradford.

They examine the birds, trees, and flowers, and scenery on the ramble, every talk being on an actual walk which Nomad himself has taken. Sometimes he strays right across the Atlantic and takes them for rambles in Canada and describes various interesting treks he has been across the prairie.

## Should Girls Play Cricket?

A heated controversy has been aroused at Liverpool by a chance remark made in the Children's Corner by Uncle Toby to the effect that cricket is not a game for girls. So Auntie Muriel suggested that the question should be debated in the Corner one day, and on Wednesday, July 1st, four members of the Radio Circle (two boys and two girls) will argue the matter before the microphone, and then the vote of listeners will decide whether girls should or should not play cricket.

## A Charity Concert For Children.

On Saturday, July 4th, a Charity Concert for children has been arranged by the Edinburgh Station and this will be held from 4.30-6.0 p.m., in the Synod Hall, Edinburgh, and will be broadcast. The concert is in aid of the Humble Holiday Homes for Children, the Patron of which is the Lady Provost of Edinburgh, Lady Sleight.

Admission to the hall will be free, but listeners have been invited to send clothing, food and other gifts which will be auctioned and knocked down to the highest bidder, the money going to the Homes. These Homes have been set up in a healthy spot in the country near Edinburgh with the object of providing a holiday for poor children in the city.

## THE INSECTS' TENNIS MATCH.

By LANGFORD REED.



Mr. Dragon Fly called out  
"Fifteen, love!"

the most active. So jealous did they become of one another that a tournament was arranged between them to decide which should be the lady champion of the club. Mr. Dragon Fly, the strongest creature in Insectville, and the best gentleman player in the club, consented to act as umpire.

A brand-new court, nearly a foot in length, was prepared and after the Caterpillar family had nibbled the grass till it was, nowhere, higher than a Ladybird's ankles, ten of the fattest and heaviest Woodlice in Insectville tucked themselves into balls, in the funny and

ingenious way these queer insects can, and were then rolled about by Beetles all over the tennis court till it was as smooth as a baby's head, or nearly so. Then Sammy Snail crawled along and marked it ready for use.

Meanwhile, Mr. Garden Spider spun a brand-new net and fixed it in position between a couple of old matches which had been set up as posts. And I must tell you about the racquets and balls. The former were cut from sun-dried leaves, with the stem as handle, and the latter consisted of seeds brought from the Vegetable Garden.

The day of the tournament arrived at last and the supporters of the two champions gathered in strong force. The weather was bright and fine and the court in perfect condition, and there seemed every prospect of a keen and enjoyable game.

Unfortunately, however, insects are poor sportsmen, they do not play fair, as you do when you take part in games. For example, when Susan Longlegs served, she put no less than seven out of her eight feet on the court and claimed that this was in accordance with the rules of tennis which insist that one foot must be outside the back crease. After an angry dispute, in which the friends of both parties joined, it was settled that all players with eight feet must keep at least half of them outside the court when serving the ball.

"What happens when I play?" asked the Centipede.

"You don't play," retorted the Dragon Fly, "at least not in any club which can claim me as a member. Fifty pairs of feet trampling down the court at a time is much too much of a good thing."

"It's a shame!" grumbled the Centipede. "I've bought my tennis shoes all ready to begin playing next week, and now I shall have them on my hands."

"Then you'll be able to wear 'em as gloves," sniggered the Dragon Fly, who fancied himself as a wit. All the other insects, who were anxious to keep in his good graces, laughed at this poor joke and good humour was restored.

But alas! no sooner was the first point scored, by Susan Longlegs, than another row occurred. This was because Mr. Dragon Fly looked towards that young lady and called out, "Fifteen, love," which, as you know, is the name of a point in tennis. But Mrs. Dragon Fly, who was of a jealous disposition, thought that her husband was trying to be affectionate to another and not only boxed his ears, but called Miss Longlegs a minx. The quarrel that followed was more serious than the other, and as all the insects joined in, the court was soon covered with a crowd of angry creatures abusing one another at the top of their voices.

They made such a noise that they attracted the attention of a pair of hungry sparrows who were passing overhead. They swooped down and almost before you could have said "knife," or, at any rate, "knife, fork and spoon," about half the members of the Insectville Tennis club had resigned, by which I mean that the sparrows had them for lunch!

So the club came to an end through lack of support. It was a great pity, but the members had brought the disaster on themselves by their quarrelsome dispositions and their lack of sporting instinct.

# WIRELESS PROGRAMME—TUESDAY (June 23rd.)

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

**The High-Power (Chelmsford) Programme will be found on page 585.**

## 2LO LONDON. 365 M.

- 1.0-2.0.—Time Signal from Greenwich. Holborn Restaurant Luncheon Music.
- 3.15-3.45.—Transmission to Schools: Miss Ethel Home on "Music."
- 4.0-5.0.—"Books to Read," by Ann Spire. Organ and Orchestral Music, relayed from Shepherd's Bush Pavilion. "The Secret of the Summer Salad," by Dr. Josiah Oldfield.
- 6.0.—CHILDREN'S CORNER.
- 6.30.—Children's Letters.
- 6.40.—Music.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- JOHN STRACHEY, Literary Criticism. *S.B. to all Stations.*
- 7.25.—Music. *S.B. to all Stations.*
- 7.40.—"A Month's Holiday in Palestine," by Mrs. ISABEL CRESSWELL. *S.B. to other Stations.*
- 8.0-10.0. **All Stations Programme.** (For particulars see centre column.)
- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- 10.30-11.15.—(approx.) All Stations Programme (continued.)
- Mr. A. LLOYD JAMES, "Consonant Sounds." *S.B. to all Stations.* Local News.
- 11.15 (approx.)—THE SAVOY ORPHEANS and THE SAVOY HAVANA BAND. Relayed from the Savoy Hotel, London. *S.B. to all Stations.*
- 12.0.—Close down.

## 5IT BIRMINGHAM. 479 M.

- 3.30.—School Transmission: Joseph Lewis (Station Musical Director). "Musical Appreciation."
- 4.0-4.30.—Lozells Picture House Orchestra.
- 4.45.—WOMEN'S CORNER; Ernest Sandford. "Some Causes of Laughter."
- 5.15.—CHILDREN'S CORNER.
- 6.0-6.5.—Children's Letters.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—Mrs. ISABEL CRESSWELL. *S.B. from London.*
- 8.0-10.0. —All Stations Programme. (For 10.30-11.15. particulars see centre column.)
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. A. LLOYD JAMES. *S.B. from London.* Local News.
- 11.15.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.

## 6BM BOURNEMOUTH. 386 M.

- 3.45.—Dance Talk to Women by Ronald Greene. The "6BM" Trio: Fiona McMillan (Pianoforte).
- 5.0.—CHILDREN'S CORNER.
- 5.30-5.45.—Children's Letters.
- 6.30-6.45.—Farmers' Talk: "Poultry," by J. P. Harding.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—Mrs. ISABEL CRESSWELL. *S.B. from London.*
- 8.0-10.0. —All Stations Programme. (For 10.30-11.15. particulars see centre column.)
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. A. LLOYD JAMES. *S.B. from London.* Local News.

## ALL STATIONS PROGRAMME

(except "5XX").  
Relayed from London.

8.0-10.0.

### "A Midsummer Night's Dream."

(William Shakespeare.)

Dramatis Personæ:

- Lysander ..... ERNEST MILTON
- Demetrius ..... HENRY OSCAR
- Quince ..... CHARLES R. STONE
- Snug ..... TARVER PENNA
- Bottom ..... IVAN BERLYN
- Flute ..... LEONARD CALVERT
- Snout ..... ERIC LUGG
- Starveling ..... DRELINCOURT ODLUM
- Hermia ..... ELAINE INESCOURT
- Helena ..... MARGARET HALSTAN
- Oberon ..... MILTON ROSMER
- Titania ..... IRENE ROOKE
- Puck ..... HAY PETRIE
- Fairies ..... ELISABETH DUNDAS

Soprano for Lyrics,  
FLORENCE HOLDING.

Incidental Music by Mendelssohn  
will be played by  
THE WIRELESS ORCHESTRA:  
Conductor, DAN GODFREY, Junr.  
The Play produced by  
R. E. JEFFREY.

9 50 (approx.)—"From My Window,"  
by PHILEMON.

10.30-11.15  
(approx.)

Act IV.

of

### "The Beggar's Opera."

by Mr. GAY.

Music Arranged and Composed  
by FREDERICK AUSTIN.

Relayed from the Lyric Theatre,  
Hammersmith.

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

12.0.—Close down.

## 5WA CARDIFF. 353 M.

- 3.0.—School Transmission: "The Magic Crystal," by Mr. Guy Pocock: (a) "Milton Meets Galileo"; (b) "Cromwell Leads His Cavalry at Naseby."
- 3.30.—The Station Trio.
- 4.0.—The Carlton Orchestra, relayed from the Carlton Restaurant.
- 5.0.—"5WA'S" "FIVE O'CLOCKS."
- 5.30.—CHILDREN'S CORNER.
- 6.5.—"The Letter Box."
- 6.15-6.30.—Teens' Corner: Boys' Story.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—Miss D. J. C. REES: "Makers of History—(IV.) Lord Shaftesbury."
- 8.0-10.0. —All Stations Programme. (For 10.30-11.15. particulars see above.)
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. A. LLOYD JAMES. *S.B. from London.* Local News.
- 11.15.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.

## 2ZY MANCHESTER. 378 M.

- 1.15-2.0.—Tuesday Midday Society's Concert, relayed from the Houldsworth Hall. Annie Caley (Vocalist). Roy Ellett (Solo Pianoforte)

3.0-3.30.—Broadcast for Schools: Mr. E. Sims Hilditch on "Musical Appreciation."

4.0-5.15.—Concert by the "2ZY" Quartet. Pat Ryan (Solo Clarinet). Talk to Women.

5.30.—Children's Letters.

5.45-6.30.—CHILDREN'S CORNER.

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

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

7.25.—Music. *S.B. from London.*

7.40.—Local Radio Society Talk.

8.0-10.0. —All Stations Programme. (For 10.30-11.15. particulars see centre column.)

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

Mr. A. LLOYD JAMES. *S.B. from London.*

Local News.

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

12.0.—Close down.

## 5NO NEWCASTLE. 403 M.

11.30-12.30.—Betty Black (Mezzo-Soprano); Walter Scott (Concertina). Gramophone Records.

3.45.—English Music: Tom Danskin (Tenor). The Station Trio. London Papers.

5.15-6.0.—CHILDREN'S CORNER.

6.40.—Mr. H. V. Renn: "Glass and Glass Making."

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

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

7.25.—Music. *S.B. from London.*

7.40.—Mrs. ISABEL CRESSWELL. *S.B. from London.*

8.0-10.0. —All Stations Programme. (For 10.30-11.15. particulars see centre column.)

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

Mr. A. LLOYD JAMES. *S.B. from London.*

Local News.

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

12.0.—Close down.

## 2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Orchestra. Margaret Milne (Soprano). Gramophone Music Corner. Feminine Topics.

5.15-6.0.—CHILDREN'S CORNER.

6.30.—Gramophone Music.

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

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

7.25.—Music. *S.B. from London.*

7.40.—Dr. W. DOUGLAS SIMPSON, F.S.A. (Scot.): "Aberdeenshire Before History—(3) The Short Cist Folk."

8.0-10.0. —All Stations Programme. (For 10.30-11.15. particulars see centre column.)

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

Mr. A. LLOYD JAMES. *S.B. from London.* Local News.

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

12.0.—Close down.

## 5SC GLASGOW. 422 M.

3.30-4.30.—"The Plaza" Dance Orchestra.

4.45.—WOMEN'S HALF-HOUR: Frank Gordon (Bass-Baritone).

5.15.—CHILDREN'S CORNER.

6.0-6.5.—Weather Forecast for Farmers.

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

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

7.25.—Music. *S.B. from London.*

7.40.—"China—Shanghai, the Native City," by Mr. JAMES S. FYFE.

8.0-10.0. —All Stations Programme. (For 10.30-11.15. particulars see centre column.)

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

Mr. A. LLOYD JAMES. *S.B. from London.* Local News.

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

12.0.—Close down.

# WIRELESS PROGRAMME—WEDNESDAY (June 24th.)

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

**The High-Power (Chelmsford) Programme will be found on page 585.**

**2LO LONDON. 365 M.**

3.15-3.45.—Transmission to Schools: Mr. G. N. Pingriff, M.A., B.Sc. (Lond.), "Earth Movements."

4.0.—Time Signal from Greenwich. "My Part of the Country," by A. Bonnet Laird. The "2LO" Trio and Miss M. V. Stevenson (Soprano). "What the Prince Will See in South Africa" (4), by Annette Adams.

5.0.—An Hour's Dance Music.

6.0.—Children's Corner: Musical Improvisations and Chat by Uncle Jeff. "Kwak!" told by Auntie Yvette.

6.30.—Children's Letters.

6.40.—Music.

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

Air Commodore T. I. WEBB BOWER, C.B., C.M.G., "The Air Force Display." *S.B. to all Stations.*

7.25.—Music. *S.B. to all Stations except Manchester and Belfast.*

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

7.40.—Miss A. E. HORNIMAN, "Stage Mishaps." *S.B. to other Stations.*

## Water Music.

GLYN EASTMAN (Bass).  
KATHLEEN LONG (Solo Pianoforte).  
THE WIRELESS ORCHESTRA.

8.0. THE ORCHESTRA.  
Suite, "La Source" ..... *Debussy*  
GLYN EASTMAN.

"Skye Boating Song"  
*Traditional, arr. Malcolm Lawson*  
"Song of the Volga Boatmen"  
*Chaliapine-Kocnemann*

KATHLEEN LONG.  
"Jeux d'Eaux" ("Waterplay") ..... *Ravel*  
"The Sea" ..... *Palmgren*

THE ORCHESTRA.  
Intermezzo, "On the Bosphorus" ..... *Lincke*

8.30. **Sans Souci.**

An Hour of Love, Laughter, and Idleness. Venice is not the only place where the witchery of waterways inspires melody, gaiety, and romance.

For an hour before sunset we shall broadcast from the upper reaches of the Thames, giving listeners the sounds accompanying that feeling of *dolce far niente*, so inseparably associated with the river.

9.30. THE ORCHESTRA.  
"Le Cygne" ..... *Saint-Saens*  
(Solo Violoncello, AMBROSE GAUNTLETT.)  
KATHLEEN LONG.

"Au Bord d'une Source" ("Beside a Spring") ..... *Liszt*  
"The Water Wag-tail" ..... *Cyril Scott*  
THE ORCHESTRA.

"Water Music" ..... *Handel-Harty*

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

Sir HENRY FAIRFAX-LUCY, "Imperial Migration." *S.B. to all Stations.*  
Local News.

10.35. **A Harp Recital**  
by  
SALZEDO.

*S.B. to all Stations.*

11.0.—Close down.

**5IT BIRMINGHAM. 479 M.**

3.30-4.30.—The Station Pianoforte Quintet. Eric Graie (Baritone).

4.45.—WOMEN'S CORNER: H. G. Sear, "The Evolution of the Waltz," with Pianoforte Illustrations by Nigel Dallaway.

5.15.—CHILDREN'S CORNER.

6.0-6.5.—Children's Letters.

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

Air Commodore T. I. WEBB BOWER. *S.B. from London.*

7.25.—Music. *S.B. from London.*

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

7.40.—Miss A. E. HORNIMAN. *S.B. from London.*

THE STATION ORCHESTRA.

GERTRUDE DAVIES (Soprano).

GEOFFREY DAMS (Tenor).

MARIE HOWES (Contralto).

PETER BERNARD (Speciality Entertainer).

THE STATION REPERTORY CHORUS.

8.0. **An Hour with Sir Henry Bishop.**

THE ORCHESTRA.

Overture, "The Miller and His Men."

GERTRUDE DAVIES.

"Bid Me Discourse."

GEOFFREY DAMS.

"My Pretty Jane."

THE CHORUS.

Glee, "The Chough and the Crow."

THE ORCHESTRA.

Overture, "Guy Mannering."

GERTRUDE DAVIES.

"Should He Upbraid?"

GEOFFREY DAMS.

"The Pilgrim of Love."

THE CHORUS.

Glees { "Now Tramp O'er Moss and Fell."

"Sleep, Gentle Lady."

"Goodnight, Good Rest."

THE ORCHESTRA.

Overture, "As You Like It."

**Modern Songs: Humorous and Otherwise.**

MARIE HOWES.

"Rest at Mid-day" ..... *Janet Hamilton*

"Touch Not the Nettle" ..... *Nicholas Gatty*

"Four by the Clock" ..... *Mallinson*

"June" ..... *Quilter*

"Shepherd's Song" ..... *Parry*

PETER BERNARD.

"Save a Little Sunshine for a Rainy Day"

*Maslof*

"Mary of Mine" ..... *Thurston*

"Gypsy Lady" ..... *Ahlheim*

"Don't Build a Wall Round the Girl You Love"

*Arthur*

MARIE HOWES.

"Sigh No More" ..... *Aikin*

"I'll Rock You to Rest" ..... *Stanford*

"Love's Philosophy" ..... *Quilter*

"I Know a Bank" ..... *Martin Shaw*

"There's a Bower of Roses" ..... *Stanford*

PETER BERNARD.

"Kentucky Dixie Way" ..... *Goetz*

"Bombay Rose" ..... *Neat*

"What Could Be Fairer Than That?"

*Thurston*

"I Don't Care What I Do"

*Bernard and Clapham*

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

Sir HENRY FAIRFAX-LUCY. *S.B. from London.*  
Local News.

10.35.—HARP RECITAL by SALZEDO. *S.B. from London.*

11.0.—Close down.

**6BM BOURNEMOUTH. 386 M.**

3.0.—The Municipal Augmented Orchestra: Deputy Conductor, Montague Birch. Jose de Moraes (Tenor). Relayed from the Winter Gardens.

4.20-4.45.—Fashion Talk to Women, by Renee Durand.

5.0.—CHILDREN'S CORNER: Uncle Jack's Fairy League Talk.

5.30-5.45.—Children's Letters.

6.30.—Music.

7.0.—WEATHER FORECAST and NEWS.

*S.B. from London.*

Air Commodore T. I. WEBB BOWER.

*S.B. from London.*

7.25.—Music. *S.B. from London.*

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

7.40.—Station Director's Talk.

BETTY THOMPSON (Soprano).

MURIEL GOLTON (Contralto).

HARRY NIGHTINGALE (Baritone).

BERT KELLAWAY (Tenor).

THE WIRELESS ORCHESTRA:

Conducted by

Capt. W. A. FEATHERSTONE.

**Musical Comedy.**

THE ORCHESTRA.

8.0. Selection, "Katja the Dancer" ..... *Gilbert*

BETTY THOMPSON AND BERT

KELLAWAY.

"Love's Sentry" ("Madame Pompadour")

*Fall*

MURIEL GOLTON AND HARRY

NIGHTINGALE.

"Joseph" ("Madame Pompadour") *Fall*

THE ORCHESTRA.

Selection, "No No Nanette" ..... *Youmans*

**Orchestral Suites.**

THE ORCHESTRA.

8.30. "Scènes Napolitaines" ..... *Massenet*

Three Dances ("Nell Gwynn") *Ed. German*

"Caucasian Sketches" ..... *Ippolitov-Ivanov*

**Ballads and Ballad Music.**

BETTY THOMPSON.

9.0. "The Glory of the Young Green" *H. Lohr*

BERT KELLAWAY.

9.5. "The Ballad Monger" ..... *Eusthopy Martin*

THE ORCHESTRA.

9.10. "Ballad Memories" ..... *Baynes*

MURIEL GOLTON.

9.25. "Gipsies" ..... *Graham Peel*

9.30. HARRY NIGHTINGALE.

"The Stockrider's Song" ..... *James*

**Comic Opera Scenes.**

BETTY THOMPSON, MURIEL GOL-

TON, BERT KELLAWAY, HARRY

NIGHTINGALE.

THE ORCHESTRA.

Scenes { "The Rebel Maid" ..... *Phillips*

{ "Veronique" ..... *Message*

10.0.—WEATHER FORECAST and NEWS.

*S.B. from London.*

Sir HENRY FAIRFAX-LUCY. *S.B. from*

*London.*

Local News.

10.35.—HARP RECITAL by SALZEDO. *S.B. from London.*

11.0.—Close down.

**5WA CARDIFF. 353 M.**

3.0.—Organ Recital, relayed from the Park Hall Cinema.

3.30-4.30.—Garforth Mortimer and his Orchestra, relayed from the Park Hall Cinema.

5.0.—"5WA'S" "FIVE O'CLOCKS."

5.30.—CHILDREN'S CORNER.

6.5.—"The Letter Box."

6.15-6.30.—"Teens' Corner: "Things to Make,"

6.45.—Local Radio Societies' Bulletin.

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

Air Commodore T. I. WEBB BOWER. *S.B. from London.*

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

7.40.—Miss A. E. HORNIMAN. *S.B. from London.*

**Famous Operatic Ensembles.**

JOSIE FEARON (Soprano).

CONSTANCE WILLIS (Contralto).

DENNIS NOBLE (Baritone).

HERBERT THORPE (Tenor).

THE STATION SYMPHONY

ORCHESTRA:

Conductor, WARWICK BRAITHWAITE.

# WIRELESS PROGRAMME—WEDNESDAY (June 24th.)

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

**8.0. THE ORCHESTRA.**  
Entr'actes Nos. 2 and 3 from "Carmen" *Bizet*  
Duet from "Pagliacci" ..... *Leoncavallo*  
Nedda ..... **JOSIE FEARON**  
Silvio ..... **DENNIS NOBLE**

**THE ORCHESTRA.**  
Intermezzo from "Pagliacci" *Leoncavallo*  
Duet from "Samson and Delilah," Act II. *Saint-Saens*  
Delilah ..... **CONSTANCE WILLIS**  
Samson ..... **HERBERT THORPE**

Trio from "Il Trovatore" ..... *Verdi*  
Leonora ..... **JOSIE FEARON**  
Maurico ..... **HERBERT THORPE**  
Count di Luna ..... **DENNIS NOBLE**

**THE ORCHESTRA.**  
Funeral March from "The Twilight of the Gods" ..... *Wagner*  
Duet, "Shake the Cherry Tree" ("Madame Butterfly") ..... *Puccini*  
Butterfly ..... **JOSIE FEARON**  
Suzuki ..... **CONSTANCE WILLIS**

Quartet from "Rigoletto," Act IV. *Verdi*  
Gilda ..... **JOSIE FEARON**  
Magdalena ..... **CONSTANCE WILLIS**  
Duke of Mantua ..... **HERBERT THORPE**  
Rigoletto ..... **DENNIS NOBLE**

**THE ORCHESTRA.**  
"Siegfried Idyll" ..... *Wagner*  
Overture, "Mignon" ..... *Thomas*

**10.0.—WEATHER FORECAST and NEWS, S.B. from London.**  
Sir HENRY FAIRFAX-LUCY. *S.B. from London.*  
Local News.

**10.35.—HARP RECITAL by SALZEDO. S.B. from London.**

**11.0.—Close down.**

**2ZY MANCHESTER. 378 M.**  
3.0-3.30.—Broadcast for Schools: (3.0) Nature Talk; (3.15) Miss Reynolds: "The Story of Herakles" (4).  
Band of H.M. Life Guards. (By kind permission of Col. H. C. S. Ashton.) Conductor, Lieut. H. Eldridge. Relayed from the Municipal Gardens, Southport.  
4.0-4.10.—Harold Fletcher (Baritone).  
5.0-5.15.—Talk to Women.  
5.30.—Children's Letters.  
5.45-6.30.—CHILDREN'S CORNER.  
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Air Commodore T. I. WEBB BOWER. *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.

"2ZY" Presents  
The 4th Edition of  
"The 7.30 Revue."

**8.0.** Scene I.  
Juvenile Lead and Chorus in a Novelty Number, "2ZY" ..... *B. Guy Reeve*  
Juvenile Lead (Song) "Loveland" ..... *Michael Head*  
Quartet, "Peacock Parade" ..... *Ancliffe*  
Soubrette and Comedian (Duet), "Boots and Shoes" ..... *Rubens*  
The Company, "Shopping" *Daisy McGeogh*

Scene II.  
Comedienne and Juvenile Lead (Duet), "First Me, Then You" ..... *Tennant*  
Comedian (Song), "It Must Be Trying To Be Mad" ("Who's Hooper?") ..... *Talbot*  
Quartet, "Believe Me" ..... *Wolff*  
Juvenile Lead (Song), "Secrets" ..... *Allan, Campbell Conolly*  
Soubrette, "Oh, Oh, Isn't He Slow" *Evans*  
Dialogue, "Emigration" ..... *Herbert C. Sargent*

Scene III.  
Soprano (Song), "Here By The Sea" ..... *Garstin*  
Comedian and Soubrette, "You Used To Call Me Baby" ..... *Wolff*  
Juvenile Lead (Song), "Shellin' Peas" ..... *Butrows*  
Quartet, "Hurry Back" ..... *Kepp, Dunaway and Karlman*  
Comedienne (Song), "Sally's Come Home Again" ..... *Kenrick Wincott*

Scene IV.  
Soprano (Song), "The Island of Etarici" ..... *Garstin*  
Comedian, "Done" ..... *Bluffa, Bailey and Stanley*  
Quartet, "Ukulele Blues" ..... *Lapham, Breen and Kors*  
Stage Director, "To-Night's the Night" ..... *Novello*  
The Company, "Camping" *Daisy McGeogh*

Scene V.  
Soprano (Song), "Wandering" ..... *Wilde*  
Comedienne (with Quartet) Song, "Oh, I Wish I Knew" ..... *Brockman, Wendling*  
Quartet, "Oh, Papa" ..... *Elman*  
Soubrette, "Oh, Daphne" ..... *Boodle*  
Juvenile Lead, "The Barley Mow" ..... *Holland*  
The Company, A Novel Song Scene, "Songs Of a Wayside Inn" ..... *Kay Foster and F. Muller*  
Produced by VICTOR SMYTHE.  
Solos and Ensembles rehearsed by ERIC FOGG.  
Directed by D. E. ORMEROD.

**10.0.—WEATHER FORECAST and NEWS, S.B. from London.**  
Sir HENRY FAIRFAX-LUCY. *S.B. from London.*  
Local News.

**10.35.—HARP RECITAL by SALZEDO. S.B. from London.**

**11.0.—Close down.**

**5NO NEWCASTLE. 403 M.**  
3.45.—Orchestra, relayed from Fenwick's Terrace Tea Room.  
4.45.—James Mark (Violin). London Papers.  
5.15.—CHILDREN'S CORNER.  
6.0.—Scholars' Half-Hour. "The Story of Sir William Ramsay," by Mr. E. J. Williams, B.Sc.  
6.20.—Farmers' Corner: Mr. H. C. Pawson, "Agricultural Research."  
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Air Commodore T. I. WEBB BOWER. *S.B. from London.*  
7.25.—Music. *S.B. from London.*  
7.35.—Royal Horticultural Society Talk.  
7.40.—Miss A. E. HORNIMAN. *S.B. from London.*

**Verdi.**

GERTRUDE JOHNSON (Soprano).  
WILLIAM HENDRY (Baritone).  
THE STATION ORCHESTRA:  
Conductor, EDWARD CLARK.

**8.0.** WILLIAM HENDRY.  
Recit., "Can This Be Real?"  
Aria, "Oh, Illusion" ..... ("Ercani")  
Caballetta, "The While a Weapon of Revenge" ..... ("Ercani")

**8.10.** THE ORCHESTRA.  
March from "Aida."

**8.20.** GERTRUDE JOHNSON.  
"Saper Vorreste" ("Un Ballo in Maschera")  
"Merce Dilette Amiche" ("I Vespri Siciliani")

**8.30.** WILLIAM HENDRY.  
Recit., "The Last Farewell"  
I Bid Thee ..... ("Simon Boccanegra")  
Aria, "Tortured and Torn with Suffering" ..... ("Simon Boccanegra")

Recit., "My Country" ..... ("I Vespri Aria, "O Thou Palermo" ..... ("Siciliani")

**8.40.** THE ORCHESTRA.  
Selection, "Il Trovatore."

**8.50.** GERTRUDE JOHNSON.  
"Addio, del passato dei sogno" ..... ("La ridenti")  
"Ah! fors è lui" ..... ("Traviata")

**9.0.** THE ORCHESTRA.  
Ballet Music from the "Sicilian Vespers."

**9.15.** THE LONDON RADIO REPERTORY PLAYERS  
in  
"CHRISTOPHER COLUMBUS."  
A Historical Listening Play by Richard Hughes.  
(Author of "Danger," "The Man Who Sang in His Bath," etc.)  
Columbus ..... HENRY OSCAR  
Bosun ..... DRELCOURT ODLUM  
Cabin Boy ..... LEWIS SHAW  
Manoel ..... TARVER PENNA  
Diego ..... ASHTON PEARSE  
Scene: The deck of the Santa Maria, October, 1492.  
Directed by R. E. JEFFREY.

**9.45.** THE ORCHESTRA.  
Valse-Caprice ..... *Rubinstein*

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

**2BD ABERDEEN. 495 M.**  
3.30-5.0.—Scottish Afternoon: The Wireless Orchestra. Ruth Donald (Soprano).  
Feminine Topics.  
5.30-6.0.—CHILDREN'S CORNER.  
6.30. THE WIRELESS ORCHESTRA.  
Concert Valses.  
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Air Commodore T. I. WEBB BOWER. *S.B. from London.*  
7.25.—Music. *S.B. from London.*  
7.40.—The Rev. McINTOSH MOWAT, B.L., on "Things That Matter—Solitude."  
8.0-10.0.—Programme S.B. from Glasgow.  
10.0-11.0.—Programme S.B. from London.

**5SC GLASGOW. 422 M.**  
11.30-12.30.—Midday Transmission.  
3.30.—Broadcast to Schools.  
4.0.—The Wireless Quartet. Ina Ferguson (Soprano).  
4.45.—WOMEN'S HALF-HOUR: Sinclair Leonard, on "Flotsam."  
5.15.—CHILDREN'S CORNER.  
6.0-6.5.—Weather Forecast for Farmers.  
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Air Commodore T. I. WEBB BOWER. *S.B. from London.*  
7.25.—Music. *S.B. from London.*  
7.40.—Mr. D. B. MUNGO, M.A., LL.B., Secretary for Scotland.

**Beethoven Masterpieces.**

*S.B. to Aberdeen, Edinburgh, and Dundee.*  
THE STATION SYMPHONY ORCHESTRA:  
Conducted by  
HERBERT A. CARRUTHERS.  
DAISY KENNEDY (Violin).  
THE STATION CHOIR.

**8.0.** THE ORCHESTRA.  
Overture, "Leonora," No. 3 in C.

**8.15.** DAISY KENNEDY.  
Concerto in D Major, for Violin and Orchestra.

**8.45.** THE CHOIR AND ORCHESTRA.  
Symphony No. 9 in D Minor (Choral).

**9.45.** DAISY KENNEDY.  
Violin Solo, "Romance."  
**10.0-11.0.—Programme S.B. from London.**

# WORLD RADIO TIMES.

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

**FRANCE.**  
**EIFFEL TOWER (FL)**—Paris, 2,650 m. (6 kw.).  
 7.40 a.m., Weather (exc. Sun.); 12.0. Markets (exc. Sun. and Mon.); 12.15. Time Sig., Weather; 3.45, 4.30 p.m., Stock Exch. (exc. Sun. and Mon.); 6.15 p.m., Con., News; 8.10 p.m. and 11.10. Weather. On 2,200 m., at 8.30 p.m., Con. (Wed., Fri., Sun.).  
**RADIO-PARIS (CFR)**—1,750 m. (abt. 4 kw.).  
 Sundays: 12.45 p.m., Con., News; 8.15. News, Esperanto, Con. or Dance.  
 Weekdays: 12.30 p.m., Con., Market, Weather, News; 4.30. Stock Exch.; Con. (Thu.); 8.15. News, Con. or Dance. *Le Matin*, Paris, provides a special Con. every 2nd and 4th Sat. in the month at 9 p.m. *Radio Magazine* Con. 8.45 p.m. every 2nd Thurs. in month on 15 kw. CFR frequently relays 5XX after 10.0 p.m.  
**ECOLE SUP. DES POSTES ET TELEGRAPHES (PTT)**—Paris, 458 m. (800 w.).  
 2 p.m., Lec. relayed from Sorbonne University (Thu.); 3.45 and 5 p.m., Lec. (Wed.); 8 p.m., English Talk (Tue.); Children, Esperanto (Thu.); 8.30. p.m., Con. or outside relay almost daily.  
**'TETIT PARISIEN'**—Paris, 345 m. (500 w.).  
 9.30 p.m., Con. daily (exc. Wed. and Fri.).  
**ATELIERS JACK**—320 m. (300 w.).  
 4 p.m., Con. (daily).  
**RADIO TOULOUSE**—300 m., 2 kw.; 5 p.m.; 10.30 (irr.), Con., News and Con.  
**LYONS (Radio-Lyon)**—280 m. or 470 m. (temp.); (300 w.).  
 12.45. News, Stock Exch.; Con. (exc. Sat.); 8.30 p.m., News; 8.45 p.m., English (Mon.); Con. (daily exc. Sat. and Sun.).

**GERMANY.**  
**CASSEL (Relay Station)**—288 m. (1 kw.). From Frankfurt.  
**DRESDEN (Relay Station)**—280 m. (1 kw.). From Leipzig.  
**NUREMBERG (Relay Station)**—340 m. (800 w.). From Munich.  
**HAMBURG**—395 m. (1 kw.). Also HANOVER (206 m.).  
**BREMEN** (390 m.).  
 Sundays: 8.25 a.m., Time Sig., Weather, News, Lec., Women; 11.15. Sacred Con.; 12.15. Chess; 1.15 p.m., Lec., Con.; 2.30. Chess; 5 p.m., Children, Con.; 7.15. English, Sport, Weather; 8 p.m., Con. or Opera, News in English, Dance.  
 Weekdays: 5.40 a.m., Time Sig., Weather; 8.30. Theatre, News; 12.15. Markets; 12.55. Nauen Time Sig., Shipping News; 2 p.m., Con.; 2.45 p.m., Markets, Police News; 4.10. Con.; 6 p.m., Children (Mon. and Tue.); 7 p.m., Lec., Spanish (Mon., Thurs.); 7.30. English (Tue., Fri.); 8 p.m., Con. or Opera; 10 p.m., Markets, News in English, Dance.  
**MUENSTER**—410 m. (2 kw.).  
 11.45 a.m., Radio Talk, Divine Service (Sun.); 12.30 p.m., News (weekdays); 12.55. Nauen Time Sig.; 3.30. News, Time Sig.; 4 p.m., Con.; 5 p.m., Children (Sat.); 7.40. News, Weather, Time Sig., Lec.; 8.25. Women (Mon.); 8.30. Con.; 10 p.m., English (Tue., Fri.), Spanish (Mon., Thurs.); Esperanto (Wed.).  
**BRESLAU**—418 m. (1 kw.).  
 11.15 a.m., Stock Exch., Weather; 12.0. Con. (daily); Divine Service (Sun.); 12.55. Nauen Time Sig. (Sun.), Weather, Stock Exch.; 1.25 p.m., Time Sig. (weekdays), News, Weather; 3 p.m., News; 4 p.m., Children (Sun.); 5 p.m., Con.; 7 p.m., Lec.; English (Mon.), Shorthand (Wed.), Italian (Thu.); 8.30 p.m., Con., Weather, Time Sig., News; 9.45 p.m., Dance (Sun., Thurs.).

**BERLIN (Vox Haus)**—505 m. (1 kw.).  
 9 a.m., Sacred Con. (Sun.); 10.0. Markets, News, Weather; 11.0. Factory Con. and Tests; 11.30. Lec. (Sun.); 12.0. Educ. Hour (Sun.); 12.15. Stock Exch.; 12.55. Nauen Time Sig., News, Weather; 2.15 p.m., Stock Exch.; 3 p.m., Educ. Lec. (Sun.), Markets, Time Sig.; 3.30 p.m., Children (Sun., Wed.); 3.35 p.m., Esperanto (Sat.); 4.30 p.m., Orch.; 6.20 p.m., Lec., Women; 7 p.m., French (Mon.), Lec.; 8.30 p.m., \*Con., Weather, News, Time Sig.; 10.30 p.m., Chess (Mon.), Lec. (Tue.), Dance (Thu., Sat., Sun.).  
 \* If Opera, relayed or from Studio, usually at 7.30 p.m. From 9-10 p.m. Con. relayed by Koenigswusterhausen on 1,300 m.  
**BERLIN (Witzleben)**—abt. 500 m. (10 kw.). Testing shortly.  
**STUTTGART**—443 m. (1 kw.).  
 11.30 a.m., Con. (Sun.); 4.30. Con. (weekdays); 5 p.m., Con. (Sun.), Children (Wed., Sat.); 6.30 p.m., Time Sig., News; 7 p.m., Lec.; 7.30. Esperanto (Thu.), Engl. (Wed.); 8 p.m., Con. (daily); 9.15 p.m., Time Sig., late Con. or Cabaret.  
**LEIPZIG**—454 m. (700 w.).  
 8.30 a.m., Sacred Con. (Sun.); 10.0. Markets, News, 11.0. Educ. Hour (Sun.); 12.0. Con. (daily); 12.55. Nauen Time Sig., Stock Exch., News; 4 p.m., Markets, Con., Children (Wed.); 6.0. Markets, Stock Exch., Lec.; 7 p.m., Lec.; 8.15 p.m., Con. or Opera, Weather, News; 10 p.m., Con., Cabaret, or Dance (not daily).  
**KOENIGSWUSTERHAUSEN**—463 m. (1 kw.).  
 9 a.m., Sacred Con. (Sun.); Markets (Wed., Sat); 12.55. Nauen Time Sig., Weather, News; 4 p.m., Markets; 4.30. Con.; 7.30. Lec.; 8 p.m., Con. or Opera, Weather, News, Dance (irr.).  
**FRANKFURT-ON-MAIN**—470 m. (1 kw.).  
 8.0 a.m., Sacred Con. (Sun.); 10.45. Stock Exch.; 12.55. Nauen Time Sig.; 3 p.m., Stock Exch., Markets; 4 p.m., Con. (Sun.); Children (Wed.); Markets, News; 4.30. Con.; 5 p.m., Con., Lec. (Sun.); 6 p.m., Markets, Lec.; Shorthand (Thu.); Italian (Fri.); 7 p.m., Esperanto (Fri.); 8 p.m., Lec., Con., News, Weather, English (Mon.); 10 p.m., Con. or Dance (almost daily).  
**MUNICH**—485 m. (1 kw.).  
 11.30. Lec., Con. (Sun.); 2 p.m., Time Sig., News, Weather; 3.30 p.m., Markets; 4 p.m., Orch. (Sun.);

4.30 Orch. (weekdays); 5 p.m., Children (Wed.); 6.30. Con. (weekdays); 7.15. Lec.; 7.30. Con. (Sun.); 7.45. Engl. (Fri.); 8 p.m., Italian (Mon.); 8.30. Con., News, Weather, Time Sig.; 9 p.m., Dance (Sun.); 10 p.m., late Con. (irr.).  
**KOENIGSWUSTERHAUSEN (LF)** (near Berlin)—1,300 m. (6 kw.).  
 11.30 a.m.—12.50. Con. (Sun.). Relays Berlin (Vox Haus), Con., 9 p.m. daily.  
 2.450 m. (5 kw.). 7.30 a.m.—8.40 p.m., Wolff's Press News.  
 3,150 m. (5 kw.). 7.45 a.m.—7.45 p.m., News.  
 4,000 m. (10 kw.). 7 a.m.—9 p.m., News Service.

**AUSTRIA**  
**VIENNA (Radio Wien)**—530 m. (1.4 kw.).  
 9 a.m., Markets (exc. Sun.); 11.0. Con. (Tue., Thu., Sat., Sun.); 1.5 p.m., Time Sig., Weather; 3.30 p.m. Stock Exch. (exc. Sun.); News, Con.; 5.15. Children (Thu.); 5.45 p.m., Lec.; Women (Wed.); 7 p.m., Esperanto (Wed.); 7.25. News, Weather, Time Sig., Con., Lec., News; 7.45 p.m., English (Mon., Fri.); 10 p.m., Dance (Wed., Sat.).  
**GRAZ**—404 m. (500 w.). (Relay from Vienna.) (Sun., Tues., Thu., Sat.). Own Con., 5 p.m. (Mon., Wed., Fri.).

**BELGIUM.**  
**BRUSSELS**—265 m. (1 kw.).  
 Daily: 5 p.m., Orch., Children (Thu.); 6 p.m., News; 8 p.m., Lec., Con.; 10 p.m., News, Special Gala Con. every Tue. at 8.15 p.m.

**CZECHO-SLOVAKIA.**  
**PRAQUE (Strasnice)**—555 m. (temp.) (1 kw.).  
 10 a.m., Stock Exch.; 11.0. Con. (Sun.); 11.30. Stock Exch. (Weekdays); 5 p.m., Stock Exch., Con. (Wed., Sat.); 6 p.m., Stock Exch. (weekdays); 7.15. Con. or Lec., Weather, News, Children (Sat.); 8 p.m., Con. and Dance.  
**BRUNN (OKB)**—1,800 m. (1 kw.).  
 10 a.m., Con. (Sun.); 2 p.m., Stock Exch.; News, etc.; 7 p.m., Lec., Con., or Dance.

**DENMARK.**  
**COPENHAGEN (Kjobenhavns Radiofonstation)**—775 m. (1 kw.).  
 7.35 p.m., Notices, Lec., Con.\* (Tue., Thu., Sat.); 9.30 p.m., Esperanto (Wed.).  
 \* This Con. is also relayed by the Aalborghus Ship Station on 445 m. Sunday: Copenhagen only.  
**LYNGBY (OXE)**—2,400 m. (2 kw.).  
 Weekdays: 7.20 p.m., News, Stock Exch.; 9 p.m. and 10 p.m., News, Weather, Time Sig.  
 Sundays: 4 p.m., and 9 p.m., News.  
**RYVANG**—1,100 m. (1 kw.).  
 8 p.m., Con., News. (Tue., Wed., Thu., Fri.).

**FINLAND.**  
**HELSINGFORS (Helsinki)**—370 m.  
 9 a.m., Sacred Service (Sun.); 6 p.m., Time Sig., Weather, News, Opera (daily).

**HOLLAND.**  
**AMSTERDAM (PCFF)**—2,125 m. (1 kw.).  
 Daily: 8.35 a.m., to 4.50 p.m., News, Stock Exch. (exc. Mon. and Sat., when 10.50-11.50).  
**AMSTERDAM (PA5)**—1,050 m.  
 8.20 p.m., Con. (Wed.).  
**AMSTERDAM (PX0)**—1,070 m. (400 w.).  
 9.20 p.m., Con. (Mon.).  
**HILVERSUM (HDO)**—1,060 m. (2 kw.).  
 10.40. Sacred Service (Sun.).  
 12.20. News; 2.50 p.m., Con. (Sat., Sun.); 6.20 p.m., Children (Mon.); 8.20. Con. or Lec. (Wed., Fri.).  
 Relay of Amsterdam Con. (Thu.), Opera or Con. (Sat.).  
**BLOEMENDAAL**—345 m.  
 10.20 a.m. and 5.20 p.m., Divine Service (Sun.).

B.B.C. STATION ADDRESSES.		
MAIN.		
Addresses.	Telephone No.	
ABERDEEN	15, Belmont Street	2293
BELFAST	31, Lisenhall Street, Belfast.	5870-1
BIRMINGHAM	105, New Street, Midland	209-13
BOURNEMOUTH	72, Holcenhurst Road.	3460-1
CARDIFF	39, Park Place	2514-5
GLASGOW	21, Elythwood Square, Douglas	1192-4
LONDON	2, Savoy Hill, W.C.2.	Regent 6727
MANCHESTER	Orme Buildings, The Parsonage	City 9646-7
NEWCASTLE	24, Elion Square.	Central 5865
RELAY.		
EDINBURGH	79, George Street	Central 6595
HULL	26-27, Bishop Lane.	Central 6138
LIVERPOOL	85, Lord Street	Bank 5018
PLYMOUTH	Athenaeum Chambers, Athenaeum Lane	2283
SHEFFIELD	Castl. Chambers, Castle Street.	Central 4029
LEEDS-BRADFORD	Cabinet Chambers, Basinghall Street, Leeds	28131
STOKE-ON-TRENT	Majestic Buildings, Stoke-on-Trent	Hanley 1973
NOTTINGHAM	4, Bridlesmith Gate, Nottingham	6944 and 6945
DUNDEE	1, Loches Road	Dundee 5209
SWANSEA	Oxford Buildings, Oxford Street	Swansea 3167
Power:—"5X"—25 KW; Main—1 KW; Relay—200 Watts.		

**HUNGARY.**  
**BUDA-PESTH (Caepel)**—950 and 565 m. (2 kw.).  
 7.45 a.m. to 11.15 p.m., Stock Exch., News, on 950 m.; 8 p.m., Con., News and Lec. on 565 m. (Tue., Thu., Sat.).

**ITALY.**  
**ROME (IRO)**—425 m. (2 kw.).  
 10.30 a.m., Sacred Con. (Sun.); 1 p.m., News (irr.); 4 p.m., Children, Stock Exch., News, Orch.; 8.45 p.m., Con., News, Dance; 9.15 p.m., Esperanto (Mon.).  
**MILAN (SPT)**—545 m. (500 w.).  
 10.30 a.m., 2 p.m., 3.30, 5.30. News, Stock Exch.; 6 p.m., Con. (daily).

**JUGO-SLAVIA.**  
**BELGRADE**—1,650 m. (2 kw.).  
 6.30 p.m., daily; Con., News, Weather (Relay of Opera on Thurs.).

**NORWAY.**  
**OSLO**—380 m. (500 w.).  
 About 8.30 p.m., Con.  
**AALESUND**—575 m. (temp.). Testing.

**POLAND.**  
**WARSAW (PTR)**—385 m. (1 kw.).  
 6 p.m., Con.; News, Weather.

**RUSSIA.**  
**MOSCOW**—  
**CENTRAL WIRELESS STATION**—1,450 m.  
 Sundays: 1.45 p.m., Lec.; 4.30 p.m., News; 5.15 p.m., Con.  
 Weekdays: 2 p.m., Markets; 4.30 p.m., News or Con.  
**SOKOLNIKI STATION**—1,010 m.  
 Sundays: 10 a.m., Lec.; 11. Radio Talk; 2.30 p.m., Lec.; 3.30 p.m., Con.; 6 p.m., Lec. and Con. (Tue., Thu., Fri.).  
**TRADES' UNION COUNCIL STATION**—450 m.  
 6 p.m., Con. (Mon. and Wed.).

**SPAIN.**  
**MADRID (EAJ6)**—392 m. (3 kw.).  
 Sundays: 7 p.m., Time Sig., Con., Lec.  
 Weekdays: 1.30 p.m., News, Con.; 7 p.m., *La Libertad* Con. (Tue., Thu., Sat.), "Radio Madrid" late Con. (Mon., Wed., Fri.), Time Sig., Lec.  
**MADRID (ARE)**—490 m. (1 kw.).  
 16.00. Con. (daily).  
**MADRID (EAJ20)**—370 m. (6 kw.). Testing.  
**MADRID (EAJ2)**—335 m. (3 kw.).  
 7 p.m., Con. (temp.).  
**BARCELONA (Hotel Colon) (EAJ1)**—325 m. (600 w.).  
 6.30 p.m., Lec., Markets, Stock Exch., Con.  
**BARCELONA (Radio Catalana)**—433 m. (1 kw.). Testing.  
 Con. 7 p.m. and 11 p.m.  
**BILBAO (EAJ8)**—415 m. (1 kw.).  
 7 p.m., Con., News.  
**SEVILLE (EAJ5)**—350 m. (1 kw.).  
 7.30 p.m., Con., News, Weather.  
**CARTAGENA**—300 m. (500 w.).  
 6 p.m., Tests.  
**CADIZ**—About 300 m.  
 Testing.

**SWEDEN.**  
**STOCKHOLM (SASA)**—427 m. (500 w.).  
 Sundays: 10 a.m., Sacred Service; 5 p.m., Children; 6 p.m., Sacred Service; 8 p.m., Con.; 9 p.m., News, Con.; 8.15. Weather.  
 Weekdays: 12.30 p.m., Weather, Stock Exch., Time Sig. (12.55); 6 p.m., Lec.; 7 p.m., same as Sun.; (Dance 10 p.m., Wed. and Sat.).  
**\*GOTHENBURG (SASB)**—290 m. (500 w.).  
 10 a.m., Sacred Con. (Sun.); from 8 p.m., onwards S.B. from Stockholm. Weekdays, 11.30-12, and from 8, S.B. from Stockholm.  
**\*MALMOE (SASC)**—270 m. (500 w.).  
 As Gothenburg.  
**\*BODEN (SASE)**—1,250 m. (500 w.).  
 As Gothenburg.  
**\*SUNDSVALL (SASD)**—545 m. (500 w.).  
 As Gothenburg.  
**FALUN (SMZK)**—370 m. (250 w.).  
 Thrice weekly: 7 p.m., S.B. from Stockholm.  
**JOENKOEPIING (SMZD)**—265 m. (250 w.), also:—  
**NORRKOEPING (SMVU)**—260 m. (250 w.) :—  
**KARLSTADT (SMXG)**—370 m. (250 w.), and  
**TROLLHATTAN (SMXQ)**—345 m. (250 w.), as Falun.  
 \* Local programmes are also broadcast at times.

**SWITZERLAND.**  
**ZURICH (Höngg)**—515 m. (500 w.).  
 Weekdays: 12. Weather; 12.55. Nauen Time Sig.; News, Markets, Weather, Stock Exch., Piano Solist 4 p.m., Con. (not Sun.); 6.15 p.m., Children; Women (Mon., Wed.); 7 p.m., Weather, News, (exc. Sun.); 8.15 p.m., Lec., Con. (daily), Dance (Fri.); 9.45 p.m., News.  
**LAUSANNE (HB2)**—850 m. (500 w.).  
 Weekdays: 8.5 and 1.30. Weather, Markets, Time Sig., News; 5 p.m., Children (Wed., irr.); 6.55 p.m., Weather, News; 8 or 8.15. Lec., or Con. (daily).

**AFRICAN STATIONS.**  
**CAPE TOWN (WAMG)**—375 m. (from 4.30 p.m.).  
**JOHANNESBURG (JB)**—400 m. (from 4.30 p.m.).  
**DURBAN**—450 m. (1 kw.).  
**GRAHAMSTOWN**—350 m.

**PRINCIPAL AUSTRALIAN BROADCAST STATIONS.**  
**SYDNEY (2BL)**—360 m. and (2FC)—1,100 m. (5 kw.).  
**PERTH (6WF)**—1,250 m.  
**MELBOURNE (3LO)**—1,720 m.  
**BRISBANE (5KW)**—Under construction.

**PRINCIPAL U.S.A. AND CANADIAN BROADCAST STATIONS.**  
**KGO**—361 m. Oakland, Cal.  
**CNRA**—313 m. Moncton, New Brunswick.  
**KDKA**—309 m. East Pittsburgh, Pa.  
**WBZ**—333 m. Springfield, Mass.  
**WGY**—390 m. Schenectady, N.Y.  
**WJY**—405 m. New York City.  
**WCCO**—416 m. (5 kw.). St. Paul and Minneapolis.  
**CKAC**—411 m. Montreal, Ca.  
**WJZ**—455 m., and **WEAF**—492 m., New York City.



# WIRELESS PROGRAMME—THURSDAY (June 25th.)

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

**The High-Power (Ochelmsford) Programme will be found on page 585.**

**2LO LONDON. 365 M.**

1.0-2.0.—Time Signal from Greenwich. The Week's Concert of New Gramophone Records.

**Luncheon.**

In honour of  
The Rt. Hon. The EARL OF READING,  
at the Hotel Cecil.  
Given by the British Indian Union  
and the Northbrook Society.

2.0.—H.R.H. The DUKE OF CONNAUGHT (Chairman) will propose the health of the Earl of Reading.

H.H. The MAHARAJAH OF JHODPUR will propose the health of the Chairman.

3.15-3.45.—Transmission to Schools: Mr. J. C. Stobart and Mr. R. E. Jeffrey, "Shakespeare's Monarchs—Lear."

4.0-5.0.—"Figures in Fiction—Colonel Newcombe," by Ella MacMahon. Trocadero Tea-time Music. "Play and Players at Wimbledon (1)" by Eileen Hooten Smith.

6.0.—CHILDREN'S CORNER: Piano Solos by Ivy Herbert. "The Bearded Fig-Tree." A Zoo Story by L. G. M. of the Daily Mail.

6.30.—Children's Letters.

6.40.—Market Prices for Farmers. Fortnightly Bulletin of the Ministry of Agriculture. *S.B. to all Stations.*

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

**All Star Programme.**

Provided by  
"THE DAILY GRAPHIC"  
and  
Allied Newspapers  
for the Benefit of  
THE INFANTS' HOSPITAL,  
WESTMINSTER.  
*(S.B. to all Stations.)*

7.15-10.15.

JOSE COLLINS (Soprano).  
DINH GILLY (Operatic Baritone).

GLADYS COOPER.  
Lady DIANA DUFF-COOPER.  
HENRY AINLEY.

HEATHER THATCHER  
and  
LESLIE HENSON.

8.0-8.30 (approx.).  
"The Co-Optimists."  
Relayed from  
The Hippodrome, Portsmouth.

ANITA ELSON.  
GILBERT CHILDS.  
STANLEY HOLLOWAY.  
AUSTIN MELFORD.  
WOLSELEY CHARLES.  
MELVILLE GIDEON.

And  
DAVY BURNABY.

9.45-10.15 (approx.).  
Scenes from

"No No Nanette."  
Relayed from the  
Palace Theatre, London.  
BINNIE HALE.  
IRENE BROWNE.  
JOSEPH COYNE,  
And  
GEORGE GROSSMITH.

Including the Songs: "Tea For Two";  
"You Can Dance With Any Man"; and  
"I Want To Be Happy."

10.15 (approx.).—WEATHER FORECAST and  
2ND GENERAL NEWS BULLETIN.  
*S.B. to all Stations.* Local News.

10.30 (approx.).

THE SAVOY ORPHEANS

and

THE SAVOY HAVANA BAND.

Relayed from the Savoy Hotel, London.  
*S.B. to all Stations.*

11.30.—Close down.

**5IT BIRMINGHAM. 479 M.**

3.30-4.30.—The Station Pianoforte Quintet.  
Constance Willis (Contralto).

4.45.—WOMEN'S CORNER: Mr. G. F. J. Buvington ("Chanticleer"), "Chickens and Ducklings in Midsummer." Edith Freeman (Contralto).

5.15.—CHILDREN'S CORNER.

6.0-6.5.—Children's Letters.

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

**6BM BOURNEMOUTH. 386 M.**

3.45.—Talk to Women: London Papers by  
Anne Farnell-Watson. The Wireless  
Orchestra, Conducted by Capt. W. A.  
Featherstone.

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

5.30-5.45.—Children's Letters.

6.0-6.30.—Scholars' Half-Hour "Memory."

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

**5WA CARDIFF. 353 M.**

3.0-4.30.—Ronald Chivers (Vocalist). The  
Station Orchestra: Conductor, Warwick  
Braithwaite.

5.0.—"5WA'S" "FIVE O'CLOCKS."

5.30.—CHILDREN'S CORNER.

6.5.—"The Letter Box."

6.15-6.30.—"Teens' Corner: Sports and Recrea-  
tions."

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

**2ZY MANCHESTER. 378 M.**

11.30-11.45. } Concert by the "2ZY" Quartet.  
12.0-12.30. }

11.45.—Broadcast to Schools: Mr. E. G. Green-  
well, "Choice of Employment—(3) What  
the Juvenile Employment Bureaux are  
Doing."

4.30.—Concert by the "2ZY" Quartet. May  
Blyth (Soprano). Talk to Women.

5.30.—Children's Letters.

5.45-6.30.—CHILDREN'S CORNER: Ida  
Starkie (Solo 'Cello).

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

**5NO NEWCASTLE. 403 M.**

11.30-12.30.—Ella Tormalinson (Violin). Edward  
Bird (Baritone). Gramophone Records.

3.45.—Mr. Moses Baritz, Lecture Recital with  
Gramophone Illustrations. London  
Papers. Florence Hicks (Soprano).

5.15-6.0.—CHILDREN'S CORNER.

6.25.—Mr. L. K. Gibson, B.A., French Talk.

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

**2BD ABERDEEN. 495 M.**

3.30-5.0.—The Wireless Orchestra. Reginald  
Whitehead (Bass). Feminine Topics.

5.30-6.0.—CHILDREN'S CORNER: Auntie  
Chrissie, "The Gnomes and the Fairies  
in Dreamland" (2).

6.15-6.30.—Boys' Brigade News Bulletin: Mr.  
A. S. Anderson, Battalion Quartermaster,  
on "Camp from the Quartermasters'  
Standpoint."

6.30.—Gramophone Music.

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

**5SC GLASGOW. 422 M.**

3.30. **An Hour of Melody.**

THE WIRELESS QUARTET.  
EARLE SPICER (Baritone).

4.45.—WOMEN'S HALF-HOUR: Helena  
Taylor (Soprano).

5.15.—CHILDREN'S CORNER.

6.0-6.5.—Weather Forecast for Farmers.

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

## EVENTS OF THE WEEK.

SUNDAY, June 21st.

LONDON, 3.30.—Military Band.  
LONDON, 9.0.—De Groot and the Picca-  
dilly Orchestra.  
BIRMINGHAM, 9.0.—Radio Fantasy,  
No. 5, "Sweet o' the Year."  
MANCHESTER, 2.30.—Inaugural Cere-  
mony of the Manchester and Salford  
Motor Lifeboat. Relayed from Trafford  
Wharf.

MONDAY, June 22nd.

LONDON, 8.0.—Popular Classics and  
Drama.  
BIRMINGHAM, 8.0.—A Programme of  
French and Italian Music.  
MANCHESTER, 8.0.—Light Classical  
Music and a Play.  
NEWCASTLE, 8.0.—"Trilby."  
GLASGOW, 8.0.—Verse and Song.

TUESDAY, June 23rd.

ALL STATIONS } 8.0 { "A Midsummer  
except "5XX." } Night's Dream"  
(Shakespeare).  
ALL STATIONS, 10.30.—"The Beggar's  
Opera," Act IV. Relayed from the  
Lyric Theatre, Hammersmith.

WEDNESDAY, June 24th.

LONDON, 8.0.—Water Music.  
ALL STATIONS, 10.35.—A Harp Recital  
by SALZEDO.  
BIRMINGHAM, 8.0.—An Hour with Sir  
Henry Bishop.  
BOURNEMOUTH, 8.0.—Ballads and  
Scenas.

CARDIFF, 8.0.—Operatic Ensembles.  
MANCHESTER, 8.0.—The 4th Edition  
of "The 7.30 Revue."  
NEWCASTLE, 8.0.—Verdi, and the Play  
"Christopher Columbus."  
GLASGOW, 8.0.—Beethoven Master-  
pieces.  
BELFAST, 7.30.—Symphony Concert.

THURSDAY, June 25th.

LONDON, 2.0.—Speeches by H.R.H. The  
DUKE of CONNAUGHT, H.H. The  
MAHARAJAH of JHODPUR, and the  
Rt. Hon. the EARL of READING, at a  
luncheon at the Hotel Cecil.  
LONDON, 8.0.—"Daily Graphic" Con-  
cert. *S.B. to all Stations.*

FRIDAY, June 26th.

LONDON, 8.0.—Quartet, and Variety.  
BIRMINGHAM, 8.0.—An Hour with the  
Classics.  
CARDIFF and SWANSEA, 8.0.—6th Aber-  
ystwyth Festival Music.  
MANCHESTER, 8.0.—Chamber Music  
and Songs.  
ABERDEEN, 8.0.—Light Opera and  
Musical Comedy.

SATURDAY, June 27th.

SHEFFIELD, 8.0.—Transmission from a  
Coalmine. *S.B. to other Stations.*  
BOURNEMOUTH and "5XX," 8.30.—Light  
Symphony.  
ABERDEEN, 8.30.—Scottish Night.  
BELFAST, 7.30.—Popular Concert.

# WIRELESS PROGRAMME—FRIDAY (June 26th.)

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

**The High-Power (Chelmsford) Programme will be found on page 585.**

## 2LO LONDON. 365 M.

- 1.0-2.0.—Time Signal from Greenwich. Lunch-time Music at the Hotel Metropole.
- 3.15-3.45.—Transmission to Schools: "Southward with the Prince—Southern Rhodesia and Bechuanaland," by Mrs. Charlotte Mansfield, F.R.G.S.
- 4.0.—"The Excursions of Petronella," by Constance Coventry. Dance Music, relayed from the Capitol Theatre, Haymarket. "Amusements and the Law," by Junior Counsel.
- 5.0.—An Hour's Dance Music.
- 6.0.—CHILDREN'S CORNER: Dance Music. Songs by the Uncles. Dialogue and Chatter by the Wicked Uncle.
- 6.30.—Children's Letters.
- 6.40.—Music.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- PERCY SCHOLES, the B.B.C. Music Critic. *S.B. to all Stations.*
- 7.25.—Music. *S.B. to all Stations except Belfast.*
- 7.40.—Mr. H. M. TOMLINSON, "London River." *S.B. to other Stations.*
- "2LO" Quartet and Variety.**  
BEATRICE TELEGAR (Lady Baritone).  
HELENA MILLAIS (Entertainer).  
PETE MANDELL (Solo Banjo).  
JACOBS AND GIBBON (Saxophone and Piano).  
THE "2LO" QUARTET.
- 8.0.—THE QUARTET.  
"To Spring".....  
"Solveig's Song".....*Grieg*  
JACOBS AND GIBBON  
in Instrumental Duets.  
HELENA MILLAIS  
In Songs and Fragments from Life.  
PETE MANDELL.
- 8.30.—"Savoy Rag".....*Pete Mandell*  
"Do You Forget?" (By Request)  
*Kenyon and Batten*  
Excerpts from "No No Nnette" (By Request)  
*Youmans*  
THE QUARTET.  
"Lullaby".....*Kenneth Wright*  
"The Watermill".....*Kenneth Wright*  
"Prairie Lullaby".....*Stanford Robinson*  
JACOBS AND GIBBON  
in More Duets.
- 9.0.—"A SISTER TO ASSIST 'ER."  
By John Le Breton.  
Mrs. May (a Charlady) LOUIS HERTEL  
Mrs. McMull (Her Landlady)  
HELENA MILLAIS
- 9.30.—PETE MANDELL.  
"Get Goin'".....*Mandell*  
Medley of Blues.  
"Take Your Pick" (By Request)  
BEATRICE TELEGAR.  
"Sandalled Feet".....*Noel Forrester*  
(Accompanied by the Composer.)  
"I Love My Ladye".....*Kennedy Russell*  
"I'll Sing Thee Songs of Araby"  
*Frederic Clay*  
THE QUARTET.  
Favourite Airs from "Cavalleria Rusticana"  
.....*Mascagni*
- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
"The Man and the Moment." *S.B. to all Stations. Local News.*
- 10.30.—Aileen Stanley.  
The Famous American Disease.  
In American Radio Successes.  
*S.B. to other Stations.*
- 11.0.—Close down.

## 5IT BIRMINGHAM. 479 M.

- 3.30-4.30.—Lozells Picture House Orchestra.  
James Howell's Party.

- 4.45.—WOMEN'S CORNER: Estelle Steel-Harper, "The Rose in Art and Craft."  
Janet MacFarlane (Soprano).
- 5.15.—CHILDREN'S CORNER.  
6.0-6.5.—Children's Letters.
- 7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
PERCY SCHOLES. *S.B. from London.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—HILDA A. HIPPISEY BARNES, B.Sc., F.R.G.S. "The Story of Glastonbury."  
THE STATION ORCHESTRA.  
MAY BLYTH (Soprano).  
IDA STARKIE (Solo Violoncello).  
**An Hour With the Classics.**  
THE ORCHESTRA.
- 8.0.—Overture, "Cosi fan Tutte".....*Mozart*  
MAY BLYTH.  
"Spring Had Come".....*Coleridge-Taylor*  
"Morning".....*Tchaikovsky*  
"Spring," "Summer," "Autumn,"  
"Winter".....*Aylmer Buesst*  
THE ORCHESTRA.  
Selection, "Cavalleria Rusticana"  
*Mascagni-Tavan*  
IDA STARKIE.  
Sonata in D Minor.....*de Fesch*  
Sonata in F Major.....*Porpora*  
THE ORCHESTRA.  
"Chanson de Mai".....*Bantock*  
**An Hour's Popular Music.**  
THE ORCHESTRA.
- 9.0.—Overture, "Orpheus in the Underworld"  
*Offenbach*  
MAY BLYTH.  
"The Lorelei".....*Liszt*  
"Serenade".....*Brahms*  
"Daffodil Gold".....*Robertson Hodgson*  
THE ORCHESTRA.  
Selection, "Looking Backward".....*Finck*  
IDA STARKIE.  
"Kol Nidrei".....*Max Bruch*  
"Abendlied".....*Schumann*  
Allegro Appassionato.....*Saint-Saens*  
THE ORCHESTRA.  
Intermezzo, "Hearts and Flowers" *Tobani*  
March, "The Vanished Army".....*Alford*
- 10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
"The Man and the Moment." *S.B. from London. Local News.*
- 10.30.—Irish Song and Humour  
by JEROME MURPHY.  
"The Donovans".....*Needham*  
"My Love Nell".....*Fox*  
"The Rocky Road to Dublin".....*Brayton*  
"The Prescription".....*Vincent*  
"The Girl from Mayo".....*Vincent*  
"Takin' Tay at Reilly's".....*Brayton*  
"Mary Callaghan and Me".....*Muller*  
"The Jug o' Punch".....*arr. Wood*
- 11.0.—Close down.

## 6BM BOURNEMOUTH. 386 M.

- 3.0-3.30.—Educational Talk by Mr. J. C. B. Carter, B.A., "Books—How and What to Read—'Silas Marner' (George Eliot)." (Read by the Rev. R. F. Pechey.)
- 3.45.—Talk to Women: "Descriptive and Dramatic Music," by Charles R. Fisher. Orchestra, relayed from the Bungalow Café, Southampton. Musical Director: Arthur Pickett.
- 5.0.—CHILDREN'S CORNER: Uncle Jack's Fairy League Talk.
- 5.30-5.45.—Children's Letters.
- 7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
PERCY SCHOLES. *S.B. from London.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—Mr. J. WALLACE COLLETT (The Li-ti-Kah), "My West African Grass Widow."
- 8.0.—Other Stations.  
During this evening we will visit other Stations and listen to their programmes.
- 10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
"The Man and the Moment." *S.B. from London. Local News.*
- 10.30.—Other Stations (Continued).
- 11.0.—Close down.

## 5WA CARDIFF. 353 M.

- 3.0.—School Transmission: Travel Talk by Mr. E. Theo Mansfield. "The South of Ireland To-Day."
- 3.30.—The Station Trio: Frank Thomas (Violin), Frank Whitnall (Violoncello), Vera McComb Thomas (Pianoforte).
- 4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.
- 5.0.—"5WA'S" "FIVE O'CLOCKS."
- 5.30.—CHILDREN'S CORNER.  
6.5.—"The Letter Box."
- 6.15-6.30.—"Teens' Corner. "What Does Migration Mean?" by Mr. R. Hellyar.
- 6.40.—Mr. Norman Riches, "A Cricketer's 'Over'—The Second Ball."
- 7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
PERCY SCHOLES. *S.B. from London.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—Mr. J. KYRLE FLETCHER: "David Morgan, the Welsh Jacobite."
- 6th Aberystwyth Festival of Music.**  
Under the Direction of  
Sir WALFORD DAVIES, Mus.Doc.,  
Director, National Council of Music,  
University of Wales.  
Programme of the  
FIRST FESTIVAL CONCERT.  
Relayed from  
The University Hall, Aberystwyth,  
8.0-10.0.  
A Mozart Overture.  
Vaughan Williams' Mass in G Minor.  
Hubert Parry's Two Songs of Farewell.  
Bach's Piano Concerto in E Major.  
Coleridge-Taylor's "Hiawatha's Wedding Feast."
- THE WELSH SYMPHONY ORCHESTRA  
with  
W. H. REED  
(of the London Symphony Orchestra)  
as Guest-Leader.  
HAROLD SAMUEL (Pianoforte).  
Conductors:  
Dr. VAUGHAN WILLIAMS  
and Sir HUGH ALLEN.
- 10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
"The Man and the Moment." *S.B. from London. Local News.*
- 10.30.—Programme *S.B. from London.*
- 11.0.—Close down.
- 2ZY MANCHESTER. 378 M.**  
1.15-2.0.—Music relayed from the State Café.
- 3.30.—Broadcast for Schools: (3.30) The Rev. H. Allen Job on "Ceylon." (3.45) Mr. Edward Cressey on "Artificial Ice."
- 4.0-5.15.—Concert by the "2ZY" Quartet.  
Harry Liston (Entertainer). Talk to Women.
- 5.30.—Children's Letters.
- 5.45-6.0.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
PERCY SCHOLES. *S.B. from London.*
- 7.25.—Music. *S.B. from London.*
- 7.35.—Boy Scouts' Local News Bulletin.  
Lancashire Beekeepers' Association Bulletin.
- 7.40.—Mr. W. B. WRIGHT, F.G.S., "The Floating Crust of the Earth."
- Chamber Music and Songs.**  
CONSTANCE WILLIS (Contralto).  
STANLEY R. MAHER (Bass).  
THE GAYTHORPE TRIO:  
CECIL BROWNLIE (Violin);  
HAROLD PHILLIPS ('Cello);  
G. W. GAYTHORPE (Pianoforte);  
STANLEY R. MAHER.
- 8.0.—Sea Shanties—I.  
"Billy Boy".....  
"Bound for the Rio Grande".....  
"Blow the Man Down".....*arr. R. R. Terry*  
"Hanging Johnny".....  
"Boney Was a Warrior".....  
"Whisky Johnny".....

# WIRELESS PROGRAMME—FRIDAY (June 26th.)

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

**THE TRIO.**  
Trio in G Major, Op. 164.....*Reissiger*  
Moderato; Scherzo (Presto); Finale (Allegro).  
**CONSTANCE WILLIS.**  
"The Heart Worships".....*Holst*  
"Do Not Go, My Love".....*Hageman*  
"At the Well".....  
**STANLEY R. MAHER.**  
Sea Shanties—II.  
"Johnny, Come Back to Hilo".....  
"Clear the Track, Let the Bulbine Run".....  
"Shenandoah".....*arr. B. R. Terry*  
"Wild Goose Shanty"  
"What Shall We Do With a Drunken Sailor?".....

**THE TRIO.**  
Trio in D Minor.....*Mozart*  
Allegro; Andante; Tempo di Menuetto; Allegro.  
**CONSTANCE WILLIS.**  
"Twins in a Land".....  
"Ritournelle".....*Chaminade*  
"Blue Eyes".....  
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
"The Man and the Moment." *S.B. from London.*  
Local News.

**Ben Brierley.**  
(Born June 26th, 1825.)  
10.30. L. T. WHITT (Dialect Entertainer).  
"Ab' o' th' Yate on Chep Reef".....*Ben*  
"A Moston Rent Dinner".....*Brierley*  
11.0.—Close down.

**5NO NEWCASTLE. 403 M.**  
3.30.—Broadcast to Schools: Mr. E. J. Williams, B.Sc., "Elementary Science, The Sun—Our Light and Life."  
4.0.—Orchestra relayed from Tilley's Restaurant.  
5.0.—London Papers.  
5.15.—CHILDREN'S CORNER.  
6.0—6.20.—Scholars' Half-Hour: Mr. A. H. Robins, "The Past in the Present—Our Ships."  
7.0—7.55.—Programme *S.B. from London.*

**Musical Comedy.**  
MAY GRANT (Contralto).  
NORMAN CURRY (Baritone).  
THE STATION ORCHESTRA:  
Conductor—EDWARD CLARK.  
8.0. THE ORCHESTRA.  
Selection, "Miss Hook of Holland" *Rubens*  
8.10. MAY GRANT.  
"Any Time's Kissing Time"  
*Frederic Norton*  
"Vilia".....*Franz Lehar*  
8.20. NORMAN CURRY.  
"Queen of My Heart" ("Dorothy")  
*A. Cellier*  
"Yo Ho, Little Girls" ("A Country Girl")  
*L. Monckton*  
8.30. THE ORCHESTRA.  
Selection, "Our Miss Gibbs"  
*Caryll and Monckton*  
8.40. MAY GRANT.  
"Under the Deodar".....*Stuart*  
"Just Been Wondering".....*Irene Canning*  
8.50. NORMAN CURRY.  
"Star of My Soul" ("The Geisha")  
*S. Jones*  
"A Gentleman of France" ("The Duchess of Dantzig").....*Ivan Caryll*

**Violin Recital**  
by  
**DAISY KENNEDY**  
and  
THE STATION ORCHESTRA:  
Conductor—EDWARD CLARK.  
9.0. VIOLIN AND ORCHESTRA.  
Concerto in D Minor.....*Wieniawski*  
Allegro Moderato, Romance, Allegro con Fuoco—Allegro Moderato (à la Zingara).

Bourrée in B Minor } (Unaccompanied)  
Andante in C Major } *Bach*  
Prelude in E Major }  
Waltz.....*Weber, arr. Burmeister*  
Londonderry Air.....*arr. O'Connor Morris*  
Hungarian Dance.....*Brahms-Joachim*  
Menuet.....*Debussy*  
Mazourka.....*Zarzycki*

10.0—10.30.—Programme *S.B. from London.*  
10.30. UNIVERSITY COLLEGES CONCERT PARTY.  
Opening Chorus, "One by One" *Fred Cecil*  
Duet: Soprano and Tenor, "Marcheta"  
*V. Schertzinger*  
Trio: Humorous, "The Parsons"  
of Puddle".....*Fred Cecil*  
Comic Song, "What Mary Had"  
Quartet: Humorous, "Itallo de Lingo"  
*Fred Cecil*  
Excerpts from Shakespeare in the Tyneside Dialect.  
Soprano Solo, "The Dancing Lesson"  
("The Passing Show").....*H. Oliver*  
Quartet: Humorous, "The Puritans"  
*Fred Cecil*

11.0.—Close down.  
**2BD ABERDEEN. 495 M.**  
3.30.—School Transmission: Dr. W. Douglas Simpson, M.A., F.S.A. (Scot.), "Famous Aberdeenshire Soldiers—(2) Field-Marshal Prince Barclay de Tolly."  
3.45.—The Wireless Orchestra: "Suite Poetique".....*Blach*  
4.0.—Mr. Arthur Collingwood, F.R.C.O., "Landmarks in Symphony Music—(2) Mozart's 'Jupiter Symphony.'"  
4.15—4.45.—The Wireless Orchestra. Feminine Topics.  
5.15.—CHILDREN'S CORNER.  
6.0.—Cricket Corner: Mr. C. H. Webster on "Bowling" (7).  
Agricultural Notes.  
6.30.—Half-an-Hour of Gramophone Music.  
7.0—7.40.—Programme *S.B. from London.*  
7.40.—"Representative Miners," by the Rev. CHARLES E. FORSTER, M.A.

An Hour of  
**Light Opera.**  
HELENA TAYLOR (Soprano).  
EARLE SPICER (Baritone).  
THE WIRELESS ORCHESTRA.

8.0. THE ORCHESTRA.  
Selection, "La Belle Hélène".....*Offenbach*  
8.15. HELENA TAYLOR.  
"Waltz Song" ("Tom Jones").....*German*  
"Love is Meant to Make Us Glad" *German*  
"The Old-Fashioned Cloak" ("The Rebel Maid").....*Phillips*  
THE ORCHESTRA.  
Overture, "The Gondoliers".....*Sullivan*  
Selection, "Merrie England".....*German*  
EARLE SPICER.  
"A Bachelor Gay" ("The Maid of the Mountains").....*Fraser-Simson*  
"The Cobbler's Song" ("Chu Chin Chow")  
*Norton*  
"The Fishermen of England" ("The Rebel Maid").....*Phillips*

An Hour of  
**Musical Comedy and Ballads.**  
9.0. THE ORCHESTRA.  
Selection, "The Belle of New York" *Kerker*  
9.15. HELENA TAYLOR.  
"Dutch Tiles".....*Sharpe*  
"The Weaver".....*Hildach*  
"Beat of the Passionate Heart".....*Phillips*  
"Husheen".....*Needham*  
"Tulips".....*Sharpe*  
9.30. THE ORCHESTRA.  
Selection, "Stop Flirting"  
*Gershwin, Daly and Lannin*  
9.40. EARLE SPICER.  
"Our England" ("Our Nell").....*Novello*  
"The Sailor's Life" ("A Country Girl")  
*Monckton*  
"The Heart of a Sailor" ("The Marriage Market").....*Lohr*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
"The Man and the Moment." *S.B. from London.*  
Local News.

**Recital of Norwegian Songs.**  
10.30. JOHANNE LARSEN (Norwegian Mezzo-Soprano).  
"Solvat".....*Lammers*  
"Jeg Knelet".....*Harklae*  
"Sommernat".....*Nils Larsen*  
"Der Skrek en Fugl".....*Sinding*  
"Widmung".....*Robert Franz*  
Aria ("Samson and Delilah") *Saint-Saens*  
"Blackbird's Song".....*Cyril Scott*  
11.0.—Close down.

**5SC GLASGOW. 422 M.**  
11.30—12.30.—Midday Transmission.  
3.30.—Broadcast to Schools.

**Musical Moments.**  
4.0. PHOEBE DAVIE (Soprano).  
"Snowflakes".....*F. Cowen*  
"The Sleepy Song".....*K. Barry*  
"A Lament".....*Coleridge-Taylor*  
4.10. THE WIRELESS QUARTET.  
Overture, "Marco Spada".....*Auber*  
Selection, "Terpsichore".....*Ganne*  
Moreau, "Simple Aven".....*Thomé*  
4.30. PHOEBE DAVIE.  
"Land of Heart's Desire".....*Kennedy*  
"The Grail Galley".....*Fraser*  
4.45.—WOMEN'S HALF-HOUR: Miss Murray.  
"Picnic Hints" (11).  
5.15.—CHILDREN'S CORNER.  
6.0—6.5.—Weather Forecast for Farmers.  
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
PERCY SCHOLES. *S.B. from London.*  
7.25.—Music. *S.B. from London.*  
7.40—7.55.—Prof. PATERSON: Agricultural Bulletin.

**Popular and Comedy.**  
THE STATION ORCHESTRA:  
Conducted by  
HERBERT A. CARRUTHERS.  
THE LONDON RADIO REPERTORY PLAYERS.  
ELDER CUNNINGHAM (Baritone).  
8.0. THE ORCHESTRA.  
Overture, "Carnaval de Venice" *Thomas*  
Entr'acte, "Handel Wakes".....*Morressey*  
8.15. ELDER CUNNINGHAM.  
"Au Fond Kiss".....  
"Afton Water".....  
"The De'il's Awa' Wi' th".....*Traditional*  
"Exciseman".....  
"Jeanie's Black E'e".....  
8.30. THE ORCHESTRA.  
Selection, "Anasis".....*Paraday*  
"Dance of the Hours" ("La Gioconda")  
*Ponchielli*  
"Children's Suite".....*Ansell*  
"Punchinello"; "The Musical Box";  
"The Box of Soldiers"; "The Story Book"; "The Fairy Doll."  
9.0. ELDER CUNNINGHAM.  
"Queen of the Earth".....*Pinsuti*  
"My Old Shako".....*Trotiere*  
"The Skipper".....*Judo*

9.15. THE PLAYERS  
in  
"A MONTH COME SUNDAY."  
Written for Broadcasting by  
*Ashton Pearse.*  
Nance Tregenna.....*ESME HUBBARD*  
Tom Gregg.....*ASHTON PEARSE*  
Josiah Tregenna (Nance's Uncle)  
DRELINCOURT ODLUM  
Widow Bugg.....*MABEL CONSTANDUROS*  
Scene: Josiah Tregenna's Garden on a West Country Cliff.  
Directed by R. E. JEFFREY.  
9.45. THE ORCHESTRA.  
Waltz, "Vision in a Dream".....*Strauss*  
March, "Father Victory".....*Ganne*  
Local News.  
10.0—11.0.—Programme *S.B. from London.*

# WIRELESS PROGRAMME—SATURDAY (June 27th.)

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

The High-Power (Chelmsford) Programme will be found on page 585.

## 2LO LONDON. 365 M.

- 4.0.—Time Signal from Greenwich. Concert: The "2LO" Octet, Cecil Butt (Baritone), Dora Ingleton and Claude Pilgrim (Duets), Harry Gibson (Entertainer). "How to Choose a Chair," by Capt. Edward Gregory (Author of "The Art and Craft of Homemaking"). A Garden Chat by Marion Cran, F.R.H.S.
- 6.0.—CHILDREN'S CORNER: "The Comic Court Poet." Music by the Octet. Selected Items by Children.
- 6.30.—Children's Letters.
- 6.40.—Music.
- 6.50.—An Appeal on behalf of the Metropolitan Hospital Sunday Fund, by the Rt. Hon. The Viscount KNUTSFORD.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- "Travel Talk—Mosul," by Mr. F. W. CHARDIN. *S.B. to all Stations.*
- 7.25.—Music. *S.B. to all Stations except Belfast.*
- 7.40.—"Caravanning," by Mr. J. HARRIS STONE. *S.B. to other Stations.*
- 8.0.—8.30. **Transmission from a Coal Mine.** *S.B. from Sheffield.*

The reception of programmes broadcast from the surface of the earth is to-day a commonplace; to pick up signals from aeroplanes is equally simple; the hydrophone has enabled us to transmit submarine noises; it remains, then, to broadcast from under the earth's surface, and this we propose to do to-night.

From 8.0 to 8.30 listeners will hear many of the noises inseparable from the working of a great coal mine. The mine in question is the Nunnery Colliery, near Sheffield, and the microphone will be placed in the Park Gate Seam, at a depth of 750 feet below ground level. The distance from the pit-shaft to the face of the seam is one mile.

The various noises to be heard will be explained by the Manager of the mine, and will include

1. COAL CUTTER.
2. SHOT BORER.
3. EXPLOSION OF SHOT.
4. FALL OF COAL.
5. FILLING OF TUBS.
6. NOISE OF TRAINS.
7. SIGNALLING APPARATUS OF THE CAGES.

### Popular Programme.

PATRICK BYRNE (Baritone).  
JEANE PAULE and  
LEONIE LASCELLES  
(Syncopated Duets).  
THE WIRELESS ORCHESTRA.

- 8.30. THE ORCHESTRA.  
March, "Powhattan's Daughter" Sousa  
Waltz, "Venus on Earth" Lincke  
PATRICK BYRNE.  
"From the Land of the Sky-blue Water" Codman  
"Go Not, Happy Day" Frank Bridge  
JEANE PAULE and  
LEONIE LASCELLES.  
"Wondering" Margaret Bell  
"Is There Anybody Here?" H. B. Hedley  
"I Wanna Go" Sebastian Barker  
THE ORCHESTRA.  
"Petite Suite de Concert" Coleridge-Taylor  
PATRICK BYRNE.  
"To Daisies" Roger Quilter  
"Come You, Mary" Harold Crazton  
JEANE PAULE and  
LEONIE LASCELLES.  
"Shanghai" Horatio Nicholls  
"Far Away from London" Leslie Allyn  
"Everybody Loves My Baby" Williams and Palmer

## THE ORCHESTRA.

- Selection, "The Little Michus" Messenger  
"Amour Shimmyques" Boze  
10.0.—TIME SIGNAL FROM GREENWICH.  
WEATHER FORECAST and 2ND  
GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
Sports Talk. *S.B. to all Stations except Glasgow.*  
Local News.  
10.30. THE SAVOY ORPHEANS,  
THE SAVOY HAVANA BAND,  
and  
THE SELMA BAND.  
Relayed from the Savoy Hotel, London.  
*S.B. to all Stations.*  
12.0.—Close down.

## 5IT BIRMINGHAM. 479 M.

- 3.30—4.30.—The Buffalo Orchestra: Direction, Shenkman and Quitt.
- 4.45.—WOMEN'S CORNER: Hilda A. Hippisley Barnes, B.Sc. (of the Birmingham Natural History and Philosophical Society). "A Week in Paris."
- 5.15.—CHILDREN'S CORNER: Auntie Phil and a Further Snooky Adventure.
- 6.0—6.5.—Children's Letters.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Mr. F. W. CHARDIN. *S.B. from London.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—Major VERNON BROOK, M.I.A.E., "How Is It Made?"—(No. 4) The Making of Kitchen Utensils."

### 8.0—8.30. TRANSMISSION FROM COAL MINE.

(See London Programme.)  
*S.B. from Sheffield.*

### 8.30. Outside Concert.

THE CITY OF BIRMINGHAM  
POLICE BAND:

Conducted by RICHARD WASELL.  
JOAN MAXWELL (Soprano).  
Relayed from the Band Stand,  
Cannon Hill Park.

#### THE BAND.

Duet, "Miserere Scene" ("Il Trovatore")  
Verdi, arr. Godfrey  
(P.C. JAMES and P.C. COOK.)  
Waltz and Pizzicato from Ballet "Sylvia"  
Delibes

#### JOAN MAXWELL.

"Fifinella" Oliver  
THE BAND.  
Cornet Solo, "Serenade" Schubert  
(P.C. COOK.)  
March, "William Tell"  
Rossini, arr. Sommer

### 9.0. Studio Concert.

ANDREW SHANKS (Baritone).  
EDNA GODFREY-TURNER } Players.  
WILLIAM MACREADY }  
ANDREW SHANKS.

"The Volga Boat Song"  
Chaliapin-Koeneman  
"There Be None of Beauty's Daughters"  
Quilter

"Birds in the High Hall Garden"  
Somervell  
"Sigh No More" Aikin  
"The Jolly Tinker" Newton

"A HOUSEHOLD FAIRY."  
A Light Comedy Trifle in One Act.  
Written by Francis Talfourd.

Julian EDNA GODFREY-TURNER  
Katharine WILLIAM MACREADY  
Scene: Julian's Apartments.  
ANDREW SHANKS.

"Bedouin Love Song" Pinsuti  
"Messmates" Lohr  
"When Childher Plays" Walford Davies  
"A Soft Day" Stanford  
"Stone-Cracker John" Eric Coates

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

Sports Talk. *S.B. from London.*  
Local News.  
10.30.—THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.

## 6BM BOURNEMOUTH. 386 M.

- 3.45.—Gardening Talk to Women by George Dance. THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Musical Director: DAVID S. LIFF. Phillip Kellaway (Bass).
- 5.0.—CHILDREN'S CORNER.  
5.30—5.45.—Children's Letters.
- 6.0.—Scholars' Half-Hour: "The News Bag," by J. H. Roberts.
- 6.30.—Music.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Mr. F. W. CHARDIN. *S.B. from London.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—"The History of Costmining," by "DATELLER." *S.B. from Sheffield.*
- 8.0—8.30. TRANSMISSION FROM COAL MINE.  
(See London Programme.)  
*S.B. from Sheffield.*

### Light Symphony Concert.

Relayed to "5XX."

HELEN DE FREY (Soprano).  
GORDON BRYAN (Solo Pianoforte).  
THE WIRELESS AUGMENTED  
ORCHESTRA.  
Conducted by

Capt. W. A. FEATHERSTONE.

- 8.30. THE ORCHESTRA.  
Overture, "Nell Gwynn" Ed. German
- 8.40. HELEN DE FREY.  
"A Song of London" Cyril Scott  
"Go Down to Kew in Lilac Time"  
Graham Peel

### 8.45. GORDON BRYAN. LONDON PICTURES.

"Temple Gardens" ("Carnet de Voyage")  
Reynaldo Hahn

"The Bouncing Ball" (Caledonian Market)  
Poldowski

"London Bridge" H. Balfour Gardiner

"Flower Sellers (Piccadilly Circus)"  
"Rotten Row (Hyde Park)" (from London Fantasies, Op. 50) Percival Garratt

### 8.55. THE ORCHESTRA.

1st and 3rd Movements from "The London Symphony" Vaughan Williams

### 9.20. HELEN DE FREY.

French Folk Song, "Cruelle Départie"  
Author unknown—1603

Russian Folk Song, "The Shepherd's Song"  
Rimsky-Korsakov  
(For Voice Alone.)

### 9.30. GORDON BRYAN.

Pianoforte Concerto in A Minor Paderewski  
Allegro, Romanze (Andante), Finale (Allegro molto vivace).

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

Sports Talk. *S.B. from London.*  
Local News.

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

12.0.—Close down.

## 5WA CARDIFF. 353 M.

- 3.0.—Organ Recital, relayed from the Park Hall Cinema.
- 3.30—4.30.—Garforth Mortimer and his Orchestra, relayed from the Park Hall Cinema.
- 5.0.—"5WA'S" "FIVE O'CLOCKS."
- 5.30.—CHILDREN'S CORNER.
- 6.5.—"The Letter Box."
- 6.15—6.30.—"Teens' Corner: Tale for Teens."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Mr. F. W. CHARDIN. *S.B. from London.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—Mr. R. T. GABE on "Golf."
- 8.0—8.30. TRANSMISSION FROM COAL MINE.  
(See London Programme.)  
*S.B. from Sheffield.*

# WIRELESS PROGRAMME—SATURDAY (June 27th.)

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

### A Varied Entertainment.

MAY BLYTH (Soprano).  
 IDA STARKIE (Solo Violoncello).  
 JEROME MURPHY (Entertainer).  
 THE STATION ORCHESTRA.  
 Conductor: WARWICK BRAITHWAITE.  
 8.30. THE ORCHESTRA.  
 Overture, "Maritana" ..... Wallace  
 8.45. MAY BLYTH.  
 "Smile of Spring" ..... Fletcher  
 "If I Were the Man in the Moon" ..... Fisher  
 8.52. IDA STARKIE.  
 "Andacht" ..... Popper  
 "Minuet" ..... Beethoven  
 8.59. JEROME MURPHY.  
 "Tatters and Tucks" ..... Norton  
 "The Prescription" ..... Vincent  
 Monologue, "Michael Patrick Doolan."  
 9.6. THE ORCHESTRA.  
 Suite, "Othello" ..... Coleridge-Taylor  
 Dance, Children's Intermezzo, Funeral  
 March, The Willow Song, Military  
 March.  
 9.21. MAY BLYTH.  
 "Musetta's Song" ("La Bohème") Puccini  
 "A Brown Bird Singing" ..... Wood  
 9.28. IDA STARKIE.  
 "Romance" ..... Hamilton Harty  
 "Chanson Villageoise" ..... Popper  
 9.35. JEROME MURPHY.  
 "The Boy from Ballytearin'"  
 C. V. Stanford  
 Recit., "Tim, the Irish Terrier" Mrs. Letts  
 "The Maid of the Sweet Brown Knowe"  
 arr. Hughes  
 9.42. THE ORCHESTRA.  
 "Der Rosenkavalier" ("The Rosebearer")  
 Strauss  
 Entrance of Rosebearer and Duet; Ochs'  
 Waltz; Air of the Tenor; Breakfast  
 Scene; Trio; Closing Scene.  
 10.9.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Sports Talk. *S.B. from London.*  
 Local News.  
 10.30.—THE SAVOY BANDS. *S.B. from*  
*London.*  
 12.0.—Close down.

### 2ZY MANCHESTER. 378 M.

The Band of H.M. Life Guards:  
 3.15-4.0. Conductor, Lieut. H. Eldridge,  
 4.10-5.0. relayed from the Municipal  
 Gardens, Southport.  
 4.0-4.10.—Edith Leach (Soprano).  
 5.0-5.15.—Talk to Women.  
 5.30.—Children's Letters.  
 5.45-6.30.—CHILDREN'S CORNER.  
 7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Mr. F. W. CHARDIN. *S.B. from London.*  
 7.25.—Music. *S.B. from London.*  
 7.40.—Weekly Talk on Sport.  
 8.0-8.30. TRANSMISSION FROM  
 COAL MINE.  
 (See London Programme.)  
*S.B. from Sheffield.*  
**Dances—Song—Humour.**  
 FORSYTH'S DANCE BAND:  
 Conductor, W. E. WRIGHT.  
 FRED BERRY (Tenor).  
 MIDDLETON WOODS (Entertainer).  
 8.30. FRED BERRY.  
 "My Dreams" ..... Tosti  
 "Nirvana" ..... Adams  
 "Passing By" ..... Purcell  
 THE BAND.  
 Waltz, "Melody of Memories" .. Pecorine  
 Fox-trot, Selection.  
 Fox-trot, "Kashmir" ..... Williams  
 MIDDLETON WOODS.  
 "My Stick" ..... Middleton Woods  
 "An Alphabet" ..... Middleton Woods  
 "Politeness" ..... William Beer  
 THE BAND.  
 One-step, "Knock, Knock, Knock" Henley  
 Fox-trot, "Tea for Two" ..... Youmans  
 Waltz, "Your Kiss Told Me" ..... Sirmay

### FRED BERRY.

"Come Into the Garden, Maud" .. Balfe  
 "Like Stars Above" ..... Squire  
 "Jane" ..... Lois Barker  
 MIDDLETON WOODS.  
 "Redeeming Features" } .. Martin Herbeck  
 "Down Our Street" }  
 "A Dog Yarn" ..... }  
 "The Wheeltapper's } .. Middleton Woods  
 Story" }  
 "Shut Up" ..... Ted Lymbrey  
 THE BAND.  
 Fox-trot, "Shanghai" ..... Nichols  
 Fox-trot, "Alabama Bound" .. Henderson  
 Waltz, Selected.  
 10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Sports Talk. *S.B. from London.*  
 Local News.  
 10.30.—THE SAVOY BANDS. *S.B. from*  
*London.*  
 12.0.—Close down.

### 5NO NEWCASTLE. 403 M.

3.45.—Nora Young (Contralto). Sydney Starkey  
 (Banjo). Sigmond Oppenheim (Piano-  
 forte). George Tindle (Baritone).  
 London Papers.  
 5.15-6.0.—CHILDREN'S CORNER.  
 6.50.—Poultry Notes.  
 7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Mr. F. W. CHARDIN. *S.B. from London.*  
 7.25.—Music. *S.B. from London.*  
 7.40.—Mr. J. HARRIS STONE. *S.B. from*  
*London.*

### Popular Concert.

HELENA TAYLOR (Mezzo-Soprano).  
 JACK MACKINTOSH (Cornet).  
 EARLE SPICER (Baritone).  
 FRANK CHARLTON and TED BATEY  
 (Entertainers).  
 THE STATION ORCHESTRA:  
 Conductor, EDWARD CLARK.  
 8.0. THE ORCHESTRA.  
 Overture, "Light Cavalry" ..... Suppe  
 8.10. HELENA TAYLOR.  
 17th Century Ballads.  
 "Begone, Dull Care."  
 "Come, Lasses and Lads."  
 "Drink to Me Only."  
 "The Lass of Richmond Hill"  
 8.20. JACK MACKINTOSH.  
 "Fantasia Polka" ("Cleopatra") Damars  
 8.30. FRANK CHARLTON and TED BATEY.  
 "When We Stroll in the Mall" .. Brnham  
 "Our Holiday" ..... arr. Charlton  
 8.40. EARLE SPICER.  
 "Duna" ..... Josephine McGill  
 "To Anthea" ..... Hatton  
 "Steal Away" (Negro Spiritual)  
 Lawrence Brown  
 "The Little Admiral" ..... C. V. Stanford  
 8.50. THE ORCHESTRA.  
 "Dawn" ..... Matt  
 "La Barque d'Amour" ..... Drigo  
 9.0. HELENA TAYLOR.  
 "What's in the Air To-Day?" ... Eden  
 "Can't Remember" ..... Goatley  
 "Sing, Joyous Bird" ..... Phillips  
 9.10. JACK MACKINTOSH.  
 "Carnaval de Venice" ..... Arban  
 9.20. FRANK CHARLTON and  
 TED BATEY.  
 "The Loofah and the Sponge" .. Gideon  
 "Operatic Football" ..... arr. Charlton  
 9.35. EARLE SPICER.  
 "The Star" ..... J. H. Rogers  
 "The Crown of the Year" Easthope Martin  
 "Thinkin' of You" ..... Eric Coates  
 "Young Richard" (Somerset Folk Song).  
 "The Fishermen of England" M. Phillips  
 9.50. THE ORCHESTRA.  
 Suite, "The Green Lanes of England"  
 Clutsam  
 10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Sports Talk. *S.B. from London.*  
 Local News.  
 10.30.—TILLEY'S DANCE ORCHESTRA.

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

### 2BD ABERDEEN. 495 M.

3.30. Chamber Concert.  
 THE WIRELESS QUINTET.  
 A. NICHOL (1st Violin);  
 J. HEGGIE (2nd Violin);  
 PAUL KILBURN (Viola);  
 J. H. SHAW (Cello);  
 W. HARKINS (Clarinet).  
 Clarinet Quintet ..... Mozart  
 THE WIRELESS QUARTET.  
 String Quartet in C Major, No. 77...Haydn  
 4.45.—Feminine Topics.  
 5.30.—CHILDREN'S CORNER: Hawaiian  
 Music by the Aggasilds.  
 6.0.—Mr. William Brown, B.Sc., M.R.C.V.S.,  
 F.R.C.P., "Veterinary Topics."  
 Farmers' Advice Corner: Conducted by  
 Mr. Don G. Munro, B.Sc.  
 6.30. THE WIRELESS ORCHESTRA.  
 Miscellaneous Programme.  
 "Dance of the Camorristi" ... Wolf Ferrari  
 "Sérénade Humoresque" ..... Collins  
 "Mediterranean" ..... Arnold Baz  
 "Eastern Romance" ... Rimsky-Korsakov  
 "Serenade" ..... Arensky  
 7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Mr. F. W. CHARDIN. *S.B. from London.*  
 7.25.—Music. *S.B. from London.*  
 7.40.—This Week's Interesting Anniversary  
 (Prepared by John Sparke Kirkland),  
 "Bannockburn, June 24th, 1314."  
 8.0-8.30. TRANSMISSION FROM COAL  
 MINE.  
 (See London Programme.)  
*S.B. from Sheffield.*  
**Scottish Programme.**  
 FLORA M. JOHNSON (Soprano)  
 HUGH FRIEL (Tenor).  
 THE WIRELESS ORCHESTRA.  
 THE ORCHESTRA.  
 8.30. "Fantasia on Scottish Airs" ..... Mulder  
 8.40. FLORA M. JOHNSON.  
 Gaelic Songs:  
 "Fear a Bhata" ..... } arr.  
 "Soraidh Slan le Fionnairidh" } Moffat  
 "Moladh na Lannaidh" ..... }  
 8.50. HUGH FRIEL.  
 "My Love is Like a Red, Red  
 Rose" ..... } arr. Moffat  
 "Kirkconnel Lea" ..... }  
 9.0. The Orchestra.  
 "Keltic Suite" ..... Foulds  
 9.10. FLORA M. JOHNSON.  
 "There Grows a Bonnie Briar Bush"  
 Traditional  
 "The Boatmen o' the Forth" ("Caller  
 Ou") ..... Gray  
 "A Rosebud By My Early Walk"  
 arr. Senior  
 9.20. HUGH FRIEL.  
 "Afton Water" ..... }  
 "Of A' the Airts" ..... } arr. Moffat  
 "The Cameron Men" }  
**Drama.**  
 THE "2BD" REPERTORY PLAYERS.  
 THE WIRELESS ORCHESTRA.  
 The Orchestra.  
 9.30. "An Interlude" (Muted Strings) ..... Uhi  
 9.35. "A MODEL OF TACT."  
 A Comedy in One Act by  
 A. F. Hyslop.  
 Cast:  
 Jack (The Husband) WILLIAM DUNDAS  
 Joan (The Wife) ..... DAISY MONCUR  
 George (A Bachelor Friend of Jack's)  
 G. R. HARVEY  
 Scene: A Sitting-Room.  
 Time: Present Day.  
 Produced for Broadcast by  
 W. D. SIMPSON.  
 THE ORCHESTRA.  
 9.50. "Peasant Dance" ..... Cons  
 10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Sports Talk. *S.B. from London.*  
 Local News.

(Continued on page 599.)

# WIRELESS PROGRAMME—BELFAST (June 21st to June 27th.)

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, "Father, Again in Jesu's name We Meet."  
Anthem, "I Will Lay Me Down in Peace" (Bates).  
The Rev. S. RUDDOCK, of East End Baptist Tabernacle: Address.  
Hymn, "Saviour, Again to Thy Dear Name We Raise."  
Benediction and Stainer's Sevenfold Amen.

9.30.—DE GROOT and the PICCADILLY ORCHESTRA. *S.B. from London.*  
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.  
10.15.—De Groot and the Piccadilly Orchestra (Continued).  
10.30.—Close down.

## 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.*  
Dr. J. J. SIMPSON. *S.B. from Cardiff.*  
7.25.—Music. *S.B. from London.*  
7.40.—Topical Talk. *S.B. from London.*  
8.0-9.0.—Programme. *S.B. from Glasgow.*

9.0. **Musical Comedy.**  
THE STATION ORCHESTRA.  
J. H. CHAMBERS (Baritone).  
THE ORCHESTRA.  
Selection, "No No Nanette" ... *Youmans*  
One-step, "Robinson Crusoe Isle" ("Whirled Into Happiness") ... *Stolz*  
Selection, "Katja the Dancer" ... *Graham and Gilbert*

J. H. CHAMBERS.  
"Coraline" ("Chu Chin Chow") *Norton*  
"The Fishermen of England" ("The Rebel Maid") ... *Phillips*  
"Four Jolly Sailors" ("A Princess of Kensington") ... *German*  
THE ORCHESTRA.

Fox-trot, "And That's Not All" ("Puppets") ... *Novello*  
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Prof. LASCELLES ABERCROMBIE. *S.B. from Leeds-Bradford.* Local News.

10.30. **Dance Music of Two Seasons.**  
THE ORCHESTRA.  
Fox-trots.  
"What Do You Do Sunday, Mary?" *Jones*  
"It Ain't Gonna Rain No More" ... *Hall*  
"Why Did I Kiss That Girl?"

*King and Henderson*  
"Any Way the Wind Blows" ... *Hanley*  
"Horsey, Keep Your Tail Up" ... *Hirsch and Caplan*  
Barcarolle-Fox-trot, "By the Lake" *Lange*  
Waltz, "I Love the Moon" ... *Rubens*  
Waltz, "Creep Into My Arms."

Fox-trots.  
"Tea for Two" ... *Youmans*  
"Oh, Darling, Do Say Yes."  
"When Percy Lifts His Bowler Hat."  
One-steps.  
"Oh, Oh, Isn't He Slow?" ... *Evans*  
"I Doan Wanna Go" ... *Bennett*  
11.30.—Close down.

## TUESDAY.

11.30-12.30.—Gramophone Records.  
THE STATION ORCHESTRA.  
ROSA KNIGHTS (Contralto).  
THE ORCHESTRA.  
4.0. Overture to the Opera "Ilka" *Doppler*  
"Holiday Sketches" ... *Foulds*  
Entr'actes ... *Quilter*  
"Rosamunde"; "Fairy Frolic"; "Goblin Forest."

"A Country Song" ... *Holst*  
ROSA KNIGHTS.  
"The Arrow and the Song" ... *Balfe*  
"I Dream of a Garden of Sunshine" ... *Hermann Lohr*  
"When Spring Comes to the Islands" ... *Hermann Lohr*  
"Here in the Quiet Hills" *Gerald Carne*  
THE ORCHESTRA.  
Andante for Solo Violin and Orchestra *Duval*  
"L'Amé des Humbles" ("Rustic Scenes") *Pezzo*  
Waltz, "Estudiantina" ... *Waldteufel*  
Fox-trot, "Paradise Alley" *Archer and Carlton*

5.30.—CHILDREN'S CORNER.

5.55-6.0.—Children's Letters.

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

7.0.—WEATHER FORECAST and NEWS. JOHN STRACHEY.

7.25.—Music.

7.40.—Mrs. ISABEL CRESSWELL.

8.0-10.0. "A MIDSUMMER NIGHT'S DREAM" (*Shakespeare*).

10.0.—WEATHER FORECAST and NEWS. Mr. A. LLOYD JAMES. Local News.

10.30. "THE BEGGAR'S OPERA," Act. IV.

11.15.—THE SAVOY BANDS.

12.0.—Close down.

## WEDNESDAY.

4.0-5.15.

THE STATION ORCHESTRA.  
DOROTHY CAMLIN (Soprano).  
PAULINE BARKER (Harp).  
HAROLD HOLT (Oboe).  
THE ORCHESTRA.

March, "The Irish Patrol" ... *Puerner*  
Overture, "The Merry Wives of Windsor" *Nicolai*

Entr'acte, "Pizzicato" ... *Berlioz*  
DOROTHY CAMLIN.

"A Summer Idyl" ... *Michael Head*  
"Starry Woods" ... *M. Phillips*  
"Down by the Salley Gardens" *H. Hughes*  
PAULINE BARKER.

"Mazurka" ... *Hasselmanns*  
THE ORCHESTRA.

"Idylle Ecosaise" for Oboe and Strings *Fogg*

"The Bells of Ouseley" ... *Hume*

Fox-trots { "Show Me the Way to Go" ... *King*  
"Home" ... *King*  
"Paradise Alley" ... *Archer and Carlton*

One-step, "One Little One More" *Bennett*

5.30.—CHILDREN'S CORNER.

5.55-6.0.—Children's Letters.

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

Air Commodore T. I. WEBB BOWER. *S.B. from London.*

### Symphony Concert.

EARLE SPICER (Baritone).  
FREDA CAHILL (Solo Pianoforte).  
THE AUGMENTED STATION ORCHESTRA:  
Conducted by E. GODFREY BROWN.  
T. O. CORBIN (At the Piano).

7.30. THE ORCHESTRA.  
March on a Russian Theme, Op. 76 *Glazounov*

Overture, "The Yeomen of the Guard" *Sullivan*

EARLE SPICER.  
Aria, "Hear Me, Ye Winds and Waves" *Handel*

"Isobel" ... *Frank Bridge*

"To Anthea" ... *Hatton*

"The Sands o' Dee" ... *Fred Clay*

"The Little Admiral" ... *C. V. Stanford*  
THE ORCHESTRA.  
"Capriccio Italien" ... *Tchaikovsky*

EARLE SPICER.  
Two North American Indian Songs *arr. Codman*  
"Far Off I Hear a Lover's Flute"; "The Moon Drops Low."  
THE ORCHESTRA.  
Irish Rhapsody No. 4 in A Minor "The Fisherman of Lough Neagh and What He Saw" *Stanford*

EARLE SPICER.  
Negro Spirituals.  
"Standin' In De Need O' Prayer" *arr. Earle Spicer*  
"Steal Away" ... *arr. Lawrence Brown*  
"Every Time I Feel De Spirit" *arr. Lawrence Brown*

FREDA CAHILL.  
Scherzo in B Flat Minor ... *Chopin*  
Three Studies—No. 5 in E Minor, No. 7 in C Sharp Minor, No. 8 in F ... *Chopin*  
Two Waltzes, In G Flat, In E Minor ... *Chopin*

THE ORCHESTRA.  
Suite No. 6 for full Orchestra *Bach-Wood*  
FREDA CAHILL.

"Almeria" ... *Albeniz*  
"Jeux d'Eau" ... *Ravel*  
"Prelude" ... *Palmgren*

THE ORCHESTRA.  
"Three Spanish Dances" *Granados-Wood*  
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Sir HENRY FAIRFAX-LUCY. *S.B. from London.* Local News.

10.35.—HARP RECITAL by SALZEDO. *S.B. from London.*

11.0.—Close down.

## THURSDAY.

4.0. THE STATION ORCHESTRA.  
YOLANDE ADAMS (Soprano).  
THE ORCHESTRA.

March in D ... *Schubert*  
Movements from Symphony in G Minor *Mozart*

Selection from "Manon" ... *Massenet*  
YOLANDE ADAMS.

"Ever So Far Away" ... *C. Brahn*  
"Philosophy" ... *D. Emmell*  
"Among the Willows" ... *M. Phillips*  
"I Love the Moon" ... *Rubens*

THE ORCHESTRA.

Selection, "The Baby's Opera" ... *Byng*  
Three Dances, "Tom Jones" ... *German*  
Two-step, "The Nigger's Birthday" *Lincke*

Fox-trot, "Poor Little Rich Girl" *Conrad*  
Fox-trot, "Jography" ... *Strong*  
One-step, "If All the Girls" *Clarke and Donaldson*

5.30.—CHILDREN'S CORNER.

5.55-6.0.—Children's Letters.

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

## FRIDAY.

11.30-12.30.—Gramophone Records.  
4.0-5.0.—The "2BE" Quintet.

5.30.—CHILDREN'S CORNER.  
5.55-6.0.—Children's Letters.

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

"A Visit to the Country."  
THE STATION ORCHESTRA.  
MURIEL CHILDE (Mezzo-Contralto).  
REGINALD DOBSON (Violoncello).  
THE BELFAST RADIO PLAYERS.

7.30. THE ORCHESTRA.  
"A Motor Ride" ... *Bidgood*  
Overture, "Peet and Peasant" ... *Suppé*  
MURIEL CHILDE.

"In Summertime on Bredon" ... *Peel*  
"The Lark Now Leaves His Watery Nest" *Hadow*

"The Wayfarer's Night Song" *Easthope Martin*

"The Fairy Pipers" ... *Brewer*

(Continued on the facing page.)

# BELFAST PROGRAMME.

(Continued from the facing page.)

## THE ORCHESTRA.

Sketch, "By the Tarn," Op. 15, No. 1, for String Orchestra and Clarinet ... *Goossens*  
Rural Suite, "Woodland Pictures" ... *Fletcher*

"In the Hayfield"; "An Old World Garden"; "The Bean Feast."

## REGINALD DOBSON.

"Cello Solo, "Idylle" ... *Ethel Burnes*

## THE ORCHESTRA.

Morris Dance, "Skipton Rig" ... *Holiday*

## "Back to the City."

## THE ORCHESTRA.

March, "The Special Constable" ... *St. Quentin*

Selection, "To-Night's the Night" ... *Hubens*

"Good Night, Beloved" ... *Balfe*  
(Solo Cornet, H. TAYLOR.)

9.15.—Councillor R. T. HARPUR: "The Welfare of the Blind in Belfast."

9.30. The Radio Players Present

## "COLUMBINE."

A Fantasy by *Reginald Arkell*.

With Music by

L. STANTON JEFFERIES.

## Characters:

Dan'l (An Old Man)... *CHARLES K. AYRE*

Nathan'l (A Boy) ... *J. R. MAGEEAN*

Columbine ... *NORAH CAMPBELL*

Harlequin ... *TYRONE POWER*

Pierrot ... *ARTHUR MALCOLM*

Play Produced by

TYRONE POWER.

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

"The Man and the Moment. *S.B. from London.*

Local News.

10.30.—Programme *S.B. from London.*

11.0.—Close down.

## SATURDAY.

4.0.—Children's Concert by Members of the Radio League.

5.30.—CHILDREN'S CORNER.

5.55-6.0.—Children's Letters.

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

Mr. F. W. CHARDIN. *S.B. from London.*

## Popular Song and Ballad Memories.

7.30. THE STATION ORCHESTRA.

"Royal Air Force March" ... *Walford Davies*

Selection of Popular Songs ... *Sullivan*

Selection of Popular Songs ... *Wilfred Sanderson*

## Below Ground.

8.0-8.30. TRANSMISSION FROM A COAL MINE.

(See London Programme.)

*S.B. from Sheffield.*

## Above Ground.

8.30. Capriccio, "Butterflies" ... *Hume*

Song Without Words, "The Bees' Wedding" ... *Mendelssohn*

"The Two Nightingales"—Polka for Two

Piccolos and Orchestra ... *Boc*

(S. H. DARVILL AND W. P. NEAVE.)

Violin Solo, "Le Canari" ... *Poliakia*

(ERNEST A. A. STONELEY.)

Dances from "The Blue Bird" ... *O'Neill*

9.15.—DANCE MUSIC. *S.B. from Glasgow.*

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

Sports Talk. *S.B. from London.*

Local News.

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

12.0.—Close down.

# PROGRAMME FOR SATURDAY (June 27th.)

(Continued from page 597.)

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

12.0.—Close down.

5SC **GLASGOW. 422 M.**

## An Hour of Melody.

THE WIRELESS QUARTET.

D. R. PRENTICE (Bass).

3.30. THE QUARTET.  
Overture, "Poet and Peasant" ... *Suppe*

3.50. D. R. PRENTICE.  
Selection, "La Tosca" ... *Puccini*

4.0. THE QUARTET.  
"The Gentle Maiden" ... *arr. Somervell*

"The De'il's Awa" ... *Traditional*

"The Little Admiral" ... *Stanford*

4.30. D. R. PRENTICE.  
Symphony, "The Clock" ... *Haydn*

Two Entr'actes ... *Thomas*

Valse, "Wiener Luft" ... *Ziehrer*

4.45.—WOMEN'S HALF HOUR.

5.15.—CHILDREN'S CORNER: At-Home Day for Children of All Ages.

6.0-6.5.—Weather Forecast for Farmers.

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

Mr. F. W. CHARDIN. *S.B. from London.*

7.25.—Music. *S.B. from London.*

7.40.—"The History of Coalmining," by "DATELLER." *S.B. from Sheffield.*

8.0-8.30. TRANSMISSION FROM COAL MINE.  
(See London Programme.)

*S.B. from Sheffield.*

## Request—Humour—Dance.

THE STATION ORCHESTRA:

Conducted by ISAAC LOSOWSKY.

REGINALD WHITEHEAD (Bass).

DANIEL SEYMOUR (Tenor).

8.30. REGINALD WHITEHEAD.  
Song Recital.

"Freights" ... *Besty*

"Music, When Soft Voices Die" ... *Besty*

"He That Loves a Rosy Cheek" ... *Benson*

"If All the World" ... *Phillips*

"The Pipes of Pan" ... *Elgar*

"Old English Love Song" ... *Allison*

8.50. Second Episode.  
"THE THREE MUSKETEERS"

(*Dumas*).

Incidental Music by

THE STATION ORCHESTRA.

Arranged for broadcast by

MUNGO M. DEWAR and GEORGE ROSS.

THE STATION DRAMATIC COMPANY:

9.15. DANIEL SEYMOUR and THE ORCHESTRA.

Latest Chorus Numbers.

Fox-trot, "Follow the Swallow"; Waltz,

"Lovers' Waltz"; Fox-trot, "Oh, How

I Love My Darling"; Fox-trot, "In

a Rendez-Vous"; Waltz, "Melody of

Memories"; Fox-trot, "Shanghai";

Fox-trot, "Show Me the Way to Go

Home."

9.45. DANCE MUSIC.  
Relayed from "The Plaza."

*S.B. to Belfast.*

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

Mr. G. B. PRIMROSE: "Sport of the

Day."

Local News.

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

12.0.—Close down.

You can't get wet in the

29/6 **Mattamac** (Reg'd.)  
Feather Weight STORMPROOF

The 1925 PRICE REDUCTIONS show appreciable savings on "Mattamac" Stormproofs. The "Mattamac" is identical in appearance with the usual five-guinea Weatherproof. In utility, also, it equals its much-more-costly competitor. It wears as long, weighs one-third, and is absolutely Waterproof. Light and compact-folding, Wind, Chill and Wet proof, a "Mattamac" is the ideal general-utility Coat to take with you on Holidays. It combines the purposes of Light Overcoat and Stormproof.

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Grey,  
Nigger,  
Silver,  
Black  
and  
Blue.

For  
Ladies  
and  
Men.

Unbelted  
Models  
(19-oz.)  
29/6  
Belted  
Models  
(21-oz.)  
32/6

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Town and Country Unbelted Models in Fawn, Olive, Grey, Nigger, Silver, Black and Blue, 29/6; Belted Models, 32/6; (no extra charge for even the largest Adult sizes); and grown-up-style Models for Children of all ages at size prices. Made entirely from the genuine "Matta" (Reg'd) Fabric, with adjustable wind-cuffs, perpendicular pockets, lined shoulders, Raglan sleeves, roomy "under-arms," and the famous cut of Conduit St., London, W.

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Booklet 170 A.

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400 PROVINCIAL AGENCIES HAVE AMPLE STOCKS.

## Motorists and Muddled Laws.

By Stenson Cooke\* (Secretary of the Automobile Association).

ROAD laws differ from customs in that laws are made, while customs, like "Topsy," just grow. If a law is bad, or stupid, custom, in time, will kill it.

According to law we may not sell a postage stamp to a friend without having a licence. Custom says: "That's all nonsense"—and our friend gets the stamp. We may not ride our bicycle across the foot-path from our gate to the road. Pram and scooter are equally taboo, according to law. It is illegal to drive a motor-car faster than twenty miles per hour on any public highway—but we do.

### "Keep to The Left."

In law there is no wrong side of the road. We may drive—or ride—on either side. Only when meeting other traffic we must keep to the left, but there is no general rule that we must overtake on the right.

Thus saith the law, but custom improves on this. It tells us to keep well over to the left, either on the straight or round corners, because it is safer to do so.

According to law, when on the highway we may walk anywhere, or how, down the very middle of Piccadilly if it please us, and no constable may deny us progress, be that progress ever so stupid. Oh, yes. The law is funny, and custom is nearer to our heart. It is so much more human. Nevertheless, we must abide by both in order to obtain quiet enjoyment of the road, which belongs to us all.

### A Bonfire Tragedy.

Technically, we may not fly kites in the street, nor make slides upon ice or snow. We may not hang a clothes line over the highway—nor an aerial. We may not fire a gun, nor make a bonfire within fifty feet of the middle of a high road.

All very sound and reasonable—especially the last. Early this year one of our A.A. Inspectors was killed within half-an-hour of leaving his home. He was riding the usual Road Service Outfit. A big bonfire was well under way in a field—far too near the road. A gust of wind—a screen of smoke—a cart round the bend—and—smash! Perhaps something similar happened in the old days, and instigated this law. All the same, I think there are too many road laws, and we must clamour to have them simplified.

We, whose life work it is to serve road users' interests—are clamouring loudly and incessantly. That old word "precedent" helps in this respect.

### Bye-Laws That Differ.

Ninety years ago, when skirts were really skirts, and shingles were chignons, the Powers that were raked over a hotch-potch of Statutes, cut out a lot of extraneous stuff, and served up the remainder as the Highways Act of 1835. Now, ninety years later, we are by way of getting a whole bunch of Acts of Parliament similarly pruned and embodied in one practical Road Bill. And high time, too. Never was co-ordination so badly needed.

In so simple a matter as overtaking a tram the bye-law of one town differs from that of another town. In one we may overtake on the near-side; in another we must pass on the off-side—which is absurd. Custom, too, needs bringing up-to-date.

Until quite recently the signals made by police officers when directing traffic were quite as diverse. Drivers were muddled. What was right in one town was wrong twenty miles away, and sometimes it meant forty shillings and costs, to say nothing of an endorsement on our licences. The Chief Constables of Counties and Cities and Boroughs, met together, pooled

\* In a Talk from London.

their ideas, and evolved a uniform system of police signals, so that we who run may read. All honour to them.

These sane and sporting officials of the vast road-using public did more. They invited us—organized motoring—to their deliberations, and we evolved together a uniform system of traffic signals for drivers, which was approved by the Home Office, and, in due course, published.

### The Sword Arm Free.

From very old custom we drive by the left and walk by the right. Why? I have never read or heard of any reasons. Perhaps the first was because to do so gave more room to flourish the whip without annoyance to people on the footpath—and the second, surely to leave the sword arm free for instant use against Mr. Bad Manners, who then, as now, would barge and bully his way along—until he met resentment this time with a point sharp and ready.

Blind corners are allowed by law. They are typical of our British love of privacy, which impels a Londoner to build high brick walls or cultivate dense foliage right up to the last inch on corners or side turnings, and so screen the beauties of his park or garden from the common gaze. Blind corners, now, are very productive of accident. Progress calls loudly for their removal—but the problem is difficult.

### The Warning Light.

Gates across main roads are bad. In certain cases they are allowed by law, which does not even provide for them being properly lighted. Railway level crossings are not quite so bad. Some gates must display a red warning light—but not all. Why? I can only assume that these selfish and profitable developments by railways were wangled through Parliament before there was in being any powerful and watchful organization of road users.

Electric tramways, too, have mixed their blessings. Law permitted the erection of centre standards, which carried the electric current to both lines of tramway. This was an economy to the tramway combines, but an obstruction and a danger to other road users. And custom (voiced by organized motoring) proclaimed this as an evil, and most of the obstructions have now been moved.

In England efforts are now and then made to subordinate the smooth and easy passage of other traffic to the convenience of tramways. Bills are presented to Parliament containing clauses which would, if passed, compel all overtaking traffic to stop every time a tram stops, and not to proceed until its passengers have entered or alighted from that particular tram.

### Congestion and Loss of Time.

Hurriedly, you would say that seems fair—safety of the public and so on—but—NO! It would lead to restraint and congestion and loss of public time—and, after all, the public safety is properly observed by all considerate drivers—and by the police—in whose capable hands we may quite well leave the task of dealing with the inconsiderate—and inconsiderable few.

One of the best forms of discretion is never to overtake and pass another unit of the road army when yet another unit is approaching on its proper side, the side allotted by custom, which means safety. Never should we do it unless the road is so clear and the distance between us so great that no danger can arise.

There is nothing so apparently easy, yet so really difficult, as to judge the speed of an oncoming vehicle. In such case—when in doubt—don't! A mistake like that may be made once. There may be no twice.

## Is British Music Original?

Works That Appeal To Listeners.

DURING the last few months listeners have heard many works by contemporary British composers. Although I am not in the secrets of the powers that run the B.B.C., I think I am justified in concluding that it is the policy of the company to broadcast as many native examples of the art of music as they fancy their public can digest. This being so, and taking for granted that the compositions selected are representative, the average reader will have formed, no doubt, some opinion of the value, or otherwise, of British works.

### Too Reminiscent.

Is there, then, in these works an idiom, a lower common multiple, which we can at once recognize as being our own? That is the question, and I submit that the answer is not in the affirmative. The music of our composers is too reminiscent. We are not the only offenders. It would be very hard for anyone but an expert to tell the difference between modern German, Dutch, or Austrian music. Of modern Russian music, owing to the Revolution, we know practically nothing; but it is a comparatively easy matter to distinguish between French, Italian, and Spanish works.

To return to our own art. I think all will agree that John Ireland, Holst, and Vaughan-Williams have intensely individual styles. There is a sort of sincerity about their work and an atmosphere of honesty which, rightly or wrongly, one connects with this country.

### Three Exceptions.

Arnold Bax is much more cosmopolitan in outlook, and so is Holbrooke. The former at one moment reminds one of the last-century Russians, at another of César Franck, and at another of the rather sentimental Irish folk-idiom. The latter's great facility partakes more of the Germanic mode than our own. Cyril Scott's music is essentially French in feeling, and, although he was a pioneer of modern music amongst us, yet within the last few years he has failed seemingly to write any works of great significance.

But there are, to my mind, at least three composers whose idiom is unmistakably British. Their names are Edward German, Balfour Gardiner, and Percy Grainger. The former is chiefly known by his admirable light operas, *Merric England* and *Tom Jones*. He has been called the successor of Sullivan, and this is in part true, although he possesses certain characteristics that Sullivan never had, and lacks some that Sullivan possessed. Balfour-Gardiner has written comparatively little, but it is all good, honest, healthy stuff, full of strong melody and virile harmony.

### Tunefulness and Humour.

Percy Grainger is now a naturalized American, but this cannot prevent us from realizing that his short works like "Shepherd's Hey," "Mock Morris," "Handel in the Strand" represent the English characteristics of cheerfulness and jollity better than any other contemporary compositions.

In the confines of a short article like this such a big subject as I have indicated cannot be adequately considered, but I would be inclined to wager that the works that appeal most to listeners are those infused with that tunefulness and humour which is so characteristic of the three composers mentioned above.

The other sort bores them. It is not only because such work is experimental, but because the British spirit as exhibited therein is, like a certain other British spirit, considerably under proof.

C. & BECKETT WILLIAMS.



# Earning a Living By Radio.

Wireless as a Career. By P. P. ECKERSLEY.

THE ubiquity of "Wireless," its fascination as a hobby for the mechanically-minded, and the ease with which the simplest apparatus works (to an extent) have led many parents to think that it presents a wonderful opening as a career for their boys. As one who has been through the mill and who, in his official capacity, is besieged with applications for employment, I think it might be advisable to point out, possibly somewhat pessimistically, that though potential careers may be looked forward to in the industry, as much training, technical application, and skill is necessary as for any other vocation.

## Enthusiasm and Enjoyment.

Someone has said that the greatest of fun in the world is work. To my mind, the application of the saying needs qualification. If it really were so, would we have the problems in Industry which confront us as a nation to-day? Does not boredom breed, too often, unrest? To make the saying come true, one might say that the greatest fun in the world is work for which one has a vocation. Enthusiasm is the main-spring of the enjoyment of work—it is the *sine qua non* for advancement; but enthusiasm must be wedded to knowledge, if success is to be the child of the union.

Enthusiasm we have, however, in the would-be followers of the Wireless art, and this gives a happy augury for their future; enthusiasm drives; but, alas! it may drive us into barren paths, if we have not a knowledge of the general lie of the land we are to explore.

Knowledge! An easy term, but its true interpretation is often difficult to interested people. At present, the Wireless world is overrun, from top to bottom, with people who have not enough basic knowledge to give them the authority they sometimes assume. A humbler aspect towards the problems which beset us would often more become those who assume the mantle of "experts," and give them in some eyes a better right to the regalia.

## A Sure Foundation.

The object of this article is to indicate how this desirable knowledge is to be obtained. May I, for what my opinion is worth, first indicate what I consider the ideal? First, a good general education, and, if it must have a bias, it should be towards the appreciation of the scientific method which is, I suppose, to go no further than knowledge leads. A good classical education is no bar to a man's appreciation of a good electrical design! After a matriculation, the particular study of electrical engineering is desirable—the study of Wireless itself is quite subsidiary—know physics and electrical engineering, and Wireless is a side-line. True, it has its own technology; but still it remains subservient to the basic subject.

Particularly one advises a real knowledge of alternating current, be it concerned with the fifty cycle A.C. supply commonly used for lighting and power, the higher

frequencies used for the commercial telephone, where one may be concerned with frequencies from 500 to 3,000, or the very high frequencies, from tens of thousands to tens of millions, used for Wireless itself. Remember that the same basic laws apply to all alike. Even if a proper knowledge of resonance and impedances of inductances, resistances, and capacities is mastered, the student is well on the way to success.

During the study of electrical engineering at a University, technical school, extension or evening course, I strongly advise vacations spent in some electrical works—a man is but half-trained if he has no commercial knowledge.

## A Little Knowledge Not Dangerous.

Should a man come to me, enthusiastic, imaginative, unfloored by questions and mystic symbols, and did he know *nothing* of the super heterodyne, the unihomopolydine, the XX605 reflex resistance cascade cum slide back magnifier, I would guarantee to turn out, in a short time, a fine Wireless engineer.

A little knowledge is *not* a dangerous thing because, like the firm coral-reef growing on small, firm, ocean-bedded rocks, so knowledge grows on the dead bodies of conquered problems.

A half knowledge is an insecure foundation, and the edifice built upon it is at the mercy of wind and waves!

I have, perhaps, indicated in my ideal something unattainable by those—alas! how many—unable to afford Universities and such like; whose children, in fact, must earn their living as soon as may be. In indicating an ideal I have, however, given them an object to work for, a model to follow, however impossible the ultimate attainment. May I tell them that to-day some of the men whose opinion I respect most have had few of the recommended advantages, but still have had the sense and the imagination to study the essentials and leave the ephemera to the noisy and the pretentious? Whoever aspires to high honours in the technical world of Wireless must, beyond these qualities of imagination and mother wit which God has given them, bring also application to master those fundamentals which alone are important.

## What to Read.

The principles are all laid down in text books purchasable for a few shillings. Fleming's "Magnets and Electric Currents," Joubert Foster on "Electricity and Magnetism," Fleming on "Waves and Ripples in Water, Air, and Ether," Sylvanus Thompson's "Calculus Made Easy," have all helped me at one time and another. To the student equipped with fair mathematical knowledge, Turner's "Outline of Wireless" and Dr. Eccles's "Wireless Telegraphy and Telephony" are both excellent. Bangay (Part I. and Part II.) is good for the more elementary. I do not know of a first-

class book on alternating currents. If any reader would recommend a book for my perusal, I should be delighted to give its name later in *The Radio Times*.

To a man wishing to become an operator, there are, of course, numerous schools all over the country. An operator's training and later his actual service give an excellent foundation for better-paid and more responsible posts.

## Golden Watch-Words.

Above all, my advice, for what it is worth, is to study the fundamentals; the rest will be easy. From Ohm's law thoroughly mastered is not a far step to the same law applied to alternating currents, and that alone will help a man to a Wireless knowledge far surpassing those in the profession who are stuck fast on account of their lack of appreciation of the basic facts of the art.

The watchwords are, then, Imagination, Enthusiasm, and Basic Knowledge—the last an acquired characteristic, unfortunately not inherited.

There is, of course, the factor of Luck, of which the writer has had more than his fair share.



## CIVILIZATION.

Here with a loaf of bread beneath the bough,  
A double Scotch, a book of verse and "2 LO"  
Beside me, singing in the wilderness,  
And wilderness is Paradise enow.

It has been suggested that some recent experiments with the broadcasting of poetry imposed upon a background of suitable music have been so successful that they should be developed as a feature of the work of the B.B.C. To carry out this idea is by no means easy. It is necessary that there should be artists capable of improvising music consistent with the idea of the poetry.

# THE CHAIRMAN OF THE B.B.C.

## on *The Times* SERVICE OF WIRELESS NEWS

WIRELESS IN NATIONAL LIFE.

A Public Service.

*To the Editor of "The Times."*

Sir,—During the last few days I have noted with great interest your institution of a new daily feature dealing with wireless and broadcasting. Believing, as I do, that wireless broadcasting has now become a permanent part of the machinery of our civilization, I feel sure that your enterprise and foresight will be greatly appreciated by your readers.

The articles and letters are such as to increase the interest of the public in the development of wireless transmission and reception. Moreover, the constructive and well-informed criticism which your new feature promises will be of great value to the Broadcasting Company in consolidating the public service character of their work and improving their programmes.

Yours faithfully,

GAINFORD, Chairman, The British Broadcasting Co., Ltd.,  
Headlam Hall, Gainford, Darlington. May 28.

Read  
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EVERY DAY

To be kept well-informed on all  
wireless matters.

No other daily newspaper gives the same  
service of News, Technical Notes and Articles.

**TWOPENCE DAILY**

**Dundee Programme.**

2DE 331 M.

Week Beginning Sunday, June 21st.

**SUNDAY, June 21st.**

3.30-5.30.—Programme S.B. from Glasgow.  
6.30-7.45.—Service conducted by the Rev. GEORGE A. MILLS, M.A. Relayed from Dundee Parish Church (St. Mary's).  
9.0-10.30.—Programme S.B. from London.

**MONDAY, June 22nd.**

3.0-4.30.—Concert. Women's Topics.  
5.30-6.0.—CHILDREN'S CORNER.  
6.40-8.0.—Programme S.B. from London.  
8.0-11.0.—Programme S.B. from Glasgow.

**TUES., June 23rd, THURS., June 25th.**

11.30-12.30.—Recital of New Gramophone Records. (Tues.).  
3.30-4.30.—Kinnaird Hall Picture House Orchestra.  
5.30-6.0.—CHILDREN'S CORNER.  
6.40 onwards.—Programme S.B. from London.

**WED., June 24th, SAT., June 27th.**

3.0-4.30.—Concert. Women's Topics.  
5.30-6.0.—CHILDREN'S CORNER.  
6.40-7.40.—Programme S.B. from London.  
7.40.—Boys' Brigade Talk. (Wednesday).  
7.40.—"2DE" Sports Corner. (Sat.).  
8.0 onwards.—Programme S.B. from Glasgow.

**FRIDAY, June 26th.**

3.30-4.30.—Kinnaird Hall Picture House Orchestra.  
5.30-6.0.—CHILDREN'S CORNER.  
6.40-7.40.—Programme S.B. from London.  
7.40-8.0.—Dundee Horticultural Society Bulletin.

**With the Festival Winners :**

**1. Instrumental.**

**AUGMENTED STRING ORCHESTRA :**  
Under the Direction of  
**WILLIAM HARTLEY.**  
**GRACE FORBES** (Contralto).  
**THE ORCHESTRA.**

8.0. Suite from the Opera, "King Arthur"  
*Purcell*  
Overture, Introduction to Act II,  
The Grand Dance.  
**NAN LACKIE** (Solo Violin).  
Sonata in G (1st Movement) ..... *Tartini*  
Jig ..... *Somervell*  
**GRACE FORBES.**  
Romance ("Mignon") ..... *Thomas*  
"Softly Awakes My Heart" ..... *Saint-Saens*  
**THE ORCHESTRA.**  
Sinfonietta in D ..... *Mozart*  
Serenata ..... *Toselli*  
Humoreske ..... *Deorak*  
**MARY LESSLIE** (Violin);  
**EVELYN REID** (Piano).  
Sonata, No. 8 (Allegro Vivace) *Beethoven*  
**GRACE FORBES.**  
"Persian Love Song" ..... *Rubinstein*  
"Roam As I May" ..... *Salvator Rosa*  
"Go, Lovely Rose" ..... *Roger Quilter*  
**THE ORCHESTRA.**  
9.0. Suite for Strings, "The Seasons"  
*J. C. Arne*  
Serenata ..... *Mogkowsky*  
Gavotte ("Mignon") ..... *Thomas*  
**DOROTHY ROY** (Solo Violin).  
Andante from Sonata, No. 2, in A .. *Bach*  
Hornpipe ..... *Rovsby Woof*  
**ARTHUR PATERSON** (Violin);  
**HAROLD HALL** (Cello);  
**ANNIE HARTLEY** (Piano).  
Trio, "Celtic Prelude" *Rutland Boughton*  
**GRACE FORBES.**  
"Song of the Pilgrims" ..... *Brook*  
"Where Corals Lie" ..... *Elyar*  
"Meadowsweet" ..... *Brahe*  
**THE ORCHESTRA.**  
Minuet in A ..... *Boccherini*  
Andante Cantabile ..... *Tchaikovsky*  
Doges' March ..... *Rosse*  
10.0-10.30.—Programme S.B. from London.  
10.30. F. ELLIOT DOBIE (Bass-Baritone).  
Song Recital.  
11.0.—Close down.  
Weekdays 6.0-6.5—Children's Letters.

**Edinburgh Programme.**

2EH 328 M.

Week Beginning Sunday, June 21st.

**SUNDAY, June 21st.**

3.30-5.30.—Programme S.B. from London.  
8.0-9.0.—World Convention of the Women's Temperance Union. Principal Speaker: Lady ASTOR. Relayed from the Usher Hall.  
9.0-10.30.—Programme S.B. from London.

**MON., June 22nd, TUES., June 23rd, THURS., June 25th.**

11.30-12.30.—Gramophone Records. (Tues. and Thurs.).  
3.0-4.0.—The Station Pianoforte Trio.  
5.0.—CHILDREN'S CORNER.  
5.50-6.0.—Children's Letters.  
6.10-6.25.—Miss Asa Matsuoka on "Education in Japan." (Tues.).  
6.40 onwards.—Programme S.B. from London.

**WEDNESDAY, June 24th.**

2.30.—The Station Pianoforte Trio.  
3.30.—Talk to Schools: Mr. E. W. M. Balfour-Melville, M.A., on "Sir Robert Peel."  
5.0.—CHILDREN'S CORNER.  
5.50-6.0.—Children's Letters.  
6.10-6.25.—Dr. Anna Gordon of Illinois, U.S.A.  
6.40-7.35.—Programme S.B. from London.  
7.35.—Mr. J. CHISHOLM: Horticultural Talk.  
7.40-8.0.—Programme S.B. from London.  
8.0-11.0.—Programme S.B. from Glasgow.  
11.0-12.0.—"THE ROMANY REVELLERS," from the Dunedin Palais de Danse.

**FRIDAY, June 26th.**

2.30.—The Station Pianoforte Trio.  
3.30.—Talk to Schools: Mr. Edward Albert, M.A.: "The Historical Novel" (3).  
5.0.—CHILDREN'S CORNER.  
5.50-6.0.—Children's Letters.  
6.40-7.40.—Programme S.B. from London.  
7.40.—Talk by The Edinburgh Radio Society.

**Dramatic and Musical Evening.**

**EDNA GODFREY-TURNER** and **WILLIAM MACREADY.**  
Dramatic Performance.  
8.0. "A DAUGHTER'S CHOICE."  
By *Donald Edwards.*  
8.35. **VIDA VALLANCE** (Contralto).  
"The Glory of the Sea" ..... *Sanderson*  
"My Ships" ..... *Barratt*  
"Soul of Mine" ..... *Barns*  
8.57. **REGINALD WHITEHEAD** (Bass).  
"Cumberland Way" ..... *Lee*  
"The King's Minstrel" ..... *Pinsuti*  
"Five Eyes" ..... *Gibbs*  
"Over the Mountains" ..... *Quilter*  
8.58. **VIDA VALLANCE.**  
"The Lament of Isis" ..... *Bantock*  
"The Rose Shall Bloom Again" ..... *Oliver*  
"The Little Rose-clad Window" ..... *Forster*  
9.11. **REGINALD WHITEHEAD.**  
"Rondeau" ..... *Austin*  
"Contraband" ..... *Geehl*  
"Old English Love Song" ..... *Allisen*  
"Morning Hymn" ..... *Henschel*  
9.23. "MARRIED LIFE."  
9.53. **VIDA VALLANCE.**  
"Lochnagar" ..... }  
"Sound the Pibroch" ..... } *Scotch*  
"Caller Herrin'" ..... }  
10.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
"The Man and the Moment." S.B. from London.  
G. L. MARSHALL on Station Topics.  
10.35 (approx.). JUPITER MARS (Entertainer).  
In Selections from his Repertoire.  
11.0.—Close down.  
**SATURDAY, June 27th.**  
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.  
"History of Coalmining." By "Dattel-ler." S.B. from Sheffield.  
8.0-12.0.—Programme S.B. from London.

**Hull Programme.**

6KH 335 M.

Week Beginning Sunday, June 21st.

**SUNDAY, June 21st.**

3.30-5.30.—Programme S.B. from London.  
8.30-9.0.—Studio Service.  
9.0-10.30.—Programme S.B. from London.

**MONDAY, June 22nd, and WEDNESDAY, June 24th.**

3.0.—Music from the Majestic Picture House.  
4.0-4.30.—WOMEN'S HALF-HOUR.  
5.15.—Children's Letters.  
5.25-6.0.—CHILDREN'S CORNER.  
6.40-11.0.—Programme S.B. from London.

**TUESDAY, June 23rd, THURS., June 25th.**

3.0.—Herman Darewski and his Band, relayed from The Spa, Bridlington.  
4.0-4.30.—WOMEN'S HALF-HOUR.  
5.15.—Children's Letters.  
5.25-6.0.—CHILDREN'S CORNER.  
6.40 onwards.—Programme S.B. from London.

**FRIDAY, June 26th.**

3.0.—Music from the Majestic Picture House.  
3.30.—Transmission to Schools: Mr. C. H. Gore, M.A., on "Music."  
4.0.—WOMEN'S HALF-HOUR.  
4.30.—Gramophone Records.  
5.15.—Children's Letters.  
5.25-6.0.—CHILDREN'S CORNER.  
6.40-7.40.—Programme S.B. from London.  
7.40-7.55.—Mr. C. W. RODMELL, B.A., A.M.I.Chem.E., "Photography" (4).

**Opera.**

8.0. **THE HULL MILITARY BAND.**  
Overture, "The Flying Dutchman"  
*Wagner*  
**HARRY BRINDLE** (Baritone).  
"Vulcan's Song" ..... *Gounod*  
"Mephisto's Serenade" ..... *Gounod*  
Recit., "I Rage, I Melt, I Burn" ..... } ("Acis and Galatea")  
Aria, "O Ruddier Than the Cherry" ..... } *Handel*  
**THE BAND.**  
Selection, "Rigoletto" ..... *Verdi*  
**HERBERT THORPE** (Tenor).  
"Celestial Aida" ("Aida") ..... *Verdi*  
"On With the Motley" ..... *Leoncavallo*  
"Let Me Like a Soldier Fall" ..... *Wallace*  
**THE BAND.**  
Selection, "The Marriage of Figaro"  
*Mozart*  
**HARRY BRINDLE AND HERBERT THORPE.**  
"In the Solemn Hour" ..... *Verdi*  
"The Moon Hath Raised" ..... *Benedict*  
9.15. **THE BAND.**  
March, "Sons of the Brave" ..... *Bidgood*  
Concert Valse, "Destiny" ..... *Baynes*  
**HARRY BRINDLE.**  
"Linden Lea" ..... *Vaughan Williams*  
"It's a Beautiful Day" ..... *Sterndale Bennett*  
"Come to the Cookhouse Door"  
*Wolsley Charles*  
**THE BAND.**  
Suite, "Three African Dances" ..... *Ring*  
10.0-10.30.—Programme S.B. from London.  
10.30. **HERBERT THORPE.**  
"At the Mid-Hour of Night" ..... *Covent*  
"Sea Gipsy" ..... *Michael Head*  
"Molly Brannigan" (Irish Air) ..... *Stanford*  
**HARRY BRINDLE AND HERBERT THORPE.**  
"Drink to Me Only With Thine Eyes" ..... } *arr.*  
"Here's to the Maiden" ..... } *Newton*  
**THE BAND.**  
Suite, "Americana" ..... *Thurban*  
11.0.—Close down.  
**SATURDAY, June 27th.**  
3.0.—Herman Darewski's Dance Orchestra.  
4.0-4.30.—WOMEN'S HALF-HOUR.  
5.15.—Children's Letters.  
5.25-6.0.—CHILDREN'S CORNER.  
6.40-7.40.—Programme S.B. from London.  
7.40.—"History of Coalmining," by "Dattel-ler." S.B. from Sheffield.  
8.0-12.0.—Programme S.B. from London.

## COUPONS IN LAST FOUR ISSUES OF TIT-BITS.

**TIT-BITS  
GREAT FREE  
WIRELESS  
BALLOT**

**£1,000**

*in cash  
prizes*

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OF "RADIO TIMES"  
SHOULD HELP THE  
B.B.C. BY FILLING IN  
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All that Competitors have to do is to select from a list of outstanding Features of the wireless programme the ten they consider most popular, and place them on the Coupon in order of popularity.

The last coupon for "Wireless Features" free ballot appears in this week's "Tit-Bits" now on sale. Buy your copy to-day, or if you are too late, ask your newsagent to obtain a copy for you. Closing date June 25th.

### THE PRIZES.

£500 will be awarded to the sender of the coupon which gives the greatest number of popular features correctly placed or nearest to order of voting. Another £500 will be offered in "Tit-Bits" on sale to-morrow in connection with wireless programmes, when you will be able to vote for your favourite Artistes.

# TIT-BITS

OBTAIN A COPY FROM THE AGENT WHO SUPPLIES YOU WITH "RADIO TIMES."

**Leeds-Bradford Programme.**

2LS 346M. 310M.

Week Beginning Sunday, June 21st.

**SUNDAY, June 21st.**

- 3.30-5.30.—Programme S.B. from London.
- 6.30-8.0.—Independent Order of Foresters, High Court of Yorkshire Church Parade. Service relayed from Brunswick Chapel, Leeds. Address by the Rev. A. E. WHITTAM.
- 8.15-9.0.—Service relayed from the Cathedral, Bradford.
- 9.0-10.30.—Programme S.B. from London.

**MONDAY, June 22nd.**

- 11.30-12.30.—Signor Calamani and his Orchestra, relayed from the Scala Theatre, Leeds.
- 2.45-3.45.—The Station Trio.
- 5.30.—CHILDREN'S CORNER: Uncle Bob's Evening of Song and Story.
- 6.10.—Children's Letters.
- 6.15.—Teens' Corner.
- 6.40-11.0.—Programme S.B. from London.

**TUESDAY, June 23rd.**

- 11.30-12.30.—Gramophone Records.
- 3.30-4.30.—Dance Orchestra, relayed from the Majestic Restaurant, Leeds.
- 4.45-5.15.—WOMEN'S HALF-HOUR.
- 5.30.—CHILDREN'S CORNER: A Musical and Dramatic Evening by Uncle Max.
- 6.10.—Children's Letters.
- 6.15.—Teens' Corner.
- 6.40-7.40.—Programme S.B. from London.
- 7.40.—Scouts' Corner: "The Cub Law and Promise," by Mr. Richardson.
- 8.0-12.0.—Programme S.B. from London.

**WEDNESDAY, June 24th.**

- 11.30-12.30.—Signor Calamani and his Orchestra.
- 3.30-4.30.—Signor Calamani and his Orchestra.
- 5.30.—CHILDREN'S CORNER: An Excursion with Auntie Nora.
- 6.10.—Children's Letters.
- 6.15.—Teens' Corner.
- 6.40-7.35.—Programme S.B. from London.
- 7.35-7.40.—Horticultural Talk.
- 7.40-7.55.—"On My Anvil," by the Smilesmith.
- 8.0-11.0.—Programme S.B. from London.

**THURSDAY, June 25th.**

- 11.30-12.30.—Gramophone Records.
- 2.30-4.0.—The Bradford Theatre Royal Picture House Orchestra, relayed from the Theatre Royal, Bradford.
- 4.45-5.15.—WOMEN'S HALF-HOUR.
- 6.30.—CHILDREN'S CORNER: A Fairy Play by Uncle Theopis.
- 6.10.—Children's Letters.
- 6.15.—Teens' Corner.
- 6.40-11.30.—Programme S.B. from London.

**FRIDAY, June 26th.**

- 11.30-12.30.—Signor Calamani, and his Orchestra.
- 3.30-3.45.—Talk to Local Schools.
- 4.0-5.0.—Signor Calamani and his Orchestra.
- 5.30.—CHILDREN'S CORNER: Auntie Doll's Evening.
- 6.10.—Children's Letters.
- 6.15.—Teens' Corner.
- 6.30.—An Appeal for the National Children's Home and Orphanage, by Mr. FREDERICK SCHOFIELD.
- 6.40-8.0.—Programme S.B. from London.

NELLIE JUDSON (Soprano).

LOUIE COCKCROFT (Contralto).

VINCENT WARD (Tenor).

HERBERT BUTTERWORTH (Bass).

ALFRED GIESSING (Solo 'Cello).

KATE SMITH-OATES (Solo Piano).

8.0. NELLIE JUDSON.

"Spring" ..... Gurney

"Should He Upbraid?" ..... Bishop

"Love's Philosophy" ..... Quilter

VINCENT WARD.

"Swing Low, Sweet Chariot" } ..Burleigh

"Go Down, Moses" ..... |

"The Sun God" ..... W. James

LOUIE COCKCROFT.

"Caro Mio Ben" ..... Giordani

"My Ships" ..... Barratt

"Annie Laurie" ..... Lehmann

HERBERT BUTTERWORTH.

"Vulcan's Song" ("Philemon and Baucis") Gounod

"Invictus" ..... Bruno Huhn

"Captain Mac" ..... W. Sanderson

8.45. KATE SMITH-OATES

and ALFRED GIESSING.

Adagio and Rondo .... Trickler, 1750-1813

ALFRED GIESSING.

Andante Lento ..... Piatti

Scherzo ..... Van Goens

KATE SMITH-OATES.

Arabesque ..... Schumann

Toccata ..... Paradies

ALFRED GIESSING.

Cantilena ..... Goltermann

Réverie ..... Ejler Jensen

Arlequin ..... David Popper

"Filtered Philosophy," by the Alchemist.

9.30. NURSERY RHYMES.

(Dr. Arthur Hill.)

Introduction.

Quartet, "Ding Dong Dell."

Quartet, "The Duke of York."

Soprano, "Little Miss Muffet."

Soprano and Contralto, "Sing a Song of Sixpence."

Tenor, "Ride a Cock Horse."

Quartet, "Queen of Hearts."

Quartet, "Hey, Diddle, Diddle."

Soprano and Tenor, "Mary, Mary Quite Contrary."

Quartet, "Dickory, Dickory, Dock."

Quartet, "Humpty, Dumpty."

Soprano and Contralto, "Little Bo-peep."

Contralto and Baritone, "Old Mother Hubbard."

Baritone and Quartet, "Old King Cole."

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

"The Man and the Moment." S.B. from London.

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

**SATURDAY, June 27th.**

2.45-3.45.—The Station Trio.

5.30.—CHILDREN'S CORNER: Visitors' Day.

6.10.—Children's Letters.

6.15.—Teens' Corner.

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

7.40.—Farmers' Corner: "The Story of the Horse" (Contd.), by Prof. W. JONES

ANSTEY, F.W.C.F., Lecturer in Farriery, Leeds University.

8.0-12.0.—Programme S.B. from London.

(Continued from column 3.)

IDA SARGENT.

"Little Brown Owl" ..... Sanderson

"Castles in the Air" (Request) ... Sargent

"I Guess It's Love" ..... Sargent

THE ORCHESTRA.

Suite, "Summer Days" ..... Eric Coates

RUBY BARLOW and EDWARD BONFIELD.

A Farce.

"AT THE PLAY"

(Edward E. Piaggio).

THE ORCHESTRA.

"The Phantom Brigade" ... Myddleton

"Blue Danube Blues" ..... J. Kern

"June Night" ..... A. Baer

IDA SARGENT.

"Her Dream" ..... Waller

"Just a Little One" ... Sterndale Bennett

"Go to L.O.N.D.O.N." ..... Lee

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

10.30. THE ORCHESTRA.

Selection, "No No Nanette" ... Youmans

IDA SARGENT.

"A Top Flat" ..... Sargent

"I Knew Something" ..... Wreford

THE ORCHESTRA.

Valse in A Minor, Op. 34, No. 2 ..... Chopin

"Medley of Medleys" ... arr. Debroy Somers

11.0.—Close down.

**SATURDAY, June 27th.**

3.30-4.30.—The Savanna Band.

5.0.—CHILDREN'S CORNER: Scholars of

Mundella School in "The Cockle Boat,"

by Felix White.

5.50-6.0.—Children's Letters.

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

7.40-7.55.—Mr. FRANK HEALD ("John o' Trent"): Outdoor Topics.

8.0-12.0.—Programme S.B. from London.

**Nottingham Programme.**

5NG 326 M.

Week Beginning Sunday, June 21st.

**SUNDAY, June 21st.**

- 3.30-5.30. } Programmes S.B. from London.
- 8.30-10.30. }

**MONDAY, June 22nd.**

- 11.30-12.30.—Midday Transmission.
- 3.30.—The Scala Picture Theatre Orchestra; Musical Director, Andrew James.
- 4.30-5.0.—WOMEN'S TOPICS.
- 5.15.—CHILDREN'S CORNER.
- 5.50.—Children's Letters.
- 6.0-6.15.—Teens' Corner.
- 6.20-6.30.—Station Topics.
- 6.40-7.40.—Programme S.B. from London.
- 7.40-7.55.—Mr. J. M. DICKSON, B.Sc., A.M.I.Mech.E., "The History of Some Old Inventions" (3).
- 8.0-11.0.—Programme S.B. from London.

**TUESDAY, June 23rd.**

- 11.30-12.30.—Gramophone Records.
- 3.30.—Lyons' Café Orchestra: Conductor, Brassey Eyton.
- 4.30-5.0.—WOMEN'S TOPICS.
- 5.15.—CHILDREN'S CORNER.
- 5.50-6.0.—Children's Letters.
- 6.20-6.35.—Teens' Corner.
- 6.40-7.40.—Programme S.B. from London.
- 7.40-7.55.—Dr. WYCHE: "Caravanning."
- 8.0-12.0.—Programme S.B. from London.

**WEDNESDAY, June 24th.**

- 11.30-12.30.—Midday Transmission.
- 3.15.—Mr. L. Mosley: Astronomical Notes.
- 3.30.—Lyons' Café Orchestra.
- 4.30-5.0.—WOMEN'S TOPICS.
- 5.15.—CHILDREN'S CORNER.
- 5.50-6.0.—Children's Letters.
- 6.20-6.35.—Teens' Corner.
- 6.40-11.0.—Programme S.B. from London.
- 11.0-11.30.—THE SAVANNA BAND, relayed from the Palais de Danse.

**THURSDAY, June 25th.**

- 11.30-12.30.—Midday Transmission.
- 3.25.—Transmission to Schools: Mr. E. H. Birks, "A Ramble Down the Trent."
- 3.45-4.45.—The Scala Picture Theatre Orchestra.
- 5.15.—CHILDREN'S CORNER.
- 5.50-6.0.—Children's Letters.
- 6.20-6.35.—Teens' Corner.
- 6.40-11.30.—Programme S.B. from London.

**FRIDAY, June 26th.**

- 11.30-12.30.—Gramophone Records.
- 3.30.—Lyons' Café Orchestra.
- 4.30-5.0.—WOMEN'S TOPICS.
- 5.15.—CHILDREN'S CORNER.
- 5.50-6.0.—Children's Letters.
- 6.20-6.35.—Teens' Corner.
- 6.40-7.40.—Programme S.B. from London.
- 7.40-7.55.—Mr. E. L. GUILFORD, M.A., "Famous Men of Nottinghamshire—(7) Thoroton and the Thoroton Society."

**A Midsummer Concert.**

IDA SARGENT (Songs at the Piano).

RUBY BARLOW ..... Comedy

EDWARD BONFIELD ..... Sketches

THE MIKADO ORCHESTRA:

Musical Director,

FREDERICK BOTTOMLEY.

8.0. THE ORCHESTRA.

March, "A Bunch of Roses" ..... R. Chapi

Valse Song, "A Garden in Brittany" S. Gulliland

Fox-trot, "Will You Remember Me?" Davis, Santley and Richman

IDA SARGENT.

"Sometime, Never" ..... Gallatly

"Ma Lil' Banjo" ..... Dichmont

"The Side Car" ..... Fisher

"The Boy Next Door" ..... Fisher

THE ORCHESTRA.

Overture, "Mirella" ..... Gounod

Valse, "The Rosebearer" ..... R. Strauss

RUBY BARLOW and EDWARD BONFIELD.

A Comedy Farce:

"THE PERFECT PAIR"

(Vera Beringer).

THE ORCHESTRA.

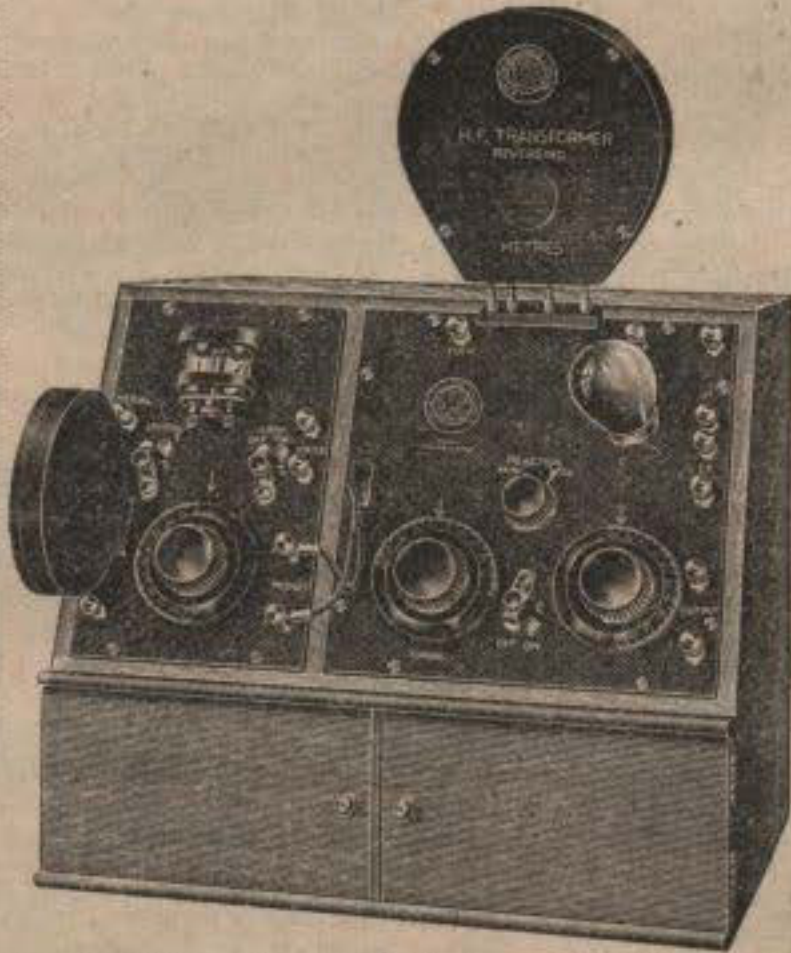
Selection, "Lilac Time" Schubert-Glitsam

(Continued at foot of previous column.)

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Loud Speaker	...	...	...	10 miles;
Headphones (day-time)	...	...	...	150 ..
Headphones (night-time)	...	...	...	300 ..

Manipulation of the set is simplicity itself.

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Marconi licence 12/6 extra.

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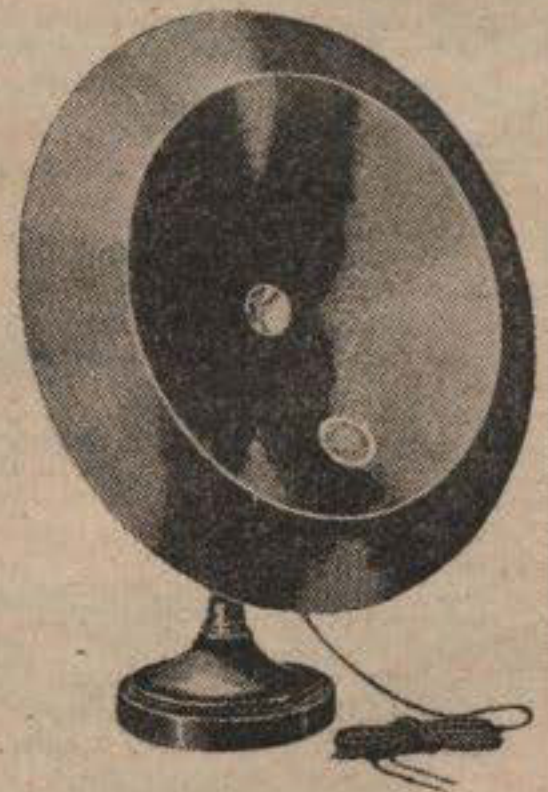
is the very thing you have been desiring—so distinct and different from everything else. Compact, neat, light and strong, the Edison Bell Speaker gives you just what is broadcast—no more, not less. It provides you with the very voices (human and instrumental) and other sounds transmitted from the broadcasting stations and this without any of the distortion which so frequently mars reproduction by other speakers.

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MANUFACTURERS AND PATENTEES: **J. E. Hough, Ltd., EDISON BELL WORKS, London, S.E.15.**

**Liverpool Programme.**

6LV 315 M.

Week Beginning Sunday, June 21st.

**SUNDAY, June 21st.**

3.30-5.30.—Programme S.B. from London.  
8.30-9.0.—Religious Service from Studio. Address by the Rev. FLEMING SHEARER.  
9.0-10.30.—Programme S.B. from London.

**MONDAY, June 22nd.**

11.0-12.0.—Midday Concert.  
3.30-4.30.—Orchestra, relayed from the Trocadero Cinema.  
5.45.—Children's Letters.  
5.55.—CHILDREN'S CORNER.  
6.25-6.40.—Teens' Corner.  
6.40-7.40.—Programme S.B. from London.  
7.40-7.55.—Mr. G. H. BOWKER on "Choosing a Dog."

8.0-11.0.—Programme S.B. from London.

**TUESDAY, June 23rd.**

3.30.—WOMEN'S HALF-HOUR.  
4.0-5.0.—Gaillard and his Orchestra, relayed from the Scala Super Cinema.  
5.45.—Children's Letters.  
5.55.—CHILDREN'S CORNER.  
6.25.—Teens' Corner.  
6.40-12.0.—Programme S.B. from London.

**WEDNESDAY, June 24th.**

11.0-12.0.—Midday Concert.  
3.30-4.30.—The Station Pianoforte Quartet and Augusta Paddon (Contralto).  
5.45.—Children's Letters.  
5.55.—CHILDREN'S CORNER.  
6.25.—Boys' Brigade Talk.  
6.40-7.40.—Programme S.B. from London.  
7.40-7.55.—Station Director's Talk.  
8.0-11.0.—Programme S.B. from London.

**THURSDAY, June 25th.**

3.30.—WOMEN'S HALF-HOUR.  
4.0-5.0.—Orchestra, relayed from the Futurist Cinema.  
5.45.—Children's Letters.  
5.55.—CHILDREN'S CORNER.  
6.25.—Teens' Corner.  
6.40-11.30.—Programme S.B. from London.

**FRIDAY, June 26th.**

3.15-3.45.—Transmission to Schools: Natural History Talk, No. 3, by Mr. Geoffrey Paget.  
4.0-5.0.—The Station String Quartet and Dorothy Lewis (Soprano).  
5.45.—Children's Letters.  
5.55.—CHILDREN'S CORNER.  
6.25.—Teens' Corner.  
6.40-7.40.—Programme S.B. from London.  
7.40-7.55.—Local Talk.

**Request Programme.**

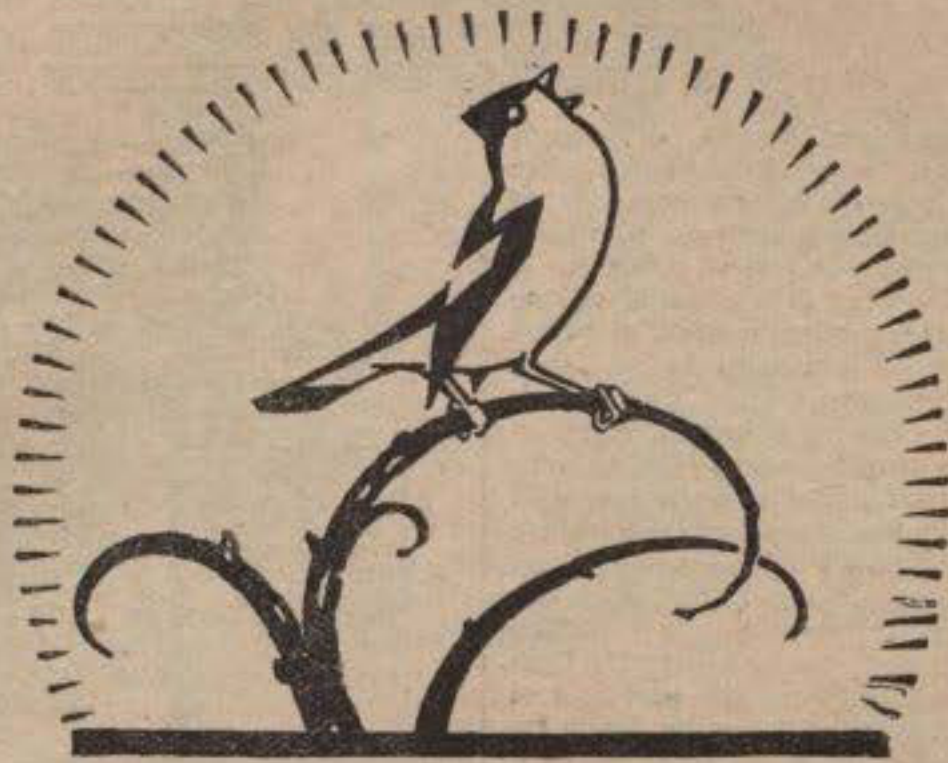
8.0. The various items in this programme will be selected from requests forwarded by our Listeners.  
10.0.—WEATHER FORECAST and NEWS. S.B. from London.  
"The Man and the Moment." S.B. from London.  
Local News.  
10.30.—Request Programme (Continued).  
11.0.—Close down.

**SATURDAY, June 27th.**

3.0-4.0.—Mr. Ellingford's Organ Recital, relayed from St. George's Hall.  
5.45.—Children's Letters.  
5.55.—CHILDREN'S CORNER.  
6.25.—Teens' Corner.  
6.40-12.0.—Programme S.B. from London.

**"RADIO TIMES" READING CASE.**

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



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# "What Pelmanism Has Done For Me"

PUBLICATION WHICH ESTABLISHES ONCE AND FOR ALL THE ENORMOUS VALUE OF SCIENTIFIC MIND-TRAINING TO MEN & WOMEN OF EVERY PROFESSION, TRADE & OCCUPATION

THERE has been issued a 16-page publication which establishes once and for all the enormous value of scientific mind-training to men and women of every Profession, Trade and Occupation.

It is entitled "What Pelmanism Has Done For Me," and is composed entirely of letters received by the Pelman Institute from men and women who have trained their minds by means of the famous Pelman System.

These letters describe some of the benefits gained as a result of following a course of Pelmanism, and the varied nature of these benefits is as remarkable as the varied nature of the occupations represented by the writers of these reports.

Here are a few summarised extracts from this publication, which will be sent free of cost to every reader who applies for it to-day:—

- An Insurance Secretary** writes that he has secured a higher position, which he attributes very largely to the "interest and stimulus" derived from his study of Pelmanism.
- A Clerk** reports that since taking Pelmanism he has been transferred to a more responsible position.
- A Lady Student** states that she has passed an examination with great success and "attributes this honour to the study of the Pelman Course."
- An Artist** writes: "The results are wonderful. What I have gained up to the present could never be called costly even had I paid £50."
- A Chief Draughtsman** states that Pelmanism has improved his ability to negotiate and discuss policy with his superiors in business and has cured him of the "somewhat indefinable reserve" which was holding him back.
- A Student** writes that Pelmanism has given him "an astounding facility in memorising" which has greatly helped him to pass examinations.
- A Salesman** reports that since starting Pelman training he has bettered his position and brought in a great deal of new business.
- A Sub-Postmaster** writes: "Pelmanism is the finest thing on earth. It has done me a world of good already."
- A Clerk** writes: "There is no quackery about Pelmanism, and although everything seems so simple, yet there is something about its simplicity that should appeal to the most shy and misdirected young man."
- An Engineer** writes: "I have benefited considerably by the Course, having obtained a better position than the one I previously held."
- A Farmer** reports that Pelmanism has improved his powers of quick Perception and his Memory and has given him more Self-Confidence and a greater interest in life.
- A Clerk** reports that he has "received a substantial rise" and has been "ear-marked for a good position."
- A Shop Assistant** states that he has been able to secure a new position with twice his previous salary.
- An Airman** writes that since starting Pelmanism he has had two promotions with about 50 per cent. increase in pay.
- An Insurance Clerk** writes: "Financially, I am over 30 per cent. better off than before; mentally and physically, I am some hundreds per cent. better off."
- An Assistant Manager** reports that he is indebted to Pelmanism for his present position. The Course has given him Courage, Hope and Energy.
- An Advertising Introducer** writes that Pelmanism has played a big part in his progress. "The 'Little Grey Books' are the greatest treasure in my bookcase."
- A Lady Student** writes that she has passed an examination at Girton. "This, I am sure, is owing to your Course."



- A Dressmaker** records amongst the results obtained: "Greater powers of Observation, Greater Confidence, A Brighter Outlook on life. In Business ideas come much more quickly. Ability to get through much more work. A 25 per cent. rise in salary."
- A Music Teacher** reports the following benefits: "All-round improvement of mind and memory. Increased self-respect and self-confidence. Enlarged mental capacity. General bracing up of the nervous system. A broader outlook."
- A Coal Merchant's Manager** writes that he has developed confidence in himself and has gained the confidence of his employer.
- A Librarian** reports that amongst the benefits he has received are: Increased self-confidence; a better memory; more use of the imagination; wiser use of will-power; a better method of reading so as to retain essentials.
- A Shop Assistant** reports a 25 per cent. increase in salary as a result of more methodical and systematic ways of doing business.
- A Master Mariner** states that Pelmanism has lifted him out of the rut and given him an aim and purpose in life.
- A Civil Servant** writes: "Since taking the Pelman Course I have been put in charge of a small Government branch, solely, as my official chief said, on account of my remarkable memory for detail."
- An Engraver and Die-Sinker** writes that Pelmanism has helped to increase his business.
- A Shop Assistant** reports that he has been appointed temporary branch manager with a view to permanency when a vacancy occurs.
- A Male Nurse** writes that Pelmanism has strengthened his Will Power and his powers of Concentration.
- A Clerk** writes that he has nearly trebled his salary.
- A Salesman** states that he has increased his salary 40 per cent. "The Course has certainly made a new man of me."
- A Book-keeper** writes that he has improved in Self-Confidence, Memory and Concentration. "I have learnt how to deal with difficulties instead of succumbing to them."
- A Manageress** reports an increase in salary of 100 per cent. Pelmanism "is just what I needed."
- A Major** writes: "Auto-Suggestion has been of the greatest service to me. It has already on many occasions restored peace of mind when before worry would have won the day."
- An Inspector of Factories** writes: "I have found the Course very interesting and helpful. It has helped my reasoning powers and given me more confidence in my own judgment, and consequently lessened my fear of responsibility."

- A Telegraphist** writes that he has improved his observation and has thus been able to suggest certain improvements in apparatus, for two of which he has received a cash award from the Department.
- A Clerk** states that he has improved his Memory by about 100 per cent.
- A Shop Manager** reports that he has improved his powers of Concentration.
- A Civil Engineer** writes: "I find my diffidence in front of other people is disappearing."
- A Cotton Salesman** reports a rise in salary of 25 per cent.
- A Clerk** reports that as a result of Pelmanism he has developed Self-Confidence and secured an increased salary.
- A Student of Music** reports that he has gained immensely in Self-Confidence, Efficiency and Quickness of Understanding.
- A Secretary and Cashier** reports an increase of £80 in salary.
- A Clerk** reports two increases of salary in twelve months.
- A Doctor** states that as a result of Pelmanism his memory is more accurate; his powers of Concentration are much better; and his Will Power and his Self-Confidence have much increased.

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London, W.C.1.**

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Name .....

Address .....

All correspondence is confidential.

If coupon is sent in an OPEN envelope it only needs 1d. stamp



**Plymouth Programme.**

5 PY 338 M.

Week Beginning, Sunday, June 21st.

**SUNDAY, June 21st.**

3.30-5.30. } Programmes S.B. from London.  
8.30-10.30. }

**MONDAY, June 22nd.**

11.30-12.30.—Gramophone Records.  
3.30-4.30.—Ernest Manning and his Orchestra, relayed from the New Palladium Cinema.  
5.0.—WOMEN'S TOPICS.  
5.30.—Children's Letters.  
5.35-6.20.—CHILDREN'S CORNER.  
6.40-11.0.—Programme S.B. from London.

**TUESDAY, June 23rd.**

3.30-4.30.—Ernest Manning and his Orchestra.  
5.0.—WOMEN'S TOPICS.  
5.30.—Children's Letters.  
5.35-6.30.—CHILDREN'S CORNER.  
6.30.—Boy Scouts' Bulletin.  
6.40-7.40.—Programme S.B. from London.  
7.40.—Dr. A. T. NANKIVELL: "Milk—How to Keep it Clean."  
8.0-12.0.—Programme S.B. from London.

**WEDNESDAY, June 24th.**

11.30-12.30.—Gramophone Records.  
3.0.—Plymouth Hospitals Exhibition: Opening Speeches by the Rt. Hon. Lord St. Levan, and others. Followed by Massed Military Bands.  
5.0.—WOMEN'S TOPICS.  
5.30.—Children's Letters.  
5.35-6.30.—CHILDREN'S CORNER.  
6.40-11.0.—Programme S.B. from London.

**THURSDAY, June 25th.**

4.0.—Albert Fullbrook and his Trio, relayed from the Royal Hotel.  
5.0.—WOMEN'S TOPICS.  
5.30.—Children's Letters.  
5.35-6.30.—CHILDREN'S CORNER.  
6.40-11.30.—Programme S.B. from London.

**FRIDAY, June 26th.**

3.30.—Talks to Schools: Col. W. P. Drury, "The French Maid and the English Archers." Musical Interlude. Mr. Walter P. Weeks, "Music Appreciation—Shape."  
4.0.—Albert Fullbrook and his Trio.  
5.0.—WOMEN'S TOPICS.  
5.30.—Children's Letters.  
5.35-6.30.—CHILDREN'S CORNER.  
6.40-7.40.—Programme S.B. from London.  
7.40-7.55.—Miss LESLIE KEENE: "My Herbaceous Border."  
GERTRUDE McMAHON (Solo Violin).  
ALAN MANSFIELD (Tenor).  
FRED CAVENDISH (Entertainer).  
ST. GABRIEL MALE VOICE QUARTET.  
THE BAND OF THE 1ST BATT.  
THE SOMERSET LIGHT INFANTRY.  
(By permission of Lt.-Col. J. S. N. Harrison, D.S.O., and Officers.)

**Old Favourites.**

8.0. THE BAND.  
Overture, "The Bohemian Girl".... Balfe  
Valse, "The Quaker Girl".... Monckton  
8.15. THE QUARTET.  
"Piccaninny Lullaby"..... Macy  
"Massa's in De Cold Ground"  
arr. Tom Sutton  
"The Long Day Closes"..... Sullivan  
8.30. GERTRUDE McMAHON.  
"Londonderry Air".... O'Connor Morris  
"Home, Sweet Home".... arr. McMahon  
8.45. THE BAND.  
Selection, "The Merry Widow".... Lehay  
Interlude: Speech by "CASSIUS."

**Individuality.**

9.0. Bandsman F. LAMONT.  
Cornet Solo, "The Children's Home"  
Cowan  
ALAN MANSFIELD.  
"I'll Sing Thee Songs of Araby".... Clay  
"Mary, My Love"..... Loughborough  
"Eily Mavourneen" ("The Lily of Kilmarnock")..... Benedict  
9.15. GERTRUDE McMAHON.  
"Hungarian Air"..... Ernst  
"Hejri Kati"..... Hubay  
(Continued in column 1, page 613.)



**REAL POWER VALVES**

WHEN you want Power Valves for highly efficient power amplification, it will pay you to emphasize

**MULLARD D.F.A. MASTER VALVES**

These Valves have been specially designed for maximum power work with a low temperature, long-life filament for minimum current consumption.

**THEY'RE MULLARD, SO THEY'RE GOOD.**

*Note the Distinctive Types for Special Operation.*

For large loud speakers giving increased volume and clarity:—

- D.F.A. 0 (35 amp.) (for 4-volt accumulators) each 22/6
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For Resistance Capacity Amplifiers:—

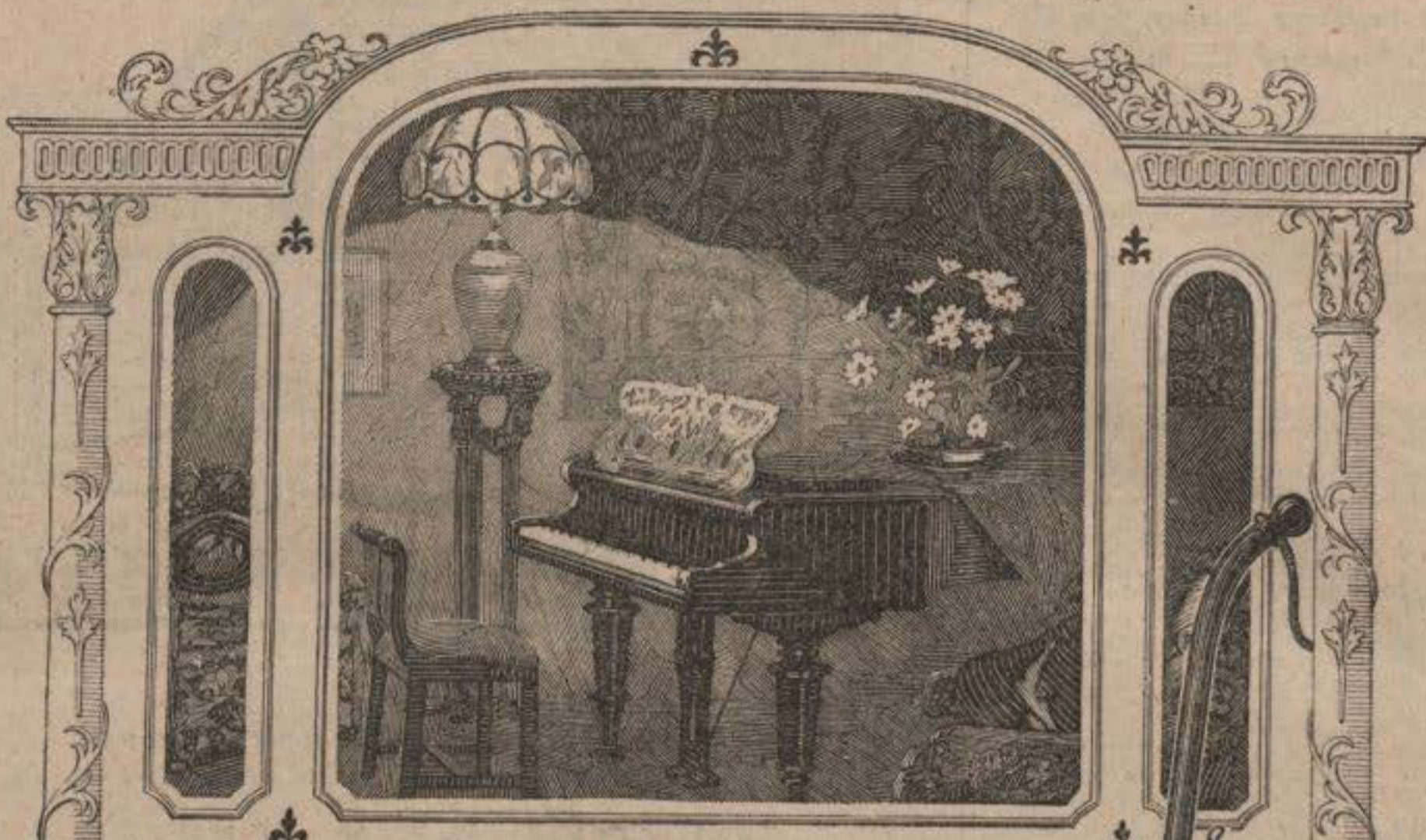
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*Leaflet V.R. 25 gives full technical information.*

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**Mullard**  
**THE MASTER VALVE**

Advt.—THE MULLARD RADIO VALVE CO., LTD. (R.T.), NIGHTINGALE WORKS, BALHAM, S.W.12.



## Fine furniture deserves a Eureka Vacuum Cleaner

**W**ITH the Eureka work is done in half the time. Into the corners, along the picture rail, under the bed, over the mattress, the Eureka's penetrating nozzle takes its full toll of dust and dirt. Nothing can escape its powerful 2-miles-a-minute suction.

Fine furniture deserves a Eureka. The old broom and dustpan methods cannot preserve the delicate colourings of a rug from Kernanshah. And a carpet sweeper is not much better. It is not the dust on the surface, but the dust within the rug which causes such premature wear and loss of colour. The Eureka gets all the dust—not merely that which is on the surface.

If you are using a carpet sweeper, examine carefully its contents after you have swept the room. A big proportion of the lint that you are about to discard consists of fibres forcibly dragged out from your carpet by means of the revolving brush. Obviously such drastic measures ultimately cause serious wear.

And now lift up one corner of the carpet you have just cleaned. Examine the boards below. That lot of dirt is painful evidence

of the inefficiency of any surface cleaner.

The Eureka is simple to use—a touch of the switch sets its high speed fan running smoothly and silently. Instantly a tremendous suction of air is created. Almost without effort the cleaner can be guided over the floor. It has no beating device—air, and air only, is used to draw out the dirt.

How thoroughly it does its work can be gauged only by an actual demonstration in your own home. Let us show you how dirt is drawn through the carpet from its very foundations. How a strong current of air will freshen the upholstery. How all the old colours appear in every rug in their original beauty. How curtains and hangings can be cleaned without removal. If you value your health and your home, now is the time to investigate the Eureka—a postcard will bring you all particulars.

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# EUREKA

VACUUM CLEANER

Gilbert Ad. 3001.

**Sheffield Programme.**

6FL 301 M.

Week Beginning Sunday, June 21st.

**SUNDAY, June 21st.**

3.30-5.30. } Programmes S.B. from London.  
8.30-10.30. }

**MONDAY, June 22nd.**

11.30-12.30.—Gramophone Records.  
4.0.—Orchestra relayed from the Grand Hotel.  
5.0-5.20.—WOMEN'S CORNER.  
5.30.—CHILDREN'S CORNER.  
6.15-6.30.—Children's Letters.  
6.40-7.40.—Programme S.B. from London.  
7.40.—Station Director's Talk.  
8.0-11.0.—Programme S.B. from London.

**WEDNESDAY, June 24th.**

11.30-12.30.—Gramophone Records.  
3.30-4.30.—Gramophone Lecture by Moses Baritz.  
5.0-5.20.—WOMEN'S CORNER.  
5.30.—CHILDREN'S CORNER.  
6.15-6.30.—Children's Letters.  
6.40-7.35.—Programme S.B. from London.  
7.35.—Horticultural Talk.  
7.40.—"Life Amongst the Samoyedes" (Part I.), by Mr. J. A. BAIN.  
8.0-11.0.—Programme S.B. from London.

**TUES., June 23rd, THURS., June 25th.**

11.30-12.30.—Gramophone Records.  
3.30-4.30.—Orchestra relayed from the Albert Hall.  
5.0-5.20.—WOMEN'S CORNER.  
5.30.—CHILDREN'S CORNER.  
6.15-6.30.—Children's Letters.  
7.40 onwards.—Programme S.B. from London.  
7.40.—Mr. ROGER DATALLER: "The Miner—(2) Mornings at Four." (Tues.)

**FRIDAY, June 26th.**

11.30-12.30.—Gramophone Records.  
4.0.—Orchestra relayed from the Grand Hotel.  
5.0-5.20.—WOMEN'S CORNER.  
5.30.—CHILDREN'S CORNER.  
6.15-6.30.—Children's Letters.  
6.40-7.40.—Programme S.B. from London.  
7.40.—Mr. CLIFFORD K. WRIGHT, B.A., "Popular Psychology—(6) The Gentle Art of Suggestion."

**THE LINCOLN CLOISTER QUARTET.**

PEGGY GAMBLE (Soprano).  
ALAN SMITH (Violin).

HARRY ANSON BRIGGS (Recitals).  
THE QUARTET.

8.0. "Come, Let Us Join"..... Beale  
"The Wanderer's Song"..... Abt  
"Love and Courage"..... Spohr  
PEGGY GAMBLE.

"Snowflakes" } ..... Mallinson  
"Night" } .....  
ALAN SMITH.

"Intrada" } .....  
Melody, "Green Bushes" } .. arr. Moffat  
Dance, "Red Petticoat" } ..

**THE QUARTET.**

"Song of the Volga Boatmen"  
Traditional Russian Folk Song  
"I Love My Jean".....  
"The Trysting Tree" } ..... G. J. Bennett  
VICTOR MARSTERS.

"The Sandman"..... Brahms  
"Myra"..... Clusam  
ALAN SMITH.

Melody, Op. 42..... Tchaikovsky  
"Le Jardin Hollandais"..... Moffat  
Allegretto..... Boccherini-Kreisler

**THE QUARTET.**

"The Young Musicians"..... Kueker  
"John Peel"..... arr. A. E. Plant  
L. ENDERSBY.

"The Windmill"..... Nelson  
"Twanky-dillo"..... Broadwood Maitland  
ALAN SMITH.

"Thaumerei"..... Wuerst  
"Tambourin"..... Gossec  
PEGGY GAMBLE.

"A Brown Bird Singing"..... Haydn Wood  
"Spring's Awakening"..... Sanderson

(Continued on page 613.)



**Summer evenings with a Brown**

**R**UN a lead from your Set into the garden and enjoy your **Brown Loud Speaker** in the cool of the evening. Its mellow tone—free from the slightest trace of harshness or distortion—is a delight to everyone. Music and song are rendered in a manner which reflects even the personalities of the artists themselves.

No other Loud Speaker can approach the **Brown** for truthful reproduction because none other can utilize its famous tuned reed principles which are protected by patents throughout the world. Just as the famous **Brown A-type Headphones** are adjudged the standard by which all others are measured, so **Brown Loud Speakers** are chosen by critics as being the nearest approach to perfection that science and modern engineering practice have yet evolved.

**AVAILABLE IN THREE SIZES:**

H1.	21 in. high	Type Q	H2.	12 in. high
	120 ohms	£5:5:0	As illustrated	120 ohms
	2000 ohms	£5:8:0	£15:15:0	2000 ohms
	4000 ohms	£5:10:0	in all resistances	4000 ohms

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**Brown**

Headphones and Loud Speakers

## The easiest way of finding and locating distant stations

—by means of the *Burndept Ethophone Wavemeter*

**W**ITH the Ethophone Wavemeter, you can easily tune your set to a distant station, without causing "interference" by oscillating; and you can also locate stations by measuring their wave-lengths with the Wavemeter and then consulting the tables published in the technical press.

When you have such an accessory as the Ethophone Wavemeter, the operation of your set is simplified and you can get more enjoyment with less trouble.

This new Wavemeter is complete in itself and can be read at a glance. It has two ranges, covering British and European broadcast stations—200-500 and 800-2000 metres—either range being selected by means of a switch. The accuracy of the calibration is well in excess of the requirements of owners of broadcast sets. The Wavemeter is very "sharp." Further particulars of this useful Burndept instrument will be sent on request.



No. 1541.

**Ethophone Wavemeter, in polished  
mahogany cabinet - £6 6s.**

HEAD OFFICE: Aldine House, Bedford  
Street, Strand, London, W.C.2.

Telephone: Gerard 9072.

Telegrams: Burndept, Westrand, London.

BRANCHES at Manchester, Birmingham, Bristol,  
Leeds, Northampton, Cardiff, Newcastle and  
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### GENERAL PURPOSE VALVES

Type K . . . 8/- each

Filament voltage . . . 4 volts

Filament current . . . 0.7 amp.

Max. plate voltage . . 100 volts

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Filament current . . . 0.35 amp.

Max. plate voltage . . 80 volts

Type B 5 . . 16/6 each

Filament voltage . . 2.8-3 volts

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Max. plate voltage . . 80 volts

POWER AMPLIFYING VALVES

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Filament voltage . . . 5-6 volts

Filament current . . 0.25 amp.

Max. plate voltage . . 120 volts

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

Filament voltage . . . 6 volts

Filament current . . 0.06 amp.

Max. plate voltage . . 120 volts

\* For use with Dry Cells.



2175A

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The test reports of experts in the technical journals, and the verbal and epistolary comments of amateurs all over the country, alike testify to the marked superiority of B.T.H. Valves. The three B.T.H. "general purpose" valves give better results in any position in the circuit than many valves designed and recommended for a single function only; while the three "power" valves are unequalled for L.F. amplification.

**USE B.T.H. VALVES AND  
GET "EXPERT" RESULTS**

*From all Electricians and Radio Dealers*

# B.T.H. RADIO VALVES

*Made in Rugby, England.*

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

**Sheffield Programme.**

(Continued from page 611.)

L. ENDERSBY.

"Old Father Thames".... Emerson James  
 "Still Is the Night"..... Abt  
**THE QUARTET.**

"Lend an Ear"..... }  
 "When the Swallows" }..... Abt

10.10.30.—Programme S.B. from London.

10.30. **THE QUINTET.**

"The Image of the Rose"..... Richardt  
**HARRY ANSON BRIGGS.**

"Old Man and Jim".... Whitcombe Riley  
 "Dan'l Peggotty"..... Dickens

"The Village Reunion"..... French  
**PEGGY GAMBLE and L. ENDERSBY.**

"In Springtime"..... Neuton  
 "Still as the Night"..... Bohm

11.0.—Close down.

**SATURDAY, June 27th.**

4.0.—Orchestra relayed from the Grand Hotel.

5.0-5.20.—**WOMEN'S CORNER.**

5.30.—**CHILDREN'S CORNER.**

6.15-6.30.—Children's Letters.

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

7.40.—"History of Coal Mining," by  
 "Dateller."

8.0-8.30. **Transmission from a Coal Mine.**

S.B. to all Stations except Newcastle.

The reception of programmes broadcast from the surface of the earth is to-day a commonplace; to pick up signals from aeroplanes is equally simple; the hydrophone has enabled us to transmit submarine noises; it remains, then, to broadcast from under the earth's surface, and this we propose to do to-night.

From 8.0. to 8.30 listeners will hear many of the noises inseparable from the working of a great coal mine. The mine in question is the Nunnery Colliery, near Sheffield, and the microphone will be placed in the Park Gate Seam, at a depth of 750 feet below ground level. The distance from the pit-shaft to the face of the seam is one mile.

The various noises to be heard will be explained by the Manager of the mine, and will include:

1. COAL CUTTER.
2. SHOT BORER.
3. EXPLOSION OF SHOT.
4. FALL OF COAL.
5. FILLING OF TUBS.
6. NOISE OF TRAINS.
7. SIGNALLING APPARATUS OF THE CAGES.

8.30-12.0.—Programme S.B. from London.

**Plymouth Programme.**

(Continued from page 609.)

9.30. **FRED CAVENDISH.**

"I Don't Want to Get Married"  
 Boland, Brennan, and Jerome  
 "The Photo of the Girl I Left Behind Me"  
 Merson

9.40. **THE BAND.**

Pot-pourri, "Melodious Memories" Finck  
 10.0-10.30.—Programme S.B. from London.

10.30. **Popular Pieces.**

**GERTRUDE McMAHON.**

"Romance"..... Svendsen  
 "Scotch Airs"..... Sainnton  
**THE QUARTET.**

"Drink To Me Only With Thine Eyes"  
 arr. Elliot Button

"Robin Adair"..... arr. Cantor  
 "Allan Water" }  
 "Annie Laurie" }..... arr. Elliot Button

**THE BAND.**

Selection, "No No Nanette".... Youmans

11.0.—Close down.

**SATURDAY, June 27th.**

3.0.—Military Bands at Fair and Exhibition for Plymouth Hospitals.

5.0.—**WOMEN'S TOPICS.**

5.30.—Children's Letters.

5.35-6.30.—**CHILDREN'S CORNER.**

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

# Get the best out of your set!

and solve your accumulator charging difficulties

The trouble and expense of continual accumulator recharging are the chief sources of annoyance to the valve user. You can change all this.

TO ENSURE EFFICIENCY WITH ECONOMY FIT

## TYPE D.E.3 REDUCED PRICE 16/6

If you have a multi-valve set—Bright emitter valves mean heavy bulky accumulators and constant recharging. Even dull emitters of the 3 amp. class may constitute a heavy drain if several are used. The D.E.3 will make your accumulator last from five to ten times as long on one charge.

If you have a single or two-valve set—With the D.E.3 you can use a 4-volt accumulator of half the usual size; or it may be dispensed with altogether, and dry cells substituted.

If you have a crystal set—By adding a D.E.3 valve as amplifier you may enjoy all the advantages of pure loudspeaker reproduction without the trouble and worry of accumulator charging.



HEAVY AND BULKY ACCUMULATOR

DRY CELLS OR

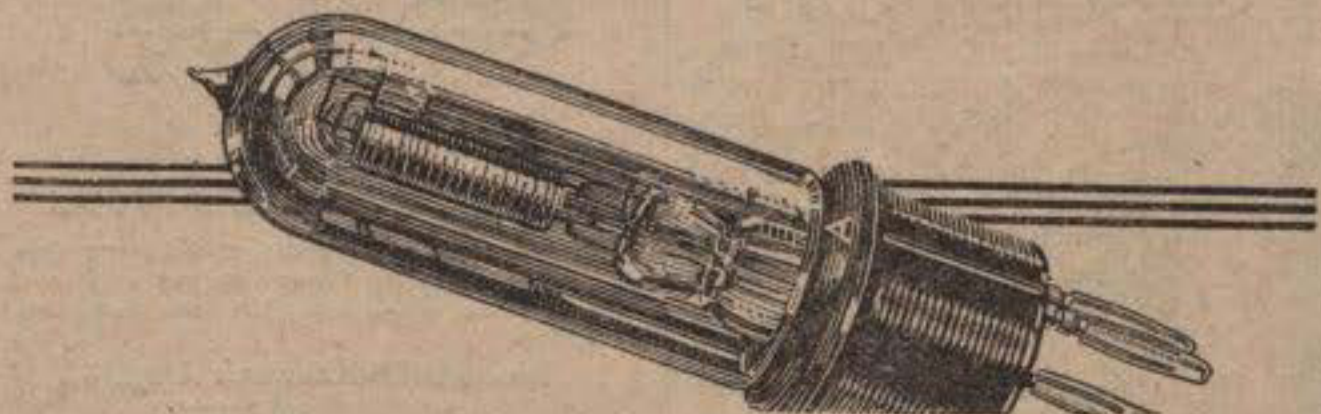
SMALL 4 VOLT ACCUMULATOR

FIGURES SPEAK FOR THEMSELVES

CAPACITY OF ACCUMULATOR	HOURS ORDINARY DULL EMITTER 0.3 AMPS					HOURS D.E.3 DULL EMITTER 0.06 AMPS				
	Number of Valves.					Number of Valves.				
	1	2	3	4	5	1	2	3	4	5
20 ampere hours	66	33	22	16	13	330	166	110	82	66
40 ampere hours	132	66	44	32	26	—	332	220	164	132
60 ampere hours	198	99	66	48	39	—	—	330	246	200

BUY THE VALVES BACKED BY THE NAMES

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## British and Still the Best

The Thumb-push elevator in the base which makes Gibbs the perfect Holder, cannot be copied. It lets you push up the soap and use every bit. A Gibbs refill can then be inserted in a "jiffy." No irksome or difficult unscrewing, etc.

No other Holder can be as simple, as efficient, as convenient.

# Gibbs Cold Cream SHAVING SOAP

### Prices:

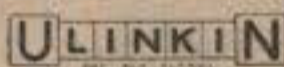
- Shaving Stick in Nickel Holder Case - - - 1/3
- Refills for above - - - 1/-
- In Enamelled Cases - - - - - 7d. & 1/-
- Also in Bowls and Tins - - - - - 1/6

The generous quantity of Cold Cream blended into Gibbs Shaving Soap, yields an unusually soft, creamy lather, which immediately softens the beard and leaves the skin as smooth and comforted as if newly massaged with cold cream.

This is the Thumb - push elevator which makes Gibbs Holder Case the simplest, most efficient and convenient in the world.

D. & W. GIBBS, Ltd., (Dept. 44KE), Cold Cream Soap Works, London, E.1.

## ACCUMULATORS CHARGED FREE IN YOUR OWN HOME.



ULINKIN JUNIOR

is now famous as a most ingenious, simple, and absolutely efficient Home Battery Charger, for use with Direct Current electricity supply.

ULINKIN Charges your accumulators whenever you have lights, electric heaters, irons, or vacuum cleaners in use in any part of your house, without consuming any extra current.

It is simple to fix and use and positively conforms to all regulations of electricity supply and insurance companies. It does not interfere in any way with your lighting circuit, and (most important of all) it does not necessitate interference with fuse wires.



**ULINKIN JUNIOR** For charging wireless accumulators of any voltage up to 5 amps. Complete with instructions and cable for connecting.

**12/6**

**ULINKIN STANDARD MODEL** The famous Home Charger, as illustrated, with ammeter, complete with cable and instructions for charging accumulators up to 5 amps. on D.C. supply from 50 to 250 volts.

**42/-**

**ULINKIN SENIOR** For garages, workshops, large houses, etc., for charging accumulators of any voltage up to 10 amps. Complete with ammeter, cable and instructions.

**52/-**

All models delivered carriage free.



"I am pleased to say that I found the previous instrument quite satisfactory, and my client is well pleased with it."  
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Electrical Engineer.

**SIMPLE TO FIX AND USE.** Saves its cost within a few weeks, yet lasts a lifetime. Illustrated Pamphlet and full particulars post free on request.

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**YOU CAN COAX YOUR COMPLEXION** with Pomeroy Skin Food to be as beautiful as you wish. The regular use of this famous massage cream dispels minor blemishes, cleanses the pores, and gradually builds up a new, perfectly faultless skin. Buy a Jar to-day and begin to form the Pomeroy habit, which will preserve your looks until late in life.

## POMEROY SKIN FOOD

2/3 a Jar

AT ALL CHEMISTS AND STORES

**FREE**—You can have Sample Jars of Pomeroy Skin Food and Pomeroy Day Cream (vanishing) if you send your name and address and 3d. to cover postage and packing to

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29 Old Bond Street  
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## One of the many reasons for buying Libby's!



## Ideal for Sandwiches

Here's a delicious change that you will appreciate—dainty sandwiches of Libby's Cooked Corned Beef. Just try them—you'll like them immensely.

Libby's Corned Beef is prepared in kitchens of spotless cleanliness and comes to you with the excess fat, bone and gristle removed, in air-tight container, which keeps it absolutely fresh.

A tin of Libby's Corned Beef is full of nutriment to the last crumb, and as there is no waste it is very economical, too.

Order a tin from your Grocer to-day.

### Tomato Stuffed with Corned Beef

Remove a thin slice from the top of each tomato, take out the seeds and pulp, break up one package of Libby's Cooked Beef, add one cupful of bread crumbs, the tomato pulp and pepper. Stuff the tomatoes with this, cover with buttered crumbs, and bake in moderate oven.



Government Inspected and Guaranteed free from any preservative whatever.

Order a tin from your Grocer to-day!

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The self-contained Holiday Resort



Pure sea breezes, bracing and invigorating, Tennis, Golf, and every holiday amusement in grounds, including own ballroom and cinema. 350 bedrooms, Dining Room for 650 at separate tables.

**FREE** Tariff and Journal from  
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**Stoke-on-Trent Programme.**

6ST 306 M.

Week Beginning Sunday, June 21st.

**SUNDAY, June 21st.**

3.30-5.30.—Programme S.B. from London.  
8.30.—Religious Service from the Studio: The Rev. J. SADLER REECE, Superintendent Minister, Stoke Wesleyan Circuit.  
9.0-10.30.—Programme S.B. from London.

**MONDAY, June 22nd.**

3.30-4.30.—The Majestic Cinema Orchestra. Musical Director, Thomas Beckett.  
5.0.—Children's Letters.  
5.5-6.0.—CHILDREN'S CORNER.  
6.40-11.0.—Programme S.B. from London.

**TUESDAY, June 23rd, THURSDAY, June 25th, and SATURDAY, June 27th.**

12.30-1.30.—Midday Concert (Tuesday).  
3.0-3.30.—WOMEN'S CORNER.  
3.30-4.30.—The Majestic Cinema Orchestra.  
5.0.—Children's Letters.  
5.5-6.0.—CHILDREN'S CORNER.  
6.40 onwards.—Programme S.B. from London.

**WEDNESDAY, June 24th.**

3.30-4.30.—Gramophone Records of the Week.  
5.0.—Children's Letters.  
5.5-6.0.—CHILDREN'S CORNER.  
6.40-11.0.—Programme S.B. from London.

**FRIDAY, June 26th.**

12.30-1.30.—Midday Concert.  
3.0.—Transmission to Schools: Mr. T. Lowe. "Geography."  
3.30-4.30.—The Majestic Cinema Orchestra.  
5.0.—Children's Letters.  
5.5-6.0.—CHILDREN'S CORNER.  
6.40-7.40.—Programme S.B. from London.  
7.40.—Station Topics.

WINIFRED BRADY (Soprano).  
ETHEL FREEGARDE (Contralto).  
JACK WRIGHT (Tenor).  
BERNARD ROSS (Baritone).  
MARGARET WITTON (Solo Violin).  
W. T. BONNER (Accompanist).  
GEORGE BASKEYFIELD (Organist).  
CHAMBER ORCHESTRA.

8.0. QUARTET.  
Act I., Scene 2, "Il Trovatore" ... Verdi TRIO.  
Act II., Scene 1, "Maritana" .. Wallace THE ORCHESTRA.  
Overture, "Crown Diamonds" .... Auber Arias from "Faust" (Gounod). BERNARD ROSS.  
"Even Bravest Heart." ETHEL FREEGARDE.  
"Flower Song." JACK WRIGHT.  
"All Hail, Thou Dwelling" WINIFRED BRADY.  
"King of Thule." ETHEL FREEGARDE.  
"Jewel Song." ETHEL FREEGARDE.

Romance.

QUARTET.

Act IV., "Il Trovatore" ..... Verdi THE ORCHESTRA.  
"Pavane" ..... Louis Ganne  
"Romance Sans Paroles" ... Mendelssohn BERNARD ROSS.  
Prologue, "Pagliacci" ..... Leoncavallo JACK WRIGHT.  
"On With the Motley" ..... Leoncavallo ETHEL FREEGARDE.  
Romance ("Mignon") ..... Thomas BERNARD ROSS.  
Toreador Song ("Carmen") ..... Bizet WINIFRED BRADY.  
"One Fine Day" ..... Puccini JACK WRIGHT.  
"Plume in the Summer Wind" ... Verdi QUARTET.

"Rigoletto" ..... Verdi

10.0-10.30.—Programme S.B. from London.  
10.30. THE ORCHESTRA.  
"Andalusian Serenade" ..... Eilenberg  
"Menuet du Printemps" Beethoven, arr. F. Salabert  
Overture, "La Sirene" ..... Auber  
Czardas ..... Michiels  
11.0.—Close down.

The "DRAGON" SHAPE  
An Explanation of interest



IN Loud Speaker design it is important to secure the utmost efficiency in every essential detail, but at the same time the desirability of an attractive ensemble must not be lost sight of.

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5SX 482 M.  
Week Beginning Sunday, June 21st.

**SUNDAY, June 21st.**

3.30-5.30.—Programme S.B. from London.  
6.30-8.0.—Service, relayed from Walter Road Congregational Church. Address by the Rev. A. PENRY EVANS.  
9.0-10.55.—Programme S.B. from Cardiff.

**MONDAY, June 22nd.**

3.0-4.0.—The Castle Cinema Orchestra, relayed from the Castle Cinema. Musical Director: Jack Arnold.  
5.0.—WOMEN'S CORNER.  
5.15-6.0.—CHILDREN'S CORNER. (5.45.—Letters.)  
6.15-6.30.—"Teens' Talk."  
6.40-7.40.—Programme S.B. from London.  
7.40-7.55.—Mr. F. J. HARRIES. S.B. from Cardiff.

**TUESDAY, June 23rd.**

3.0-4.0.—New Gramophone Records.  
5.15-6.0.—CHILDREN'S CORNER. (5.45.—Letters.)  
6.15-6.30.—"Teens' Talk."  
6.40-7.40.—Programme S.B. from London.  
7.40-7.55.—Miss D. J. C. REES. S.B. from Cardiff.

**WEDNESDAY, June 24th.**

3.0-4.0.—The Castle Cinema Orchestra.  
5.0.—WOMEN'S TOPICS.  
5.15-6.0.—CHILDREN'S CORNER. (5.45.—Letters.)  
6.15-6.30.—"Teens' Talk."  
6.40-8.0.—Programme S.B. from London.  
8.0-11.0.—Programme S.B. from Cardiff.

**THURSDAY, June 25th.**

3.0-4.0.—J. W. Barlow's Trio.  
5.15-6.0.—CHILDREN'S CORNER. (5.45.—Letters.)  
6.15-6.30.—"Teens' Talk."  
6.40-11.30.—Programme S.B. from London.

**FRIDAY, June 26th.**

3.0-4.0.—The Castle Cinema Orchestra, relayed from the Castle Cinema. Musical Director: Jack Arnold.  
5.0.—WOMEN'S TOPICS.  
5.15-6.0.—CHILDREN'S CORNER. (5.45.—Letters.)  
6.15-6.30.—"Teens' Talk."  
6.40-7.40.—Programme S.B. from London.  
7.40.—Mr. J. KYRLE FLETCHER. S.B. from Cardiff.

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S.B. to Cardiff.

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Hubert Parry's Two Songs of Farewell.  
Bach's Piano Concerto in E Major.  
Coleridge-Taylor's "Hiawatha's Wedding Feast."

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Conductors:

Dr. VAUGHAN WILLIAMS

and

Sir HUGH ALLEN.

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

"The Man and the Moment." S.B. from London.  
Local News.

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

**SATURDAY, June 27th.**

3.0-4.0.—The Castle Cinema Orchestra.  
5.15-6.0.—CHILDREN'S CORNER. (5.45.—Letters.)  
6.15-6.30.—"Teens' Talk."  
6.40-7.40.—Programme S.B. from London.  
7.40-12.0.—Programme S.B. from Cardiff.



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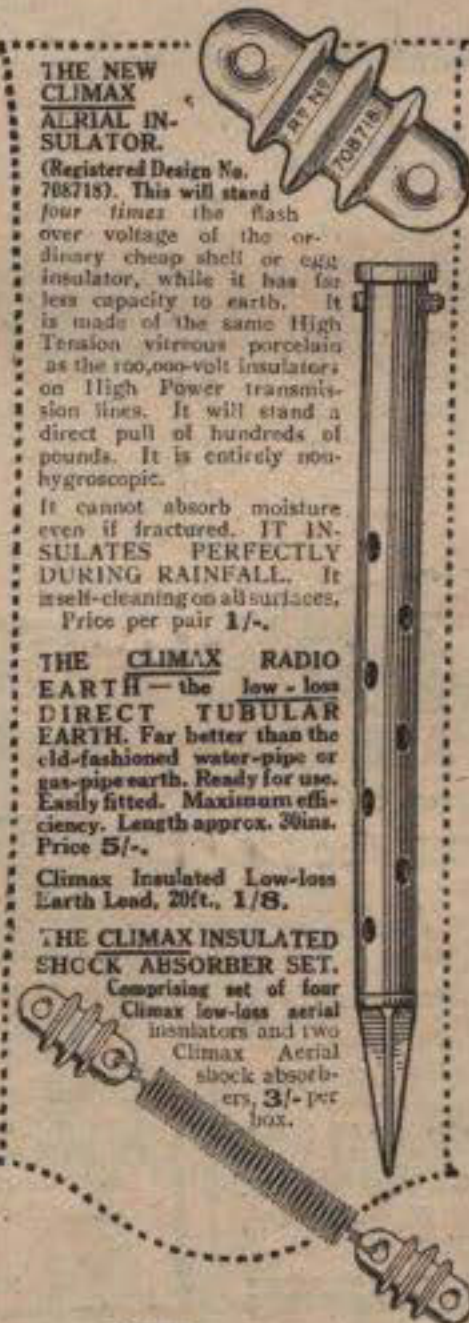
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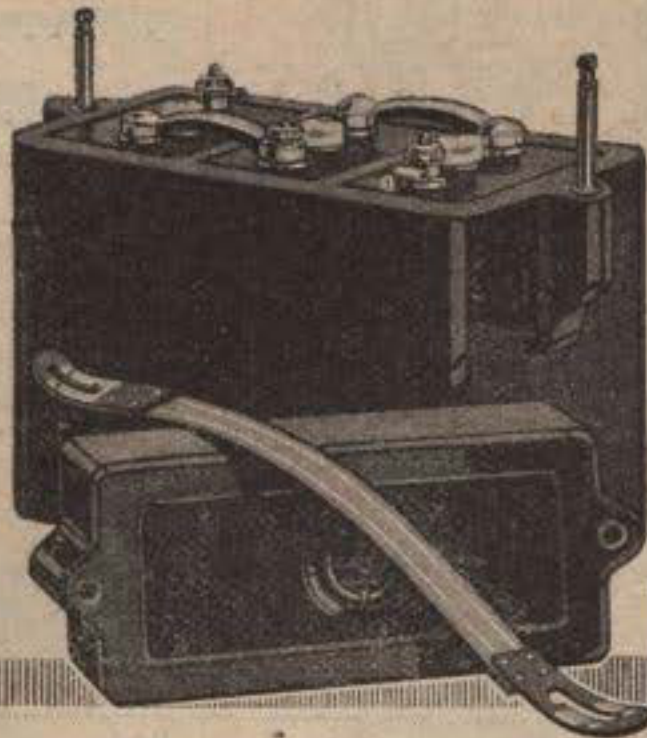
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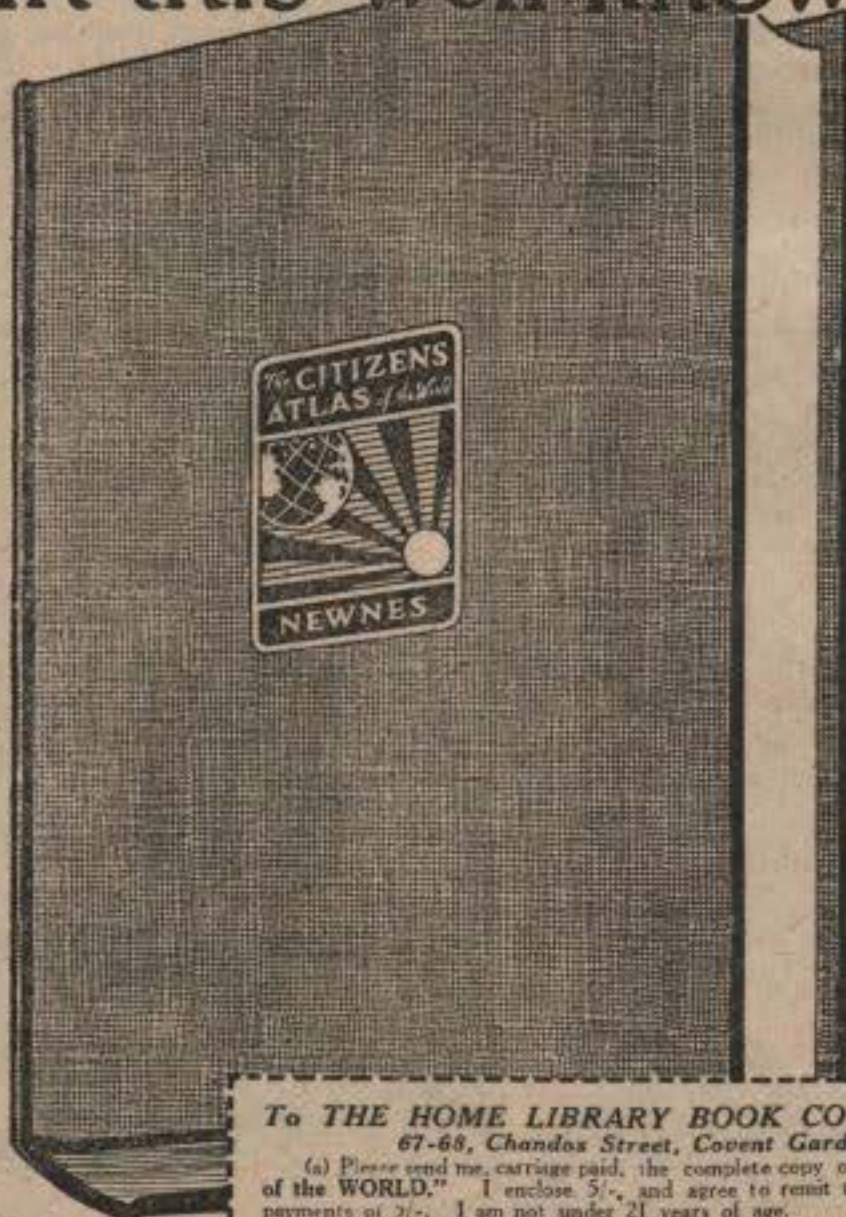
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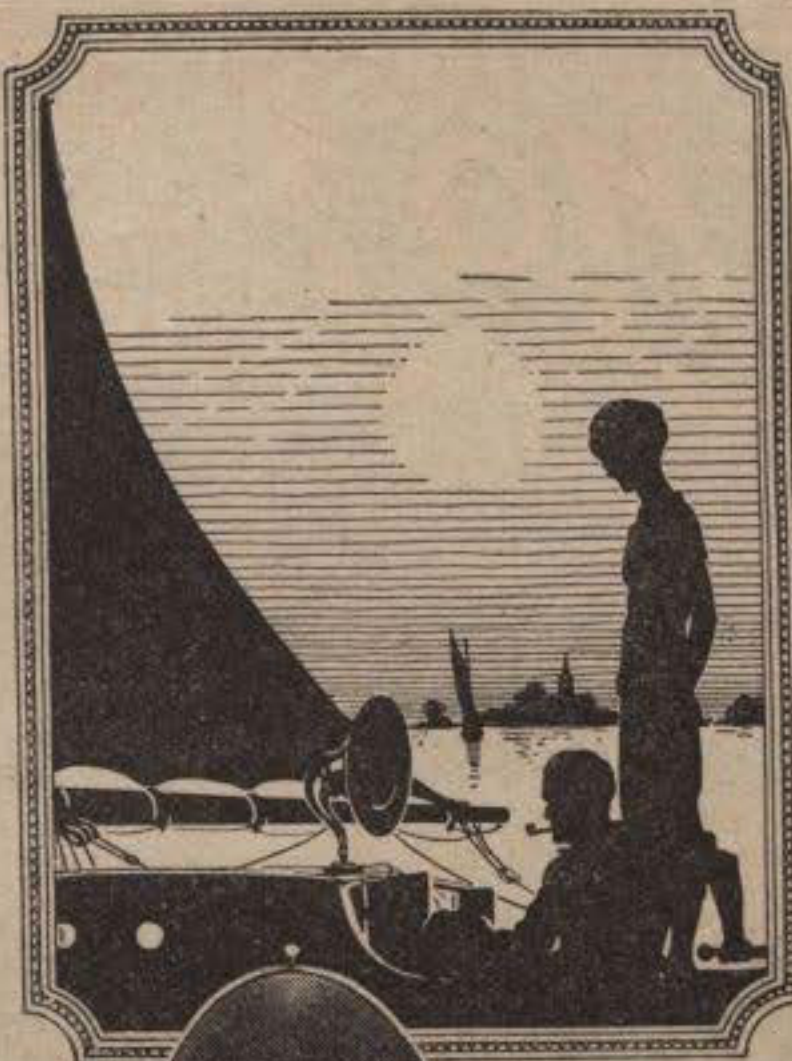
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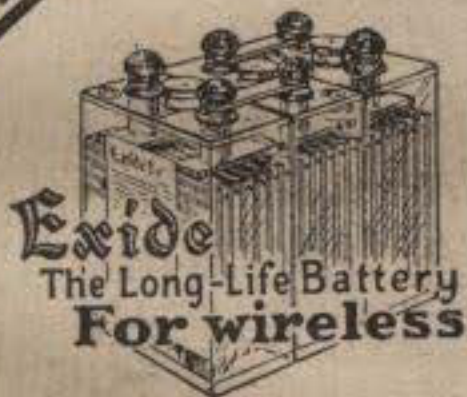
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