

MUSICAL REVUES TO BE BROADCAST.



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week commencing SUNDAY, June 28th.

MAIN STATIONS.

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

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SPECIAL CONTENTS.

SHALL YOUR M.P. BE BROADCAST? By Lieut.-Commander J. M. Kenworthy, M.P.

A WORLD BENEATH THE EARTH. By Professor J. Arthur Thomson.

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. 8d.; Twelve Months (British), 13s. 6d.

Are You an Amateur Composer?

By HERMANN LÖHR, the Famous Song Writer.

(Every listener knows Mr. Lohr's delightful melodies, for he has probably written more popular ballads than any other living musician. In this article he discusses the influence of broadcasting on musical progress and gives many useful hints to amateur composers.)

THE broadcasting of worth-while music is already regarded as an important factor in the musical education of the nation. Listening night after night to the strains of a good orchestra and to the voices of well-trained singers cannot fail to stimulate the musical ear and, as a consequence, it is reasonable to suppose that the near future will witness a degree of personal musical activity that has seldom before been equalled.

The best thing that I have heard on a wireless set was Paderewski's recent broadcast. It filled me with ideas. And there must be thousands of people, even amongst those who have not enjoyed the advantages of a thorough musical education, who are similarly inspired.

These people may be potential composers. You can hear them in the streets, in the business offices, and at the railway stations as they wait for their trains. They are quietly humming or whistling little snatches of tunes, sometimes that they have unconsciously composed, little knowing that all great compositions have originated in the same way. A haunting theme takes form in the imagination, it becomes a definite melody, and then, alas, is usually forgotten.

My own compositions, to some

extent, have all germinated in this simple way. "Little Grey Home in the West"—which is, perhaps, my favourite child—just came as a "brain wave."

Broadcasting is influencing our amateur composers more by the moulding of good taste than in any other way. As everyone knows, musical composition does not proceed with mathematical precision, and no canons can be applied to it, save those of beauty. Listening to good music undoubtedly promotes the natural invention of tunes, but the principal and antecedent aim of the young composer should be the development of a refined taste, and of regular and systematic work.

Craftsmen gain the fullest use of their muscles by degrees, without straining them. And in the same way the creative musician should try to unfold his powers slowly, advancing step by step. The beginner is well advised to lean at first on the crutches of harmonious poetry and to write simple songs as a constant amusement.

To compose a good melody or theme in absolute music is a much more difficult



Mr. HERMANN LÖHR.

(Continued overleaf in column 3.)

Love Songs of Summer.

The Story of "An Old Garden." By A. B. Cooper.

IF one were to make an anthology of the songs of gardens, it would make a bulky volume, for songs are mostly concerned with love, and gardens and romance seem ever to have been associated since Adam found his mate in Eden! Yet one feels that perhaps the garden, where lovers whisper in the light of the moon, is considered to-day a trifle "Victorian," and that any mention of lilies and fountains, of yew and myrtle, tends to make a song more than a little out-of-date.

Sentiment Always Popular.

Since Tennyson made his melancholy lover say, "Come into the garden, Maud," much water has flowed under London Bridge; we have emerged from the Age of Leisure into the Era of Hurry; we have ceased to drowse ourselves with poppies and proceeded to asphyxiate ourselves with petrol. Brocade and the fichu, and the pannier—not to mention the crinoline—were suitable for the maiden with the mallet, when her most strenuous game was croquet. The formal garden and the formal fashions went well together.

But to-day, when girls, clad in "shorts," take cross-country runs, go over the hurdles, go big-game shooting, and even play "Soccer," the average garden seems a trifle "cribbed, cabined, and confined," and the average girl, instead of walking there with her "best boy," would rather pop him in the two-seater and take him round the county instead of round the garden.

But, the more things change, the more they remain the same in all essentials, and "the way of a man with a maid" is one of the unchanging things of life.

Composing at Fourteen.

The garden of Romeo and Juliet, of Paolo and Francesca, of the Decameron, of our own stately eighteenth century, when even our poets appeared to forget there was such a place as "the country," may no longer be its chosen stage, but the song of sentiment will always be popular, whether its setting be a garden or an aeroplane.

But that a garden song should be born in a hansom cab—a fearful and wonderful contraption which, though it has been nearly extinct only a few short years, seems already ante-diluvian—is "passing strange," and that is how that lovely song, "An Old Garden," came into the world. Hope Temple, the composer of the song, who in private life is M^{rs}. André Messager, tells the story briefly and graphically as follows, especially for the readers of *The Radio Times*.

Inspiring Words.

"I never had the pleasure of meeting Miss Helen Marion Burnside, so that I am unable to say how the inspiration to write the beautiful words came to her. I know that I was a mere girl when I wrote the song, for I was composing at fourteen, and took up song-writing as a *métier* at seventeen, and this was one of my earliest compositions.

"I was going out one day; a hansom cab was waiting at the door for me; as I went out into the hall I saw a letter addressed to me lying on the hall table. It enclosed the following lyric, signed by the name of Helen Marion Burnside:—

I remember, I remember an old garden gay
and trim,
And the fountain in the centre with its
gleaming marble rim;
There were rows of stately lilies, winding walks
where roses grew,
And a dragon at each corner, fashioned from
the hedge of yew!

It was called my Lady's Garden, and the
maiden, fair and tall,
Who was wont to walk within it, I remember
best of all,

In her petticoat of satin, and her gaily
flower'd gown,
And the perfume and the powder in her hair
of sunny brown!

I remember, I remember—'tis a lifetime since
we met—

But her sweet face, pure and saintly, in my
mem'ry lingers yet!

And I dream I see her walking, with her
stately grace of old,

In the garden that is guarded by the gates of
pearl and gold!

I remember that sweet garden, with the lilies
fair and tall,

But the maid who walked within it, I remem-
ber best of all.

A Christmas-Card Poetess.

"It will surprise no one when I say that I was immediately inspired by the words, which I read as I bowled along in my 'London gondola,' and in between the many calls that afternoon I set them to music, and by the time I got back home 'An Old Garden' was blooming, as it has continued to bloom ever since. Verily, that song was born in a hansom cab!

"The moment I had dismissed my cab I rushed into the house, flung off my things, flew to the piano, and sang the song through to my eldest sister, who was also a musician and whose judgment I valued very highly. She approved, and I never altered one note of it."

The name of Helen Marion Burnside has probably penetrated to more remote parts of the globe than that of any other poet, living or dead! The reason is that for many years she was attached to the staff of Raphael Tuck and Sons, Ltd., the Christmas and birthday card manufacturers, and undoubtedly wrote more greetings than anyone else in the whole history of versification. Though she passed away in peaceful old age comparatively recently, she "yet speaketh," for the Queen's Christmas Card for 1924 bore upon it verses by this popular poetess.

Thousands of Lyrics.

She greatly missed her house companion of many years, that still-popular writer of books for girls, Rosa Nouchette Cary. They lived together in a London suburb, both keen lovers of flowers and of all the things of Nature, always ready to encourage each other in their daily task of writing, both successful each in her own sphere. Miss Burnside was as rapid as she was prolific, her lyrics, of which she wrote thousands, coming to her often literally "in a moment." Moreover, she retained her powers to the last, for she composed several sets of verses within a fortnight of her death, and it was one of these that appeared on the royal card last Christmas.

MISS IVY M. CLAYTON, whose Overture, "Summer in the Woods," will be broadcast from London on Monday, July 6th, has a number of orchestral works to her credit, including an "Overture in E Minor," "Marche Triumphante," and "Elegie." "Summer in the Woods" was first taken up by the Russian Conductor M. Wassili Savouoff, who accepted its dedication.

MR. MOSES BARTZ, an authority on gramophone music, is also one of the most popular lecturers for the B.B.C. During March, he spoke no fewer than sixteen times from Liverpool, Leeds, Nottingham, and Manchester Stations. Another series of twenty-two talks has been arranged for the autumn, and will be given from Stoke-on-Trent, Sheffield, and Hull.

Are You an Amateur Composer?

(Continued from the previous page.)

task, and first attempts should certainly be in the direction of composing for a definite instrument, such as the violin, or for a voice. In the mind's ear, as it were, you should instinctively hear the notes you invent, and not only the notes, but the harmonic structure. Nothing but inspiration can be trusted for the melody. And as soon as possible the bass should be written, second only to the melody in importance. It should be remembered, of course, that to be intelligible, sentences require full stops, commas, and colons, and the same principle is applicable to all musical works. Some folk tell me that they never have a "brain wave," but I tell them that the surest way to coax their sub-conscious minds into activity is to keep working hard.

There are some dangers associated with the broadcasting of good music that it would be affectation to ignore. I foresee the possibility, for example, of people throughout the world becoming content with a good thing which, after all, is only the next best thing. When a book is published in two editions, one priced, say, at seven shillings and sixpence and the other at one shilling, many buyers will content themselves with the cheaper edition, even though it be abridged. People may soon begin to feel the same about real music and broadcasting.

I am rather disturbed by consideration of these things. I have seen people with headphones on their ears who were trying to read a newspaper at the same time. They could enjoy neither the music nor the news columns to the completest extent.

If wireless causes people to be any less anxious to see the real artist, our musical life will suffer greatly. Good as it is to listen to a concert, the full appreciation is not obtained unless the eye can complement the impressions of the ear.

Some of my friends, I have noticed, seem to listen best to music with their eyes closed. But the shutting-out of vision need not destroy that sense of, and need for, companionship. Unfortunately, this delightful feeling of proximity can never be quite gained by wireless.

Nothing is more harmful, in my opinion, than to criticise a young composer for apparent lack of original ideas. There is more originality shown in the treatment of melodies than in their conception. Dvorak often used themes that had been heard before, but each bears the unmistakable stamp of his personality. Brahms begins his second violin sonata with substantially the same notes as Wagner in his *Preislied*, and none would dream of accusing Beethoven of plagiarism because the slow movement of his quintet for wind and piano begins in a manner suggestive of one of Mozart's well-known pieces.

Listening to good music by wireless will probably involve many amateur composers in similar difficulties. The chords of often-repeated tunes will sink into their memories and, later, the same melodies, perhaps in a form that can scarcely be recognized, will rise from the depths of the sub-conscious mind and be greeted as inspiration. As a means of providing this essential basis of musical ideas, broadcasting is fulfilling an important purpose.

But again and again I would urge upon the young composer that inspiration will only come by effort and hard work. And by work I mean regular, not spasmodic work. Melodies floating in the air there may be, but they are not your own. Again, facility in composition can only be acquired by work, and facility is a great essential in composition. Personality in your work is quite another thing, and that, perhaps, is the greatest gift of all, and the most subtle.

Marvels of Mica.

A Romance of the Radio Industry.

THE growth of wireless has made millions of people more or less familiar with substances which a few years ago they had scarcely heard of. One of the most remarkable of these is mica, which has revolutionized the radio industry.

Till comparatively recent times, this mineral had hardly any place in manufacture in this country, though it was extensively utilized in America for stove doors. In Siberia, too, it formed the windows of many houses, and hence became known in the trade as "Muscovy glass."

From Indian Mines.

But in a works on the outskirts of London—those of a Company at North Acton, W.—mica is now largely used in the manufacture of condensers of all sizes, because it is the best possible dielectric, or insulating medium.

Seated at benches in large, well-lighted rooms, scores of girls handle it with amazing dexterity, singing the while as if all the world's cares were outside the works. It reaches them as it is imported from the mines in India—in thick slabs, which are ruby by transmitted light—and when it leaves them it is reduced into plates of various sizes, which are about a five-hundredth part of an inch in thickness and as transparent as water.

The successive operations are sorting, measuring, cutting out, and testing. To each piece, after a preliminary handling, a gauge or pattern is applied to see whether it will yield a rectangular plate of certain dimensions. If it will, it goes forward for cutting to size. Otherwise, smaller patterns are applied, till a means is found of utilizing it with a minimum of waste.

Waste Through Testing.

This is important, notwithstanding the seeming plentifulness of mica. At the end of the room in which the girls work are scores of packing-cases full of it, and in bonded warehouses at the docks 50,000 lb. more await orders for delivery. Actually, however, mica is expensive, and there is no known method of utilizing the scrap.

The testing involves further waste. Plates intended for a small condenser are tested up to 5,000 volts—vastly more than they will be subjected to in actual use—and if the current should pass through, they are instantly rejected.

Those plates which withstand the test are subsequently assembled with alternate layers of tinfoil, clamped to ensure the maintenance of constant high pressure, and enclosed and sealed in such a way that the highest insulation is secured and the whole is impervious to climatic conditions, however bad they may be.

A Giant Condenser.

Great is the variation in the number of plates in a complete apparatus. In a small condenser, such as is used by the amateur on an ordinary valve receiving set, there may be from three to thirty-six, whereas, a giant of the kind seen at high-power transmitting stations may contain hundreds of thousands, weighing altogether a considerable fraction of a ton.

One monster of this kind was made at the works. The largest mica condenser in the world, it is of the tank pattern, and, staggering as it is in size, it is still more so in capacity. It is now "handling" continuously 2,600 K.V.A. (about 3,500 horse power). Yet it would be unrecognizable by anybody accustomed only to the ordinary condensers of commerce. Apparatus of so powerful a type necessarily requires special testing, and this is applied in full measure before it leaves the works; for on it the manufacturers use their high-pressure testing apparatus up to 110,000 volts!

A World Beneath the Earth.

Wonders of Underground Life.

By Prof. J. Arthur Thomson.*

ALL the primitive animals lived in the water, and first of all in the sea. But over and over again there was an exploration of the dry land, sometimes under the spur of necessity, when the pools dried up, or became overcrowded, and sometimes because of an inner impulse akin to the spirit of adventure. Thus, there was the great worm-invasion of the dry land, which culminated in earth worms and the making of the fertile soil.

"A Sea of Troubles."

Later on, there was the invasion led by air-breathing, jointed-footed animals like centipedes, which found a climax in bees and butterflies, and in the establishment of one of the most important linkages in the world, that between flowers and their appropriate insect-visitors.

A third invasion, towards the end of the Old Red Sandstone age, was that of the amphibians, the ancestors of our newts and frogs, and this again had great results, for from amphibians there evolved reptiles, and these gave origin to birds and mammals.

Thus, the three greatest invasions of the dry land deserve to be called epoch-making. But when animals found themselves on dry land, they had to face "a sea of troubles"! They had to get thicker skins and that usually meant a need for oxygen-capturing surfaces inside the body, such as the air-tubes of insects and the lungs of frogs. They could no longer move in three dimensions, as water animals do, but only along the surface of the earth, and this meant that the movements had to be very precise and rapid, which led on to improved nerves and muscles.

Leaving Conquered Territory.

Another difficulty was that the animals that had colonized the dry land had no longer the water as a universal cradle for their eggs and young, and yet they could not simply leave these on the dry ground. Thus arose the need for hiding the eggs, for burying them, for laying them in nests. In short, though it seems a paradox, there were many animals that soon began to do their best to get away from the dry land which they had just conquered. Some returned to the water, like the water-beetles and the water-spiders; many became climbers on trees and herbage; some learned to fly; and many discovered the world below the ground—the underworld.

There can be no doubt that earth-worms sprang from a freshwater stock. Four of them still show tell-tale gills. But for various reasons, such as the drying up of pools, they were led to discover the subterranean world. For a time, they must have enjoyed a golden age, but their discovery was also made by centipedes, by burrowing carnivorous beetles, and, long afterwards, by moles.

Nature's Earth Mill.

Thus, earth-worms have come to be much persecuted animals, and they do not normally come out of their retreats till the darkness hides their industry. Those we see during the day are troubled with parasites, or half-drowned by the rain that has flooded their burrows. We say that the early bird gets the early worm, but it is rather the belated worm, that stayed out too long.

There is no doubt, however, that earth-worms are very successful tenants of the underworld. There are many different kinds, and they are represented almost everywhere except in very wet places, very dry places, and within the

reach of the salt spray from the sea. As Darwin showed, there are about 53,000 of them in an acre of average British soil, and there may be ten times as many. They pass ten tons per acre per annum through their food-canal; and their gizzard, that pulverizes the earth, is the most important mill in the world.

The Great Soil Makers.

Ploughers before the plough, they are always turning the soil round, and they cover the surface at the rate of three inches in fifteen years. They feed on decaying vegetable matter, and many of the leaves that they draw down into their burrows go to the making of the fertile soil.

In short, as Gilbert White discerned and Charles Darwin proved, earth-worms are the most fundamentally useful animals in the world, since they have been for untold ages the great soil-makers.

What a contrast between the slow-going earth-worms and their inveterate enemies the rapidly wriggling centipedes. How quickly they efface themselves, how deftly they lever themselves along the ground with their dozens of minute legs, how persistent their pursuit of the earth-worms even into "the recesses of the burrow, how effective the grip of their pincer-like poison-claws, how doggedly they hold on when the earth-worm turns and tosses. Here is the often repeated conflict between the carnivore and the vegetarian.

A Huge Population.

The millipedes, which are also tenants of the underworld, have no more than a superficial resemblance to centipedes. Their body is cylindrical, not flattened; there are two pairs of legs on each ring; they are non-poisonous vegetarian creatures. The gardener may justifiably destroy millipedes, but centipedes should be left alone, for they do much good by devouring injurious insects.

We speak of "the living earth," but it is not till we begin to call the roll that we realize the variety of the underground population. Besides worms, centipedes, and millipedes, there are many burrowing insects, like wireworms and mole-crickets, many burrowing snails and slugs, a few earth-worm-like amphibians, burrowing snakes and limbless lizards, a burrowing parrot and our own sand-martins and puffins; and then come the numerous burrowing mammals like rabbits and prairie-dogs, moles and badgers.

And there are, of course, hosts of invisible subterranean creatures, such as the amoeba of the soil.

A Bundle of Fitnesses.

One must distinguish those subterranean animals that utilize crevices from those that are actual sappers and miners; and those which burrow in a very rough and ready way from such masterly shaft-sinkers as the trap-door spiders.

There is no better representative of the higher animals of the underworld than the common mole. What a bundle of fitnesses! The barrel-shaped body, the long snout, the hands turned into shovels, the extra sickle bone, the powerful breast-muscles, the hair without "set," the eyes hidden away from the risk of being scratched, the capacity for swimming in the earth head foremost or tail foremost (not that there is much tail), the power of turning right round with four or five strokes of the hand-like paws.

If you were to take away from a mole all its adaptations to the underworld, what would be left?

* In a Talk from Aberdeen.

Official News and Views. GOSSIP ABOUT BROADCASTING.

De Groot on Saturdays.

CONSIDERATION is now being given to the proposal that de Groot and his popular Piccadilly Orchestra should be broadcast regularly on Saturday nights, instead of on Sunday nights, as at present. There is no doubt that de Groot has a large following among listeners. His transfer to a weekday would allow him a much wider range of selection of musical items than is possible under the restrictions necessary to Sunday programmes.

"A Slight Mistake."

"Anthony Hope" (Sir Anthony Hope Hawkins, the famous novelist), is to broadcast from London an excerpt entitled "A Slight Mistake," from his own book, "The Dolly Dialogues," at 4 o'clock on Monday, July 20th.

From the North Sea.

Experiments are being made to broadcast a Sunday service from a trawler on the Dogger Banks of the North Sea. This has delightful possibilities, and would be another interesting adventure for the microphone.

Religious Talks Experiment.

Birmingham Station has arranged with the Principal of Queen's College, Birmingham, a special series of religious talks on new lines. On each Sunday evening during July an address will be given by an accredited teacher of a distinctive school of thought. Although inter-denominational, this course will be didactic rather than theological. Professor H. G. Wood, Principal of Woodbrooke College, will open the series on July 5th with a talk on "Theology and the Average Man." On July 12th, Professor Lofthouse, Principal of Handsworth College, will speak on "The Bible." The Rev. Herbert C. Raison, Principal of Queen's College, Birmingham, will discuss "The Church and the Ministry" on July 19th, and Canon Blofeld, Vicar of Edgbaston, will conclude the series, on July 26th, with an address on "The Sacraments."

Special Armistice Day Programmes.

This year the B.B.C. proposes to mark Armistice Day by special programmes throughout the country. It is hoped to be able to broadcast from London the "World's Requiem," composed by John Foulds. Mr. Foulds is a young English composer who until the first public performance of his "World's Requiem," was best known for music in a lighter vein. His "Celtic Suite" was played under Sir Henry Wood at the Queen's Hall Promenade Concerts, and more recently he was responsible for the incidental music to Shaw's play *Saint Joan*, at the Regent Theatre.

Radio Talks in Summer.

Statements appearing recently in the Press are calculated to give the impression that the extension of serious talks into the summer months is unpopular among listeners. Perhaps the correspondence received by the B.B.C. from listeners is a better index of opinion. Of the several hundred letters on the subject of talks which have come in during the past three weeks, it is significant that only seventeen have expressed disapproval of the summer broadcast educational programme. A typical letter from a listener reads as follows:—

"I am moved to write to you to protest against the statement of a wireless expert of an evening newspaper that such items as the Shakespeare-Garvice debate are unsuitable for a hot night. In Heaven's name, why? Are we all children to ask for tales of polar bears? Personally, I enjoyed the debate very much."

Musical Revues by Radio.

Mr. James Lester has been engaged by the B.B.C. in connection with the production of a series of Musical Revues which it is proposed to broadcast from London on July 9th, 11th, and 17th. Mr. Lester will specialize in the production of the lighter side of broadcast entertainment, but the actual responsibility for this, in common with all dramatic broadcast production, will remain with Mr. R. E. Jeffrey.

Glasgow to Broadcast an Open-Air Service.

Glasgow will relay a special service from the Cenotaph in George Square on Sunday, July 5th, from 4 to 4.55 p.m. There will be on parade contingents from fourteen Scottish Regiments and four ex-Service men's organizations.

Norwegian Prima Donna at Edinburgh.

A vocal recital in Norwegian will be broadcast from the Edinburgh Station by Miss Johanne Larsen on Friday, July 3rd. Miss Larsen is an operatic prima donna in Norway, and her songs are all by Norwegian composers. The title and subject of each song will be translated for the benefit of listeners.

East and West Meet at Cardiff.

A programme of contrast has been arranged by Cardiff Station for Wednesday, July 8th. The first part will deal with music of India, and demonstrations on a number of unusual instruments will be given by a group of Indian musicians. It is practically impossible for Europeans to play some of the Indian music, on account of the fact that quarter tones, to which the European ear is not attuned, are essential to a true rendering of some of the works. Following the Indian music, there will be an hour denoting "The Spirit of the West," in which Miss Eda Bennie (soprano), Mr. Andrew Shanks (baritone), and the Cardiff Station Orchestra will be heard.

Canada Day.

At 9 o'clock on July 1st, Canada Day, a special programme will be given from London Station by Canadian artists. These will include Mr. Earle Spicer, whose rendering of art songs and of "spirituals" is already well known to many listeners.

Brass Band Broadcast.

It has been suggested that the National Brass-Band Festival should be broadcast from the Crystal Palace. It is doubtful, however, if listeners would welcome a succession of thirty bands playing the same piece, however excellent the performances. What the B.B.C. will do, therefore, is to try to engage the winning band for a special broadcast as soon as possible after the festival.

Bournemouth Features.

A special concert will be relayed from Bournemouth Station by the Royal Bath Hotel String Orchestra on Sunday, July 5th. In the evening the choir of the Church of the Annunciation, Bournemouth, will sing "Ave Verum" and "O Cor Amoris Victuna." There will be an address by the Rev. Percival Triggs, S.J.

On the evening of July 6th, Bournemouth Municipal Orchestra, conducted by Sir Dan Godfrey, will give a popular evening symphony concert, in which Mr. Eric Godley (baritone) and Miss Craigie Ross, the well-known pianist, will be heard.

The Bournemouth programme on July 7th includes the Bungalow Café Orchestra, who are playing "A Day in Naples," "Griseire," "La Favorite" and "Wooden Soldiers."

On July 9th, Dr. Malcolm Sargent will conduct "Love Duets From Grand Opera" as the chief feature of a programme of considerable variety.

Interesting Broadcast Tours.

Mr. W. H. Squire, the popular solo violoncellist, will be heard from Newcastle on July 13th; from Glasgow on the 15th; from Manchester on the 16th; from Birmingham on the 17th, and from Cardiff on the 18th. Mr. William Primrose and Mr. Gordon Bryan (violin and pianoforte sonatas) will be at Newcastle on July 6th; at Belfast on the 8th; at Glasgow on the 9th, at Manchester on the 10th, at Birmingham on the 11th, and at Cardiff on the 13th. From July 1st to the 8th, but missing the 7th, the Royal Air Force Band will do "one-night stands" at Newcastle, Aberdeen, Glasgow, Manchester, Birmingham, Cardiff, and Bournemouth.

"A Trip to Douglas."

On Monday, July 6th, the Belfast Radio Players will produce *A Trip to Douglas*, in which they will describe the adventures of a Belfast family in search of Bank Holiday joys in the Isle of Man. The piece has been written by Mr. Richard Hayward, the author of the popular series of "Double-Sided Records."

It will be preceded by an hour's musical programme called "Sea Breezes," given by the Station Orchestra and Mr. James Newel.

Light Symphony at Manchester.

Although formal symphony concerts have been abandoned by the Manchester Station for the summer months, a light symphony concert has been arranged for the afternoon of Sunday, July 5th, when, in response to numerous requests, Tchaikovsky's "Caseo Noisette" Suite will be included in the programme.

Miss Helen Anderton (contralto) and Mr. Victor Helliwell (bass) will sing.

Nottingham's July Talks.

"Nature's Playful Moods," including such subjects as earthquakes, volcanoes, and hot springs, will be discussed from Nottingham Station in a series of talks by Dr. W. A. Richardson in July. Professor R. Warwick Bond, of Nottingham University College, will discuss "Narrative Poetry," one of his lectures being illustrated with readings from his own work. Mr. Frank Heald will continue his popular Saturday evening talks on "Outdoor Topics of the Week," and Mr. C. G. Beasley will describe some of the sources from which we get our food.

"The Importance of Migration" is the subject of a talk to be given by Mr. Christopher Turnor, and Alderman E. Huntsman will describe the Nottingham University Park.

Symphony Concerts at Belfast.

During the winter months the weekly symphony and augmented orchestra concerts from Belfast were always given on a Wednesday night. Experience has proved that this arrangement is not altogether satisfactory, and it has been decided, therefore, that during the summer the symphony concerts shall be given on various nights of the week.

A Seaside Atmosphere.

The Dundee Station will transfer one of its microphones to the Pavilion, Carnoustie, on Friday, July 10th, to relay an operatic and ballad concert which will endeavour to impart the characteristic atmosphere of a Scottish seaside town.

French Talk.

On July 2nd, Theodore de Banville's play, *Le Baiser*, will be S.B. to all stations. The parts will be taken by M. George de Warfaz and Mlle. M. Chouvy.

PEOPLE YOU WILL HEAR THIS WEEK.



[Crosby]

Miss AILEEN STANLEY, the famous American diva, known as "the Gramophone Girl," who will entertain from London Studio on July 4th.



[Recette Studios]

Mlle. Beatrice de HOLTZ, who is to broadcast a "Miniature Recital," including French and American impressions, from London on July 3rd.



[Aldene]

Miss GRACE GORDON (Soprano) will be heard from Bournemouth on July 4th.



[Foulsham & Banfield]

Miss MARJORIE GORDON, the popular musical comedy actress, will broadcast from London on June 28th.



[Swaine]

Miss SYBIL THORNDIKE (Mrs. Lewis Casson), the famous actress, and her two children. Miss Thorndike is to broadcast a condensed version of "Medea" from London on June 28th.



Dame HENRIETTA BARNETT will give a talk from London on July 1st, her subject being "The House I Want for My Home."



[Finlay Lewis]

Mr. F. CASANO, whose Octet will be heard from London on June 28th.



OS-KE-NON-TON, the Mohawk Indian singer, who will be in the Canadian Programme at London on July 1st.



Mr. EARLE SPICER (Baritone) is also in the Canadian Programme on July 1st.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

SMETANA'S QUARTET "FROM MY LIFE."

(BELFAST, SUNDAY.)

THE Bohemians have shown very special musical characteristics, and are almost, as a race, stringed-instrument players. The earliest real Bohemian composer of the first rank was Frederick Smetana (1824-1884). He was a pianist and a conductor also. He suffered the same fate as Beethoven—he gradually became deaf, and this gave a note of tragedy to his later life, though (also like Beethoven) he was not overwhelmed by it, and continued composition.

This Quartet, *From My Life*, is unusual in that it is the application to chamber music of the musical expression of definite ideas. Smetana himself said of it, "For me, the form of composition fashions itself according to the subject. And it is thus that this Quartet has taken its form. I wished to depict the course of my life in sounds."

The Quartet consists of four separate Movements. The following notes are based on Smetana's own detailed description. This seems the best place to quote the end of his description: "Such is something of the intention of this composition, which is in some sort a private work, and for that reason is written for four instruments, which, in a little intimate circle, may talk among themselves of that which affects me so deeply. That is all!"

I.

Smetana says that the First Movement expresses "the love of art of my youth, the inexpressible desire for something which I could not define or represent to myself precisely; and also a sort of foreboding of my future misfortune."

The dramatic opening (*Quick and lively, impassioned*) at once gives this presentiment. After a loud chord, the Violins start a slow tremolo, and the Cello settles on a low, held note, while the VIOLA gives out a long Tune. This is, after a time, declaimed by the VIOLINS IN OCTAVES.

Gentler feeling comes presently, with another Tune in the FIRST VIOLIN (*soft, very sweet, but expressive*—a good example of the real meaning of the word "expressive"). This is the chief material which Smetana uses to convey the mixed emotions of his youth.

II.

"The Second Movement, in the style of a Polka, brings memories of the gaiety of my early years when I wrote dance-music and gave it unstintingly to youth, known myself to have a passion for dancing." Little more need be said of this rather thrilling piece. But this is interesting—"The middle section (*less lively*) is that which, according to certain performers, is perfectly unplayable. It seems that it is impossible to get the chords in tune! I may remark that in this section I present my memories of the aristocratic circles in which I moved for long years."

III.

"The Third Movement (*Slow, sustained*) recalls the blessedness of my first-love for a young girl who later became my faithful wife."

IV.

The Fourth Movement, Smetana says, presents "the discovery of how to treat national material in music; the joy of the result," etc. The feeling of high-spirited folk-music is certainly here in full.

Towards the end, there is a sudden break; then over tremolo chords, the First Violin plays a very high, long note. This represents the incessant singing in Smetana's head which announced his

coming deafness. (On inferior receiving sets, this note will probably be lost.) The material of the beginning of the First Movement is heard, the Quartet then ends with a mixture of drama and pensiveness.

GIBBONS'S "FANCIES" FOR STRINGS.

(LONDON, WEDNESDAY.)

A few weeks ago, we celebrated the tercentenary of Orlando Gibbons, Organist of His Majesty's Chapel Royal and of Westminster Abbey, who died at Canterbury on Whit-sunday (June 5th), 1625. Many listeners must have heard the commemoration service which was held in Canterbury Cathedral, and broadcast, on June 5th last, and for many of those listeners it must have been their first hearing of such music. Still, the knowledge that Elizabethan and Early-Stuart England was as great in music as in everything else is spreading with extraordinary rapidity.

It is not very well known, however, that there exists a considerable amount of string music of that period. A few years' research has already discovered no less than thirty-seven works for strings by Gibbons alone, most of which are perfectly capable of holding their own through purely musical, rather than mere historical, interest.

It is only natural that instrumental music, which was, at this period, in its infancy as a cultivated art, should owe much to vocal music, which was already as highly organized as it ever has been since. In fact, much of the vocal music was given to the public as "apt for viols or voices." Madrigal-singing was a general accomplishment (as, say, ballroom-dancing is to-day), and at the same time, instrumental music was much cultivated, so that many a house contained a "chest of viols," as nowadays it would possess a piano. So string music naturally began very soon to show a style of its own.

The vocal style which has been evolved seems to be the most natural one—all voices equal in importance, and one voice answering another, generally with a similar phrase. Music for "Viols" (ancestors of the Violin, Viola, Cello and Double Bass) naturally started in the same way, and these *Fancies* by Gibbons have fundamentally something in common with madrigals. Nevertheless, Viols had already begun to show their instrumental agility, and if one tries to imagine these *Fancies* being sung, one immediately realizes the great difference.

Of these three *Fancies*, the first is to be played by Violin, Viola and Cello, and the other two by two Violins and Cello.

A PURCELL PIECE FOR STRING QUARTET.

(LONDON, WEDNESDAY.)

Henry Purcell (1658-95) was one of the most brilliant musical geniuses who have ever lived. Whatever composer one may put above him for actual "great" achievement, it is impossible to deny his unique versatility, variety and even volatility.

Yet he is entirely and unmistakably English! He, in fact, offers a poser for those who have theories about "the unmusical English" and "the phlegmatic English"!

The piece now to be played would alone give him a place to himself. It is commonly understood that the String Quartet style was virtually founded by Haydn, in mid-eighteenth century. Yet here is the seventeenth-century Purcell writing for String Quartet! The performance of this work is a very interesting event. It is to be played from a British Museum manuscript, dated June 19th, 1680.

Listeners' Letters.

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

Is It Wireless?

DEAR SIR,—Many who had snapped their fingers at the mere mention of highbrow music some two or three years ago enjoyed classical songs and music at our local Musical Festival the other week. Something must have altered their musical taste. Is it wireless?

Yours, etc.,

Berkhamsted. PERCY C. BIRCHNELL.

Our Own "Silly Season" Story!

DEAR SIR,—About two years ago I erected a scaffold pole in my garden to serve as an aerial mast. Greatly to my astonishment, it sprouted some three months ago, and I recognized the leaves as those of an apple tree. This month the mast has borne fruit.

Believe me or not, as you wish, on examining the small apples, I discovered that, in each instance, they contained six pips—no more, no less.

On making further investigations, I have found at the base of the mast, a nest of wire-worms, and, contrary to precedent, they are furnished with antennæ!

Yours, etc.,

London, N.W. (Miss) RAY D. O'MADDE.

Lightning and Your Aerial.

DEAR SIR,—I have a crystal receiving set, and what chance of listening I get, I enjoy. I live in apartments and the people I live with have a dread of lightning and do their utmost to make as much noise as possible when I try to listen so as to make me do away with my set. I have tried to explain to them about connecting the earth to aerial, but it doesn't impress them.

Now, if you would give instructions in *The Radio Times* as to what to do during a thunderstorm, it would mean more people buying licences.

Yours, etc.,

A. Y. BOOTLE.

[The engineering department of the B.B.C. sends out the following instructions as regards danger from lightning: (a) A good earth is essential; the usual type for house installations is the water system, and this should in all cases be definable under the terms of a good earth. (b) Do not use gas pipe earths, because the joints between the various lengths of pipe are apt to be bad electrical joints and therefore cannot be defined as a good earth. (c) One of the best ways of protecting your set and yourself is to arrange a double pole change-over switch. (d) A wireless aerial treated in this way, so far from being a danger, is more in the nature of a protection.]

Have You Noticed This?

DEAR SIR,—I doubt if the writer of "Look to Your Set" in *The Radio Times* has done very much with low-frequency transformer coupling. Provided that valves and transformers are carefully chosen to suit each other, practically perfect reception can be obtained with a two-valve amplifier without any of the "wrapped-up-in-cotton-wool" effect mentioned by him.

Have any listeners noted the following: (a) Whenever an opera or musical comedy is broadcast, the volume is not as good as the normal transmission. Is this due to the number of performers being unable to get near enough to the microphone? (b) Why is the Sunday afternoon transmission invariably better than any other, both in volume and quality?

Yours, etc.,

Catford. C. T. NESBITT.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the facing page.)

Studio Versus Hall.

DEAR SIR,—Recently, a B.B.C. programme was transmitted from a hall instead of from the studio. I was disappointed with the experiment, and could find many faults but no improvement. The music did not come through as well and did not sound evenly-balanced.

I do not think that broadcasters desire an audience, for in that case they have to cater for both a visible and an invisible audience, whereas all their attention should be devoted to the invisible listeners and to them only.

We, as listeners, feel that the studio programme is provided absolutely for our benefit, and, consequently, we seem to be in close touch with the B.B.C. This feeling vanishes when we can hear the clapping and chattering of an audience.

If the B.B.C. wish to introduce a more informal atmosphere into their transmissions, why not abandon the practice of switching off the microphone between each item?

Personally, however, I am quite satisfied with the present conditions, and I hope the B.B.C. will continue their studio work.

Yours, etc.,

"SATISFIED."

Listeners as Eavesdroppers.

DEAR SIR,—The B.B.C.'s new experiment of broadcasting from a public hall has been described as an unqualified success. May I paint the other side of the picture?

The listener to such a public broadcast has the feeling that he is only an eavesdropper—a proper enough feeling when speeches are being relayed from a public dinner, but hardly the frame of mind in which to listen to the regular programmes. There is, too, the effect on the artist. Will not the artist in public broadcasts inevitably give up the effort to visualize his immense invisible audience and direct his appeal to his immediate tangible hearers—to the neglect of licence-payers?

While a certain type of artist requires the presence of an audience to give him confidence, I maintain that this type will never make a successful broadcaster. Is there not growing up a type of "broadcast artist" pure and simple, who, while at ease before the microphone, would feel stage-fright to an abnormal degree in front of an actual audience?

Finally, the actual audience can rarely be in tune with the listener. Those present are swayed in their judgment, not only by the personal magnetism of the performers, but by the curious psychology of a mob (neither of which, of course, is broadcast); whereas, the listener is able to judge dispassionately, unmoved by anything but the actual sound as his instrument receives it. He, therefore, rarely agrees with the applause of the actual audience—and suffers the continual annoyance of hearing bad performances over-applauded, perhaps, or *vice versa*.

Yours, etc.,

London, W.C.2.

J. D. MILLARD.

Radio for Missionaries.

DEAR SIR,—I was greatly interested in the article entitled "Radio as an Empire Force," by the Earl of Meath, in *The Radio Times*. I am pleased by his views as to the possibilities of broadcasting and its great educational influence. It appears to me to be incalculable; but I miss any reference in newspapers or even in *The Radio Times* to the use which might be made of broadcasting in mission work. I am hoping to see our missionaries equipped with radio-apparatus, so that throughout the vast countries of India, China, and elsewhere abroad, they may teach thousands all around them and build up living churches in the Christian faith.

Yours, etc.,

Haifsham.

CHARLES V. JENNER.

Shall Your M.P. Be Broadcast?

By Lieut.-Commander the Hon. J. M. Kenworthy, R.N., M.P.

LET us first consider whether Parliament can be broadcast. If our Parliament had adopted the procedure of most Continental parliaments, by which the speaker who "has the voice," mounts a rostrum to speak, there would be no technical difficulty. But the custom both in the House of Commons and in the House of Lords is that Ministers of the Government and ex-Ministers of the official Opposition speak from the dispatch-boxes on either side of the Clerk's table, and all other members from their respective places on the back benches. Probably the two most important back benchers in this Parliament are Mr. Lloyd George and Sir Robert Horne, who each speak from the third corner seat below the gangway on opposite sides of the House.

A Microphone Problem.

It was from this position on the Opposition side that Parnell delivered his great orations, and he spoke for a nation; while Lord Randolph Churchill spoke from the corresponding seat on the front bench below the gangway on the Opposition side.

Mr. Joseph Chamberlain, after he had resigned the Colonial Secretaryship, and when he was advocating Tariff Reform, and was probably the most powerful Parliamentary figure of the day, spoke from the corner seat on the third bench below the gangway on the Government side, to the right of the Speaker. And as the last thing Parliament is likely to do is to alter its cherished customs, and as in the House of Lords, Archbishops and Bishops do not speak from the dispatch-box, and the Lord Chancellor himself speaks from the Woolsack, some yards away, it is obvious that a microphone on each dispatch-box will not solve the difficulty.

Catching the Speaker's Eye.

The technical difficulties, therefore, are increased by our curious Parliamentary customs, but they could be got over quite easily. Although these great figures that I have mentioned speak from certain vantage points, they are not the only ones who occupy these positions. In the present Parliament, for example, the Liberal party occupies the two back benches below the gangway on the Opposition side, and whoever intends to speak usually sits in the corner seat on the third bench while waiting to be "called."

In the same way, it is not only Sir Robert Horne who speaks from the corresponding corner opposite, but a good many other members who sit on that bench move up to the corner when they intend to try and catch the Speaker's eye. Also, the speakers are arranged beforehand to a considerable extent by the Whips of the respective parties and Mr. Speaker. This is particularly the case in what are known as full-dress debates on important subjects, which, presumably, are those which it would be most interesting to broadcast.

A Revolt of the Back Benchers.

I consider the technical difficulties could be got over by the installation of six microphones in the House of Commons, and four or six in the House of Lords. These would be placed, in the Lower House, one on each dispatch-box and one on each of the four corner seats on the third benches above and below the gangway, two on each side of the House.

It may be said: "Why should not only the front bench speakers be reported?" I have already shown that the front bench speakers are by no means always the most interesting, or those that the public would most wish to hear. Also, there would be an immediate revolt of the back benchers, ever jealous of their privileges. There is a kind of veiled war waged by

the private members against the Government and ex-Government benches most of the time, and any such proposal would cause it to flare up into open conflict.

We would have immediate revolt amongst the back benchers of all parties, and when the back benchers combine on a common grievance, no Government has ever dared to stand in their way. Therefore, it will be necessary to give all members and parties a fair and equal chance.



Lieut.-Commander KENWORTHY.

The Best Time for Listeners.

With regard to the times when Parliament should be broadcast, I do not here presume to express an opinion as to how many times a week, or for how long. But I imagine three-quarters of an hour three times a week (twice from the House of Commons and once from the Lords) would be the maximum. With regard to the times of day, there are four periods which usually hold the maximum of interest from the Parliamentary point of view. The first is question time, from 2.45 to 3.45; the second is the opening of the main debate, from 4 o'clock to 5 o'clock; the third is between 7 and 8 in the evening, and the fourth between 9.30 and 11 at night. It is during these three latter periods that most of the big speeches are made.

Now, I am afraid that the last period is too late, and, in any case, would not be able to compete with the Savoy Bands. The second period is rather too early for busy people. "Questions" would be quite unintelligible on the wireless. They are not read out, but the number only is quoted, one or other of the Ministers on the bench replies, not always at the dispatch-box, and the supplementaries, which are often the most valuable, may be fired at the Government from any part of the House. However interesting question-time is to the spectators in the gallery, it would have no meaning at all for listeners.

We thus come to the third part, from 7 to 8, and I suggest a selected forty or forty-five minutes between these hours. Also, the House of Lords does not usually sit after nine o'clock except when they intend to have a night out, when their lordships often go on till the next morning. Mr. Speaker can be relied on to see that all members get a fair turn when the proceedings are being broadcast, and the selection of the speakers could be confidently left in his hands.

M.P.'s Would Like It.

The next question is: Should Parliament be broadcast? There are those who object because they hate anything new; and others because the less their constituents hear about them, the better they are pleased. These latter are the members who always manage to have a very bad cold at election times, and rely on a long subscription list to local charities, the devoted work of a retinue of male and female relatives, and the traditional political colour of their constituents to return them to Westminster. The opposition of these two classes will never be got over. I believe the majority of Members of Parliament would, however, welcome the innovation, and I certainly think the majority of listeners would be with them.

PROGRAMMES FOR SUNDAY (June 28th.)

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 12.
ZLO LONDON. 365 M.

3.30-5.30.

Organ Recital.

Relayed from
 The Bishopsgate Institute.
REGINALD GOSS-CUSTARD
 (Solo Organ).
ELINOR STROMER (Soprano).
LESLIE BENNETT (Baritone).
CHARLES KELLY (Solo Pianoforte).

Part I.

With Foreign Musicians.

3.30. **The Organ.**
 Toccata and Fugue in D Minor ... *Bach*
 Cantilène in A Minor ... *Salome*
ELINOR STROMER.
 "Una voce poco fa" ("The Barber of Seville") ... *Rossini*
 "Romance" ... *Debussy*
CHARLES KELLY.
 "Fileuses près de Carantec" *Rhené-Baton*
 "Gavotte" ... *Gluck-Brahms*
 "Humoresque" ... *Rachmaninov*

4.0. **THE ORGAN.**
 "La Gondola" ... *Henselt*
 Pastorale in E ... *César Franck*

4.15. **SYBIL THORNDIKE AND LEWIS CASSON.**
 An Abridged Version of
 "Medea"
(Euripides).

Translated by Gilbert Murray, LL.D.
 Characters:
 (In the order of their appearance.)
 Nurse to Medea ... **LILIAN MOUBREY**
 Medea's Children,
 Attendant on the Children
STOCKWELL HAWKINS
 Leader of Chorus ... **VERE SHEPSTONE**
 Medea ... **SYBIL THORNDIKE**
 Creon (King of Corinth)
LEWIS T. CASSON
 Jason (Husband of Medea)
LAWRENCE ANDERSON
 Egeus (King of Athens) ... **CYRIL NASH**
 A Messenger ... **LEWIS T. CASSON**
 The Scene is laid in Corinth, before the house of Medea.
 The Play Rehearsed by
LEWIS T. CASSON.

Part II.

With British Musicians.

5.0. **THE ORGAN.**
 "An Irish Phantasy" ... *Wolstenholme*
 Gavotte in G ... *Goss-Custard*
LESLIE BENNETT.
 "King David" ... *Herbert Howells*
 "Varuna II." ("Hymns from the Rigveda") ... *Gustav Holst*
 "Sweet and Twenty" ... *Peter Warlock*
THE ORGAN.
 Meditation and Toccata ... *d'Evry*

8.30.—Hymn, "Come, Let Us Join Our Cheerful Songs" (A. and M., No. 299).
 Bible Reading.
 Anthem, "Seek Ye the Lord."
 (Sydney Coltham and Choir.)
 Address by the Rt. Rev. the Lord Bishop of ONTARIO.
 Hymn, "Art Thou Weary, Art Thou Languid" (A. and M., No. 254).

CASANO'S OCTET

and
ROSE MYRTIL (Mezzo-Soprano).
SYDNEY COLTHAM (Tenor).
HERBERT HEYNER (Baritone).

9.0. **The Octet.**
 "Gade" ... } *Grieg*
 "Brooklet" ... }
 "Homeward" ... }
 "Waldestille" ... }

HERBERT HEYNER.

"The Birds of Bethlehem" *Walford Davies*
 "The Shepherdess" ... *Ivor Atkins*
 "A Land of Silence" ... *Roger Quilter*
 "Grace for Light" ... *Hamilton Harty*
 "The Holy Child" ... *Easthope Martin*
ROSE MYRTIL.
 "Air de Lia" ("L'Enfant Prodigue")
Debussy

9.30. **THE OCTET.**
 "Schon Rosmarin" ... *Kreisler*
 "Mock Morris" ... *Percy Grainger*
 "Bacchanale" ("The Seasons") *Glazounov*
SYDNEY COLTHAM.
 "The Faithful Heart" ... *Quirke*
 "Ninetta" ... *Brewer*

ROSE MYRTIL.

"All Praises to the Lord" ... } *Bach*
 "Agnus Dei" ... }
THE OCTET.
 Closing Scene ("Tristan and Isolde")
Wagner

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

10.15. **HERBERT HEYNER.**
 "Eldorado" ... *Walthen*
 "The Arrow and the Song" ... *Balfe*
 "In Summertime on Bredon" *Graham Peel*
THE OCTET.
 "Meditation" ("Tbaïs") ... *Massenet*
 "Shepherd's Cradle Song" ... *Somervell*
 "O Rest in the Lord" ... *Mendelssohn*

10.30.—Close down.

5IT BIRMINGHAM. 479 M.

3.30-5.30. **Band Programme.**

THE STATION MILITARY BAND.
 Conducted by **W. A. CLARKE.**
NORAH TARRANT (Contralto).
LEONARD GORDON (Baritone).

THE BAND.

"Indian March" ... *Le Thiere*
 Overture, "Light Cavalry" ... *Suppé*
LEONARD GORDON.
 "Border Ballad" ... *Cowen*
 "The Soldier" ... *Ireland*
 "The Wanderer's Song" ... *Harrison*

THE BAND.

Romance, "Hobomoko" ... *Reeves*
 Andante Religioso ... *Thomé*
NORAH TARRANT.
 "Summer Highland Days" ... *Peel*
 "Good Morning, Brother Sunshine"
Lehmann

THE BAND.

Intermezzo, "Sérénade Italienne" *Czibulka*
 "Valse des Fleurs" ... *Tchaikovsky*
LEONARD GORDON.
 "To-Morrow" ... *Keel*
 "Come Not When I Am Dead" *Holbrooke*

THE BAND.

"Airs de Ballet" ... *Adam*
 "Liselot"; "Launcelot."
NORAH TARRANT.
 "Almond, Wild Almond" ... *Peel*
 "A Song of Twilight" ... *Nicholls*
THE BAND.
 Selection, "Mirella" ... *Gounod*

8.30-9.0. **Religious Service.**
 Conducted by
 The Rt. Rev. the Lord Bishop of
BIRMINGHAM
 (Dr. E. W. BARNES).
 Relayed from
 The Cathedral, Birmingham.
 S.B. to "5XX."

Mainly Mendelssohn.

THE STATION SYMPHONY ORCHESTRA:

Conducted by **JOSEPH LEWIS.**
JAMES HOWELL (Bass).
CEDRIC SHARPE (Solo Violoncello).

8.30. **THE ORCHESTRA.**
 Overture, "Athalie," Op. 74 *Mendelssohn*
CEDRIC SHARPE.

"The Broken Melody" ... *Van Biens*
 "La Paloma" ("Song of the Dove")
Yradier
 "Drink to Me Only With Thine Eyes"
arr. Squire
 "Serenade" ... *Pierné*

THE ORCHESTRA.

"Pilgrims' March" from Symphony No. 4,
 Op. 90 in A ("The Italian")
Mendelssohn
JAMES HOWELL.
 Aria, "It Is Enough" ("The Elijah")
Mendelssohn

THE ORCHESTRA.

Scherzo and Nocturne ("A Midsummer Night's Dream")
Mendelssohn
CEDRIC SHARPE.
 "The Question" ... *Wolstenholme, arr.*
 "The Answer" ... *Cedric Sharpe*
 "Hungarian Rhapsody" ... *Popper*

JAMES HOWELL.

Aria, "O, God Have Mercy" ("St. Paul")
Mendelssohn

THE ORCHESTRA.

"The Bees' Wedding" ("Song Without Words")
Mendelssohn
 Overture, "Ruy Blas" ... *Mendelssohn*

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

10.15. **THE ORCHESTRA.**
 "Serenade" ("Song Without Words")
Mendelssohn

10.25.—Close down.

6BM BOURNEMOUTH. 386 M.

WINIFRED ASCOTT (Soprano).
TOM BROWN (Bass).
ARTHUR MARSTON (Organ).
REGINALD S. MOUAT (Violin).
THE WIRELESS AUGMENTED ORCHESTRA.
 Conducted by
Capt. W. A. FEATHERSTONE.
 Relayed from
 The Royal Arcade, Boscombe.

3.30. **THE ORCHESTRA.**
 Overture, "Land of the Mountain and the Flood"
Hamish MacCunn

3.45. **TOM BROWN** and **ORCHESTRA.**
 "I'm a Roamer" ... *Mendelssohn*
 "The Song of the Bow" ... *Aylward*

3.55. **ARTHUR MARSTON** and **ORCHESTRA.**
 First Symphony for Organ and Orchestra
Guiltmant
 Introduction and Allegro; Pastorale—
 Andante quasi allegretto; Finale—Allegro assai.

4.30. **WINIFRED ASCOTT, REGINALD S. MOUAT,** and **MARY LEWIS** (Harp).
 "The Angel's Serenade" ... *Braga*
WINIFRED ASCOTT and **ORCHESTRA.**
 "Serenade" ... *Gounod*

4.40. **THE ORCHESTRA** and **ORGAN.**
 Overture, "1812" ... *Tchaikovsky*

4.55. **TOM BROWN** and **ORGAN.**
 "She Alone Charmeth My Sadness" *Gounod*

5.0. **REGINALD S. MOUAT** and **ORCHESTRA.**
 "Fantaisie" ... } *de Bériot*
 "Scène de Ballet" ... }
ARTHUR MARSTON.
 Offertoire in D Major *Batiste-Cunningham*
 Legende ... *Federlein*

5.20-5.30. **THE ORCHESTRA** and **ORGAN.**
 Military March, "Pomp and Circumstance," No. 1 ... *Elgar*

8.30. **THE CHOIR OF THE HOLDENHURST ROAD WESLEYAN CHURCH, BOURNEMOUTH.**
 Hymn, No. 107, M. H., "Thou Hidden Source of Calm Repose."
 Bible Reading.
 Anthem.
 Religious Address, Rev. W. E. WITHERS.
 Hymn, No. 910, Methodist Hymnal, "Sun of My Soul, Thou Saviour Dear."

PROGRAMMES FOR SUNDAY

(June 28th.)

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

ALICE MOXON (Soprano).
RICHARD MAPSON (Poetry Readings).
THE NOMAD MALE VOICE CHOIR.
THE "6BM" TRIO:
REGINALD S. MOUAT (Violin);
THOMAS E. ILLINGWORTH (Cello);
ARTHUR MARSTON (Piano).
9.0. THE TRIO.
 Finale from Trio, in C Minor *Mendelssohn*
CHOIR.
 "Bushes and Briars" ... *Vaughan Williams*
9.15. RICHARD MAPSON.
 "The Portrait" ... *Owen Meredith*
9.20. ALICE MOXON.
 "When Myra Sings" ... *London Ronald*
 "Evening" ... }
9.25. THE TRIO.
 Selection, "Mignon" ... *Thomas*
9.40. CHOIR.
 "Song of the Volga Boatman" arr. *Bantock*
 "God is a Spirit" ... *Sterndale Bennett*
9.50. ALICE MOXON.
 "June" ... }
 "Fair House of Joy" ... } *B. Quilter*
 "Fairy Lullaby" ... }
10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
10.15. RICHARD MAPSON.
 "The Legend Beautiful" ... *Longfellow*
 "Crossing the Bar" ... *Tennyson*
TRIO.
 "Ave Verum Corpus" ... *Mozart*
 10.30.—Close down.

5WA CARDIFF. 353 M.
 3.30-5.30.—*Programme S.B. from London.*

6.0-7.15.—Religious Service, relayed from Windsor Place Presbyterian Church. Preacher: The Rev. J. T. P. SCLATER, M.A., D.D.

7.30-9.0.—Community Singing in connection with the 12th Council of the Presbyterian Churches.

Arthurian Legends—I.
9.0. "THE WOOING OF GUINEVERE."
 Written for Broadcasting by Alice H. Backton.

THE "5WA" RADIO PLAYERS.
THE STATION SYMPHONY ORCHESTRA:
 Music Specially Written, and Conducted by **WARWICK BRAITHWAITE.**
THE ORCHESTRA.

I.—"The Lament of Uther" *Braithwaite*
 Scene 1. Woman's Bower in Camelot.
 Scene 2. Council Chamber at Camelot.
 Scene 3. Outside Castle Gates, Camelot.
 Arthur in his tent.
THE ORCHESTRA.

II.—"Merlin" *Braithwaite*
 Scene 4. The Queen's Apartments, Camelot.
 Scene 5. Arthur receives Guinevere in the Forest.
 Scene 6. On the shore of the Isle of Avalon. Sailors await the arrival of the King and Queen new-wedded.
THE ORCHESTRA.

III.—"Arthur" *Braithwaite*
10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
10.15. Scene 7. Arthur takes Guinevere to the Mountain Height of Avalon.
 Scene 8. Arthur brings Guinevere into the Royal Palace at Wedmore.
THE ORCHESTRA.

IV.—"Guinevere" *Braithwaite*
10.30.—"The Silent Fellowship."
 10.55.—Close down.

2ZY MANCHESTER. 378 M.
 3.30-5.30. **Chamber Music.**
R. GUNNELLE HAMLYN (Baritone).
THE IMPERIAL VOCAL QUARTET:
HILDA ROBERTS (Soprano);
LENA GRIFFITHS (Contralto);

WILLIAM VENABLES (Tenor);
FRANK NICHOLSON (Baritone).
THE "2ZY" PIANO TRIO.
THE QUARTET.

"Three Gipsy Songs" (9, 10 and 11) *Brahms*
THE TRIO.

Trio No. 28 in G ... *Haydn*
R. GUNNELLE HAMLYN.

"The Sun God" ... *W. G. James*
 "Youth" ... *Allitsen*
 "Sapphic Ode" ... *Brahms*

THE QUARTET.
 Two Quartets from "In a Persian Market" *L. Lehmann*

THE TRIO.
 Trio in D Minor ... *Mendelssohn*
 Andante con moto tranquillo; Scherzo; Finale.

R. GUNNELLE HAMLYN.
 "Sea Moods" ... *Winfred Catford*
 "The Curfew" ... *Monk Gould*
 "Drink to Me Only" ... arr. *Quilter*

THE QUARTET.
 "Cast Thy Burden Upon the Lord" ("Elijah") ... *Handel*
 "When Hands Meet" ... } *Pizzuti*
 "The Choralist" ... }

THE TRIO.
 Trio No. 7 in G ... *Mozart*
 5.30-5.45.—Music for the Children.

8.0.—S. G. HONEY: Talk to Young People.
 8.20.—Methodist Hymn No. 360, "And Can It Be?"

The Rev. G. B. COMBE, of Greek Street Baptist Church, Stockport: Religious Address.

Anthem.
 Bible Reading.
 Methodist Hymn, No. 876, "Hushed Was the Evening Hymn."

8.45. **Military Band and Songs.**
THE YORK BRITISH LEGION MILITARY BAND:
 Conductor, H. W. KELF.
FLORA WILKINSON (Contralto).
THE BAND.

Tone Poem, "Finlandia" ... *Sibelius*
 Overture, "My Old Stable Jacket" *Litton*
FLORA WILKINSON.

"Melisande in the Wood" ... *Alma Goetz*
 "Father of Heaven" ... *Handel*
 "Sapphic Ode" ... *Brahms*

THE BAND.
 Selection, "La Boutique Fantasque" *Rossini-Respighi*
FLORA WILKINSON.

"Unmindful of the Roses" *Coleridge-Taylor*
 "The Opal" ... *Adam Corse*
 "The Shepherd's Cradle Song" *Somervell*

THE BAND.
 Excerpts from "La Korrigane" ... *Widor*

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

10.15. THE BAND.
 Grand Selection, "Carmen" ... *Bizet*
 "Melodie Religieuse" ... *Berthold Tours*

10.30.—Close down.

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

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

8.30. THE R.L.C.W. MALE QUARTET.
 Hymn, "Through the Night of Doubt and Sorrow" (A. and M., No. 274).

Bible Reading.
 Anthem, "Music All Powerful" *Walmisley*
 Address: The Rev. H. G. ABSALOM.

Hymn, "The Day Thou Gavest, Lord, Is Ended" (A. and M., No. 477).

Prayer.
 Vesper.

Orlando Gibbons Tercentenary.
 (1583-1625).

THE NEWCASTLE CATHEDRAL CHOIR:

Under the Direction of **WILLIAM ELLIS**
ALAN PROCTER (Pianoforte).
THE STATION STRING SEXTET:
 Conductor, **EDWARD CLARK.**

9.0. THE CHOIR.

Anthem (Four Voices), "O Lord, Increase My Faith."
 Anthem (Six Voices), "Lift Up Your Heads."

Anthem (Five Voices), "O God, The King of Glory."

9.15. MUSIC FOR STRINGED INSTRUMENTS.
 Pavane and Galliard for String Sextet.
 Two Fantasies for String Quartet.

9.25. THE CHOIR.
 Anthem (Double Choir), "O Clap Your Hands."
 Anthem (Five Voices), "Great Lord of Lords."

9.40. ALAN PROCTER.
 Selected Pieces from Gibbons' Keyboard Music.

MUSIC FOR STRINGED INSTRUMENTS.
 Three Fantasies for String Trio.

9.50. THE CHOIR.
 Anthem (Six Voices), "Hosanna to the Son of David."

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

10.15. THE CHOIR.
 Anthem (Men's Voices in four parts), "O Lord, I Lift My Heart to Thee."
 Hymn, "O Trinity, Most Blessed Light" (A. and M., No. 14). (Tune, "Song 5.")

10.25.—Close down.

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

8.30.—Church Service relayed from Old Machar Cathedral. Minister, the Rev. **JOHN MacGILCHRIST, D.D.**

9.30.—Programme S.B. from London.

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

10.15.—Programme S.B. from London.
 Local News.

10.30.—Close down.

5SC GLASGOW. 422 M.
 3.30-5.30.—*Programme S.B. from London.*

8.30. STUDIO SERVICE.

Choir: Psalm No. 19 (Verses 7-9). (Tune, "St. Anne," No. 94).

Bible Reading.
 Choir: Paraphrase 58 (Tune, "Ely").
 Religious Address.

Prayer.
 Choir: Psalm No. 4 (Verses 6-8). (Tune, "Abbey," No. 27).

9.0.—Programme S.B. from London.
S.B. from London. Local News.

10.0.—WEATHER FORECAST and NEWS.
10.15.—Programme S.B. from London.
10.30.—Close down.

PROGRAMME ALTERATIONS.

OWING to the large circulation of **THE RADIO TIMES**, it is necessary to go to press many days in advance of the date of publication. It sometimes happens, therefore, that the B.B.C. finds it necessary to make alterations or additions to programmes after **THE RADIO TIMES** has gone to press.

PROGRAMMES FOR MONDAY (June 29th.)

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

Music and Mirth.
CEDRIC SHARPE (Solo Violoncello).
THE VALVE SET CONCERT PARTY.
THE STATION ORCHESTRA.
 8.0. **THE ORCHESTRA.**
 Concert Overture, No. 2 *Kalliwoda*
 Incidental Music, "Monsieur Beaucaire" *Rosse*

8.15. **CEDRIC SHARPE.**
 "David of the White Rock" }
 "Megan's Daughter" } *arr.*
 "Jenny Jones" } *Cedric*
 "Land of My Fathers" } *Sharpe*

8.25. **THE ORCHESTRA.**
 "Chanson Triste" } *Tchaikovsky*
 "Humoreske" }
 "Cockney Suite" } *Ketelbey*

8.40. **THE CONCERT PARTY.**
 The Company: Opening Chorus *Nickson*
 Frank Francis: "One of the Guards" *Fisher*
 Trio: "Schoolmasters" *Gallaty*
 Quartet: "Melody" *Scott Gatty*
 Sidney Evans: "The Wizard of Oz" *B. Darblay*
 Frank Francis and John Morgan: Duet,
 "Melodrama" *F. Adlam*
 The Company: Concerted, "Tutti Frutti
 on Pom Pay" *Gallaty*
 John Morgan (Tenor): Song, "Come Pio
 Veva" *Gill*
 Trio: "The Three Brigands" *Gallaty*
 Horace Jenkins (Baritone): "Fishermen
 of England" ("The Rebel Maid") *M. Phillips*
 The Company: "Our Society of Psychical
 Research" *Gallaty*

9.10. **THE ORCHESTRA.**
 "Suite Tragique" *Rosse*

9.20. **CEDRIC SHARPE.**
 "Simple Aven" *Thome*
 "La Paloma" ("Song of the Dove") *Yradier*

9.40. **THE ORCHESTRA.**
 Tone Picture, "In a Camp of the Ancient
 Britons" *Ketelbey*

10.0.—**WEATHER FORECAST and NEWS.**
S.B. from London.
 The Rt. Hon. Lord ISLINGTON. *S.B.*
from London. Local News.

10.30. **Pianoforte Recital.**
IVY HERBERT and HER MUSIC.
 Nos. 1 and 2 from "Three Preludes."
 "Squirrels."
 Nos. 1 and 6 from "The Little Friends of
 St. Francis."
 "He Bade Them Keep Plots of Ground
 for Their Little Sisters the Flowers."
 "The Lights and Colours of Heaven
 Play About Alvernia."
 "Barbara's Eyes" } ("Thoughts and
 "Rag-time Ballet" } Fancies")
 "The Dead Bird" }
 "Satyr's Dance" } ("Six Miniatures")
 "Danse de Ballet."
 "Humoresque."
 Variations on a Short Irish Theme.
 Polonaise in B Flat.

11.0.—Close down.

2ZY MANCHESTER. 378 M.
 3.0.—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,
 Parts of Scenes 4 and 5.
 3.30-4.0. {The Horwich R.M.L. Band. Con-
 4.10-5.0. {ductor, H. Sutcliffe. Relayed from
 the Municipal Gardens, Southport.
 4.0-4.10.—Margaret Verity (Soprano).
 5.0.—Talk to Women.
 5.15.—Children's Letters.
 5.30-6.15.—**CHILDREN'S CORNER.**
 7.0.—**WEATHER FORECAST and NEWS.**
S.B. from London.
 Mr. W. M. R. PRINGLE. *S.B. from*
London.
 7.25.—Music. *S.B. from London.*

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

Music—Mirth—A Play.
FRANK WEBSTER (Tenor).
EARLE SPICER (Baritone).
ISIDOR COHN (Solo Pianoforte).
VICTOR SMYTHE ("Algy" Sketch).
 "US" (Entertainers).
 8.0. **FRANK WEBSTER.**
 "Passing By" *Purcell*
 "Sigh No More, Ladies" *W. Aiken*
 "Mattinata" *Leoncavallo*

ISIDOR COHN.
 Sonatina in G Major, Op. 79 *Beethoven*
 "Rondo alla Turca" *Mozart*

EARLE SPICER.
 "Far Off I Hear a Lover's
 Flute" } *arr. Cadman*
 "The Moon Drops Low" }
 "Isobel" } *Frank Bridge*
 "The Little Admiral" *C. V. Stanford*

VICTOR SMYTHE.
 An "Algy" Sketch *R. Guy Reeve*

FRANK WEBSTER.
 "For You Alone" *Goehl*
 "Believe It True" *Coote*
 "Thou Art Risen, My Beloved" *Coleridge-Taylor*

ISIDOR COHN.
 Romance in F *Rubinstein*
 Waltz in A Flat *Brahms*
 Waltz in F Major }
 Study in F } *Chopin*
 Finale from Carnaval *Schumann*

EARLE SPICER.
NEGRO SPIRITUALS.
 "My Lord, What a Morning" *Burleigh*
 "Standin' in de Need o' Prayer" *Earle Spicer*
 "Steal Away" } *Lawrence*
 "Ev'ry Time I Feel de Spirit" } *Brown*

9.15. **THE LONDON RADIO REPERTORY
 PLAYERS**
 in
**"THE DWELLER IN THE DARK-
 NESS."**
 Written for Broadcasting by
Reginald Berkeley.
 (Author of "French Leave," "Eight
 O'Clock," etc.)
 Mrs. Vyner .. MABEL CONSTANDUROS
 Phyllis Vyner PHYLIS PANTING
 Henry TARVER PENNA
 Mr. Mortimer HENRY OSCAR
 Mr. Vyner DRELINCOURT ODLUM
 Prof. Urquhart ASHTON PEARSE
 Play Directed by R. E. JEFFREY.

9.40. **"US."**
 In Another Novel Entertainment.

10.0.—**WEATHER FORECAST and NEWS.**
S.B. from London.
 The Rt. Hon. Lord ISLINGTON. *S.B.*
from London. Local News.

10.30.—**PEEPS AT OTHER STATIONS.**
 11.0.—Close down.

5NO NEWCASTLE. 403 M.
 3.45.—Orchestra relayed from Fenwick's
 Terrace Tea Rooms.
 4.45.—Winifred Gribbin (Mezzo-Soprano).
 Weekly News Letter.
 5.15.—**CHILDREN'S CORNER.**
 6.0.—Scholars' Half-Hour: Mr. T. W. Moles,
 B.A., B.Sc., "Coleridge—The Ancient
 Mariner."
 6.20.—Farmers' Corner: Mr. R. W. Wheldon,
 "The Feeding of Dairy Cows."
 7.0.—**WEATHER FORECAST and NEWS.**
S.B. from London.
 Mr. W. M. R. PRINGLE. *S.B. from*
London.
 7.25.—Music. *S.B. from London.*
 7.40.—Topical Talk. *S.B. from London.*

Variety.
ELSIE GOLIGHTLY (Soprano).
TOM GOLIGHTLY (Baritone).
JOHN CAREY (Entertainer).
THE STATION ORCHESTRA:
 Conductor: EDWARD CLARK.

8.0. **THE ORCHESTRA.**
 "The Spirit of Pageantry" *P. Fletcher*
 "Valse Brune" *Krier*

8.10. **ELSIE GOLIGHTLY AND TOM
 GOLIGHTLY.**
 "Serenade" *Schubert*
ELSIE GOLIGHTLY.
 "Carmena" *L. Wilson*
TOM GOLIGHTLY.
 "Eleonore" *Coleridge-Taylor*
**ELSIE GOLIGHTLY AND TOM
 GOLIGHTLY.**
 "The Manly Heart" *Mozart*

8.25. **JOHN CAREY.**
 Humorous Stories.
 Song, Singers and Talkers (*Kent*).

8.35. **THE ORCHESTRA.**
 "The Punch Bowl" *Norman O'Neill*

8.45. **ELSIE GOLIGHTLY.**
 "My Dearest Heart" *Sullivan*
**ELSIE GOLIGHTLY AND TOM
 GOLIGHTLY.**
 "A Night in Venice" *Luca:toni*
TOM GOLIGHTLY
 "The Old Green Isle" *Gordon Temple*

8.55. **JOHN CAREY.**
 Yorkshire and Irish Dialect Comedy.
 Musical Monologue, "A Gentleman of
 France" *Walsh*

9.5. **TOM GOLIGHTLY.**
 "A Lover's Garland" *Parry*
ELSIE GOLIGHTLY.
 "Divided" *Hollis*
**ELSIE GOLIGHTLY AND TOM
 GOLIGHTLY.**
 "A Summer Night" *Goring Thomas*

9.15. **THE ORCHESTRA.**
 "Prayer" *Wolf-Ferrari*
 Overture to "Mignon" *Thomas*

9.30. **THE "5NO" REPERTORY COMPANY**
 in
"JUST LIKE A WOMAN."
 A Domestic Trifle by
 Sewell Collins.
 Cast:
 Edith Van Rypen SAL STURGEON
 Frederick Van Rypen. ALAN THOMPSON
 Scene: The Van Rypens' dressing-room
 in their London Flat.
 Produced by SAL STURGEON.

10.0.—**WEATHER FORECAST and NEWS.**
S.B. from London.
 The Rt. Hon. Lord ISLINGTON. *S.B.*
from London. Local News.

10.30. **Pianoforte Recital**
 of Chopin's Preludes
 by
GLADYS WILLIS.

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.—Boy Scouts' and Girl Guides' News
 Bulletins: Mrs. A. Fyfe, County Commis-
 sioner, on "Things to Do in Camp."
 6.30.—Gramophone Music Corner.
 7.0.—**WEATHER FORECAST and NEWS.**
S.B. from London.
 Mr. W. M. R. PRINGLE. *S.B. from*
London.
 7.25.—Music. *S.B. from London.*
 7.40.—Mr. BENJAMIN SKINNER, M.A.,
 F.E.I.S., ex-President of the Educational
 Institute of Scotland, on "Unemployment
 After School" (2).

A Miscellaneous Programme.
MAY LOGAN (Mezzo-Soprano).
RICHARD YULE BELL (Tenor).
THE WIRELESS ORCHESTRA.
THE ORCHESTRA.
 8.0. "Scottish Symphonic Dances" ... *Wright*
MAY LOGAN.
 8.15. "Porgi Amor" ("Grant, Oh Love") ("The
 Marriage of Figaro") *Mozart*
 "Vedrai Carino" ("Come, Let Me Prove
 Thee" ("Don Giovanni") ... *Mozart*

(Continued on page 12.)

Monday's Programme.

(Continued from the facing page.)

- 8.30. RICHARD YULE BELL.
"Where the Wild Thyme Blows" *Newton*
"Lean from Your Window" *Atkinson*
"Arise, O Sun" *Day*
"When You Return to Me" *Moore*
"It was a Lover and His Lass" *Keel*
- 8.45. THE ORCHESTRA.
Suite, "Casse-Noisette" *Tchaikovsky*
Overture Miniature; March; Danco de la
Fée Dragée; Danse Russe Trepak;
Danse Arabe; Danse Chinoise; Danse
des Mirlitons; Valse des Fleurs.
- 9.10. MAY LOGAN.
"The Swallow Song" *Goring Thomas*
"Ave Maria" *Schubert*
"Shepherd, Thy Demeanour Vary"
arr. Wilson
"To People Who Have Gardens"
arr. Kennedy-Fraser
- 9.25. RICHARD YULE BELL.
"On With the Motley" ("I Pagliacci")
Leoncavallo
"An Eriskay Love Lilt" *Kennedy-Fraser*
"Nancy's Hair" *Traditional*
"Now Sleeps the Crimson Petal" *Quilter*
- 9.40. THE ORCHESTRA.
Canzonetta for Strings *Sibelius*
Minuet in G *Paderewski*
"Slavonic Wedding" *Glinka*
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
The Rt. Hon. Lord ISLINGTON. *S.B.*
from London. Local News.
- 10.30. THE WIRELESS QUARTET.
Quartet in G Minor *Debussy*
- 11.0.—Close down.

5SC GLASGOW. 422 M.

- An Hour of Melody.
THE WIRELESS QUARTET.
IAN MACPHERSON (Baritone).
THE QUARTET.
3.30. Overture, "Le Brasseur de Preston" *Adam*
Selection, "Cavalleria Rusticana"
Mascagni
- 3.50. IAN MACPHERSON.
"Molly Brannigan" *arr. Stanford*
"Maiden of Morven" *arr. M. Lawson*
- 4.0. THE QUARTET.
Suite, "Four American-Indian Songs"
Cadman
Selection, "The Arcadians"
Monckton and Talbot
- 4.30. IAN MACPHERSON.
"O This is No Ma Ain Lassie" *Traditional*
"Come, My Own One" *arr. Butterworth*
- 4.45.—WOMEN'S HALF-HOUR.
5.15.—CHILDREN'S CORNER.
6.0-6.5.—Weather Forecast for Farmers.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. W. M. R. PRINGLE. *S.B. from*
London.
- 7.25.—Local News.
7.30.—Music. *S.B. from London.*
7.40-7.55.—Mr. W. KERSLEY HOLMES:
Topical Talk.

Empire Phono-Flight. No. 3.—South Africa.

S.B. to Dundee.

Just a picture of one of these far-off parts of the British Empire. To-night, "5SC" will ring up the curtain on South Africa. A picture of this great Country as it is to-day, with here and there a phase from the past, showing the struggles and successes of the Pioneers. The train will leave Cape Town at 8.10 p.m., and proceed to Port Elizabeth via the Garden Route; from Port Elizabeth north to Kimberley, and thence to Pretoria and Johannesburg, through the Orange Free State and the Drakensberg Mountains, through Natal—the Garden of South Africa.

First Phase:

MOSI-OA-TUNYA.

Literally, "The Smoke that Sounds."

The Victoria Falls—Discovered by Livingstone in 1855.

(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 28th.

- 3.30-5.30.—Programme S.B. from London.
8.30-9.0.—Service conducted by the Rt. Rev. The Lord Bishop of BIRMINGHAM. *S.B. from Birmingham.*
9.0-10.30.—Programme S.B. from London.

MONDAY, June 29th.

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

TUESDAY, June 30th.

- 6.0-8.0.—Programme S.B. from London.
Ballad Concert.
ADELINA DELINES (Soprano).
NELLIE WALKER (Contralto).
THORPE BATES (Baritone).
THE LONDON MALE VOICE OCTET.
LOUIS HERTEL (Entertainer).
"THE SERENADERS"
(Mandolin Party).
(Directed by L. F. WINSLOW.)
- 8.0. THE SERENADERS.
"Gallantry" ("Du d'Amour") *Ketelbey*
ADELINA DELINES
"Rose Softly Blooming" *Spohr*
"When Death to Either
Shall Come" *Muriel Herbert*
"I Dare Not Ask a Kiss"
THE OCTET.
Old English Tunes.
"The Keys of Heaven" (Cheshire Folk
Tune) *arr. Elliott Button*
"Peaceful Slumbering on the Ocean"
(Cobb's Opera, "The Pirates")
arr. Martin Shaw
"I Cannot Eat But Little Meat"
arr. Martin Shaw
"And How Should I Your True Love
Know?" *arr. Balfour Gardiner*
"Sally in Our Alley" *arr. Percy Fletcher*
"Swansea Town" (Hampshire Folk Tune)
arr. Gustav Holst

- 8.35. THORPE BATES.
"The Crown of the Year" *Easthope Martin*
"Lovelight" *Alma Goolley*
- THE SERENADERS.
"Beautiful Night" ("The Tales of Hoff-
mann") *Offenbach*
"Hungarian Dance," No. 5. *Brahms*
- NELLIE WALKER.
"Lie There, My Lute" *Homish MacCunn*
"Last Year's Rose" *Roger Quilter*
- LOUIS HERTEL
in "The Cornet Player."
- 9.15. THE OCTET.
Studies in Imitation. Part Songs for
Male Voices and Piano. *Herbert Hughes*
"Mary Had a Little Lamb" (Valse
Brillante).
"Little Tommy Tucker" (After
Tchaikovsky).
"There Was An Old Woman" (Valse
Sentimentale).

- "Doctor Foster" (After Handel).
At the Piano: R. W. Church,
ADELINA DELINES.
"Mai" *Reynaldo Hahn*
"Si mes vers avaient des
ailes" *Reynaldo Hahn*
"Tous deux" *Reynaldo Hahn*
"Fêtes galantes" *Reynaldo Hahn*
- 9.35. THORPE BATES.
"Fairings" *Easthope Martin*
"Joggin' Along the Highway"
Harold Samuel
"King Charles" *M. V. White*
NELLIE WALKER.
"None But the Weary Heart"
Tchaikovsky
"Love Went A-Riding" *Frank Bridge*
THE SERENADERS.
"The Lost Chord" *Sullivan*
- 10.0-10.30.—Programme S.B. from London.
10.30-11.30.—THE SAVOY BANDS. *S.B.*
from London.

WEDNESDAY, July 1st.

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

THURSDAY, July 2nd.

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

8.0-9.0.

Speeches.

Relayed from

THE RAILWAY CENTENARY
BANQUET
at Darlington.

The Rt. Hon. Viscount GREY of FALLO-
DON, K.G., etc., Proposing the Toast
of the Centenary of British Railways.
Response by Sir A. F. PEASE, Bart.

9.0-10.0.

EMILIO COLOMBO'S BAND.

Relayed from the
Hotel Victoria, London.

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

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

FRIDAY, July 3rd.

- 6.0-9.0 (approx.)—Programme S.B. from Lon-
don.

9.0 (approx.)—Speeches by Lord HEWART,
Lord RIDDELL, Viscountess RHONDDA,
and Miss REBECCA WEST, at
the Dinner given by the Directors of
"Time and Tide." Relayed from the
Hyde Park Hotel.

- 10.0 (approx.)-11.0.—Programme S.B. from Lon-
don.

SATURDAY, July 4th.

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

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

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

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

(Continued from the previous column.)

Second Phase:

KIMBERLEY.

"The Discovery of the First Diamond" and
Word-Picture of "Old Kimberley Days."

Third Phase:

"AN INCIDENT IN THE TRANSVAAL"
Written specially for the Phono-Flight by
Ruth Storer and Herbert Tatlock.

Characters:

Ann Villiers (age twenty-three)

MADGE MACKENZIE

A Lieutenant (age forty-five)

HALBERT TATLOCK

Scene: A poor Boer Farm in the Dornkop
Country of the Transvaal, not far from
Vlakfontein.

Time: Midnight on January 1st, 1896.

Fourth Phase:

ZULULAND.

Real Zulu Songs, sung for the first time in
Great Britain.

War Song, "Iga'ma le mpi."

Lullaby, "Iga'ma la Bantwa'na."
Dance Song, "Iga'ma lo Kusi'na." Sung as
a Duet.
Love Song, "Iga'ma lo Ta'ndo."

The Phono-Flight will include the
following:—

Guide: W. A. DOBLE, Esq.

(By kind permission of the High Commis-
sioner for South Africa.)

JOHN COLLINSON (Tenor).

JOHN VAN ZYL (Bass).

HALBERT TATLOCK

with his

DRAMATIC COMPANY.

AUGUSTUS BEDDIE.

THE STATION ORCHESTRA:

Conducted by H. A. CARRUTHERS.

Arranged for Broadcast by

MUNGO M. DEWAR.

Produced by

M. M. DEWAR and GEORGE ROSS

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

PROGRAMMES FOR TUESDAY (June 30th.)

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 12.

2LO LONDON. 365 M.

- 1.0-2.0.—Time Signal from Greenwich. Lunch-time Music at the Holborn Restaurant.
- 3.15-3.45.—Transmission to Schools: Sir H. Walford Davies, Mus.Doc., on "Music—A Line of Action (Rhythm)."
- 4.0-5.0.—"Books to Read," by Ann Spice. Organ and Orchestral Music relayed from Shepherd's Bush Pavilion. "Fathers and Babies," by Muriel Wrinch.
- 5.0.—CHILDREN'S CORNER: Piano Solos by Dorothy Howell. "The Wooden Horse," by E. W. Lewis. "The Diary of Fox Minor," revealed by E. Le Breton Martin.
- 5.30.—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.*
- JAMES AGATE, Dramatic Criticism. *S.B. to all Stations.*
- 7.25.—Music. *S.B. to all Stations.*
- 7.40.—Mr. F. KEELING SCOTT: "Yachting on the Broads." *S.B. to other Stations.*

8.0 THE ORCHESTRA.

Overture, "Phèdre" *Mussart*

8.15. A Hundred Years of Railways. *S.B. to all Stations.*

A CENTENARY CELEBRATION
Starting with a Light Comedy,
"THE PARTING."
(L. du G.).

This ends at 8.25, with the Scotch Express leaving the Station. The time between 8.27 and 8.50 will be filled by three episodes in the progress of locomotion:

THE STAGE COACH.
GEORGE STEPHENSON'S WORKSHOP, and
PUFFING BILLY'S FIRST TRIP.

From 8.50 to 9.0 there will be a broadcast from the footplate of a locomotive—actually the engine drawing the Scotch Express which was heard pulling out of King's Cross earlier in the programme.

9.0.—"From My Window," by Philemon.

Popular Operatic Excerpts.

S.B. to all Stations.

THE WIRELESS OPERATIC CHORUS:

Chorus Master—STANFORD ROBINSON.
THE WIRELESS SYMPHONY ORCHESTRA:

Conducted by DAN GODFREY, Junr.
ORCHESTRA and CHORUS.

9.5. March and Chorus ("Carmen") *Bizet*

Overture, "The Flying Dutchman"

..... *Wagner*

ORCHESTRA and CHORUS.

Introduction to Act III ("Lohengrin")

Bridal Chorus *Wagner*

9.30.—Polovtsian Dances ("Prince Igor")

..... *Borodin*

ORCHESTRA.

"Dance of the Hours" ("La Gioconda")

..... *Ponchielli*

"Kermesse" ("Faust") *Gounod*

ORCHESTRA and CHORUS.

Soldiers Chorus ("Faust") *Gounod*

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN.

S.B. to all Stations.

Mr. A. LLOYD JAMES: "The Structure of English Speech." *S.B. from Plymouth to all Stations.*

Local News.

10.30. 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.—School Transmission: Mr. Frank Jones' B.A., "Dramatic Appreciation."
- 4.0-4.30.—Lozells Picture House Orchestra.
- 4.45.—WOMEN'S CORNER: Lieut. A. E. Spry, R.N.V.R. (Secretary, British and Foreign Sailors' Society), "Salt from the Sea."
- 5.15.—CHILDREN'S CORNER.
- 6.0-6.5.—Children's Letters.
- 7.0-11.30.—Programme *S.B. from London.*

6EM BOURNEMOUTH. 386 M.

- 3.45.—Dance Talk to Women by Ronald Greene, The ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Musical Director, DAVID S. LIFF. Harold Watts (Baritone).
- 5.0.—CHILDREN'S CORNER.
- 5.30-5.45.—Children's Letters.
- 6.30-6.45.—Farmers' Talk: "Some Diseases of Sheep," by E. Harding, M.R.C.V.S.
- 7.0-11.30.—Programme *S.B. from London.*

5WA CARDIFF. 353 M.

- 11.30-12.30.—BAND OF H.M. SCOTS GUARDS, relayed from the Institution Gardens, Bath.
- 3.0.—School Transmission (Musical). "Great Composers—(III.) Mozart," by Mr. R. W. Hobbs.
- 3.30.—The Station Trio: Frank Thomas (Violin), Frank Whitnall (Violoncello), Vera McCorab Thomas (Piano).
- 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: Girls' Story."
- 7.0-7.40.—Programme *S.B. from London.*
- 7.40.—Miss D. J. C. REES, "Makers of History—(V.) Napoleon."
- 8.0-11.30.—Programme *S.B. from London.*

2ZY MANCHESTER. 378 M

- 1.15-2.0.—Tuesday Midday Society's Concert, relayed from the Houldsworth Hall. Victor Wittgenstein (Pianoforte Recital).
- 3.0-3.30.—Broadcast for Schools: Mr. E. Sims Hilditch on "Musical Appreciation."
- 4.0.—Concert by the "2ZY" Quartet and Don Hyden (Solo Violin). Talk to Women.
- 5.15.—Children's Letters.
- 5.30-6.15.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- JAMES AGATE. *S.B. from London.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—Mr. H. E. POWELL JONES on "Telephones."
- 8.0-9.0.—Programme *S.B. from London.*

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

9.0. Musical Comedy and Humour.

NANCY AINSWORTH (Soprano).
HARRY HOPEWELL (Baritone).
R. H. JACKSON (Humorist).
THE "2ZY" ORCHESTRA.

NANCY AINSWORTH.
"Some Day You Will Miss Me"

Fraser-Simson

THE ORCHESTRA.

Selection, "Primrose" *Gerahwin*

R. H. JACKSON.

Some Items Requested *Grey and Lee*

HARRY HOPEWELL.

"Leave a Lot of Time" *Meille Gideon*

NANCY AINSWORTH.

"The Pipes of Pan" *Monckton*

THE ORCHESTRA.

Selection, "Poppy" *Jones and Samuel*

HARRY HOPEWELL.

"O, Queen Divine" *Oscar Straus*

R. H. JACKSON.

Ventriloquial Sketch, "Off Duty" *Jackson*

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

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

Local News.

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

11.30.—Close down.

5NO NEWCASTLE. 403 M.

- 11.30-12.30.—Reginald Howe-Sugg (Baritone). Edith Storey (Contralto). Gramophone Records.
- 3.45.—The Station Trio: Conductor, Edward Clark. Frank Aiken (Tenor). London Papers.
- 5.15.—CHILDREN'S CORNER.
- 6.0.—Mr. Percival Westell on "Natural History of the Garden."
- 7.0-11.30.—Programme *S.B. from London.*

2ED ABERDEEN. 495 M.

- 3.30-5.0.—The Wireless Orchestra. Lucy Weston (Soprano and Harpist). Feminine Topics.
- 5.15-6.0.—CHILDREN'S CORNER: Kathleen Gillespie on "The Folk Songs of Other Lands—(1) The Peasant Songs of Old Germany."
- 6.30. THE WIRELESS ORCHESTRA in Half-an-Hour of Marches.
"El Capitan" *Sousa*
"Marche Héroïque" *Saint-Saens*
"God of Thunder" *Hovgill*
"War March of the Priests" *Mendelssohn*
"A Wounded Friend" *Myddleton*
- 7.0-7.40.—Programme *S.B. from London.*
- 7.40.—Dr. W. DOUGLAS SIMPSON, F.S.A. (Scot.), on "Aberdeenshire Before History—(4) The Users of Bronze."
- 8.0.—Programme *S.B. from London.*

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

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

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

11.30.—Close down.

5SC GLASGOW. 422 M.

- 3.30-4.30.—An Hour of Melody: The "Plaza" Band relayed from "The Plaza" Palais de Danse.
- 4.45.—WOMEN'S HALF-HOUR.
- 5.15.—CHILDREN'S CORNER.
- 6.0-6.5.—Weather Forecast for Farmers.
- 7.0-7.40.—Programme *S.B. from London.*
- 7.40.—Mr. E. A. S. HAYWARD: "Some Memories of Ceylon."
- 8.0.—Programme *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. A. LLOYD JAMES. *S.B. from Plymouth.*
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.

PROGRAMMES FOR WEDNESDAY (July 1st.)

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 12.

2LO LONDON. 365 M.

- 3.15.—Transmission to Schools: Mr. G. N. Pingriff, B.Sc.(Lond.), "The Earth's Magnetism."
 4.0.—Time Signal from Greenwich. "My Part of the Country," by A. Bonnet Laund. Concert: The "2LO" Trio, William Lane (Tenor), Q. Maidment and E. Cody (Duetists).
 "An Ox-Wagon Pemie," by M. May Grellier.
 5.0.—An Hour's Dance Music.
 6.0.—CHILDREN'S CORNER: Piano Improvisations by Uncle Jeff. "The Cat-Fish," told by Auntie Yvette. "The Jackdaw of Rheims," recited by A. J. Skinner.
 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.*
 "The Man and the Moment." *S.B. to all Stations except Cardiff.*
 7.25.—Music. *S.B. to all Stations except Cardiff and Belfast.*
 7.40.—The Week's Work in the Garden, by the Royal Horticultural Society. *S.B. to other Stations.*
 7.45.—Mr. J. REX JONES, "Brasses." *S.B. to other Stations.*

Chamber Music.

THE MUSIC SOCIETY STRING QUARTET:

ANDRE MANGEOT;
BORIS PECKER;
HENRY J. BERLY;
JOHN BARBIROLLI.

Assisted by

ADOLPHE HALLIS (Pianoforte).

- 8.0.—THE QUARTET and ADOLPHE HALLIS.
 First Movement from Piano Quintet in F Minor *César Franck*
 Quartet in E Flat *Haydn*
 Allegretto; Adagio Fantasia; Allegro Spirituoso.
 8.30.—ADOLPHE HALLIS.
 Gigue *Locilly, arr. Godowsky*
 Moment Musical *Schubert*
 Toccata (from "Prelude, Sarabande and Toccata") *Debussy*
 MEMBERS OF THE QUARTET.
 Three Fancies for Three Strings *Orlando Gibbons—d. 1625*
 Fantasia for Four Strings *Purcell*
 THE QUARTET.
 First Movement from String Quartet in F *Maurice Ravel*
 9.0.—An Hour of Song
 BY CANADIAN ARTISTS.
 EVELYN TIERNEY (Soprano).
 EARLE SPIGNER (Baritone).
 CHIEF OS-KE-NON-TON ("Running Deer") (Mohawk Singer).
 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Dame HENRIETTA BARNETT, "The House I Want for My Home." *S.B. to all Stations.* Local News.
 10.35.—The Week's Feature. *S.B. to all Stations.*
 Details of this transmission will be announced through the Microphone, and will appear in the Daily Press.
 11.0.—Close down

5IT BIRMINGHAM. 479 M.

- 3.30-4.30.—The Station Pianoforte Quintet. Doris Emberton (Mezzo-Soprano).

- 4.45.—WOMEN'S CORNER: Jessie Bayliss Elliott, D.Sc. (Birmingham Natural History and Philosophical Society), "Flowers and their Insect Visitors."
 5.15.—CHILDREN'S CORNER.
 6.0-6.5.—Children's Letters.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 "The Man and the Moment." *S.B. from London.*
 7.25.—Music. *S.B. from London.*
 7.40.—Royal Horticultural Society Talk. *S.B. from London.*
 7.45.—Mr. J. REX JONES. *S.B. from London.*
 THE STATION ORCHESTRA.
 DOROTHY BENNETT (Soprano).
 ALICE VAUGHAN (Contralto).

An Hour With the Operas.

- 8.0.—THE ORCHESTRA.
 Overture, "Lurline" *Wallace*
 DOROTHY BENNETT.
 "Caro Nome" ("Rigoletto") *Verdi*
 THE ORCHESTRA.
 Selection, "The Tales of Hoffmann" *Offenbach*
 ALICE VAUGHAN.
 "O, Don Fatale" ("Don Carlos") *Verdi*
 THE ORCHESTRA.
 Gavotte, "Manon" *Massenet*
 Selection, "Il Trovatore" *Verdi*

An Hour of Requested Items.

- 9.0.—THE ORCHESTRA.
 Pot-Pourri, "Melodious Memories" *Finkel*
 DOROTHY BENNETT.
 "One Morning Very Early" *Sanderson*
 "Falling Blossom" *Fronne Sawyer*
 "The Owl" *Lekmann*
 THE ORCHESTRA.
 Intermezzo, "Liebestraum" *Von Blon*
 ALICE VAUGHAN.
 "Homing" *del Rio*
 "Beloved, It Is Morn" *Aylward*
 THE ORCHESTRA.
 "Chanson Indoue" ("Sadko") *Rimsky-Korsakov*
 Suite, "Americana" *Thurban*
 "Tiger's Tail"; "When Malindy Sings"; "Watermelon Fête."
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Dame HENRIETTA BARNETT. *S.B. from London.*
 Local News.
 10.35.—Programme *S.B. from London.*
 11.0.—Close down.

6BM BOURNEMOUTH. 386 M.

- 3.0-3.30.—Service for the Sick: David Openshaw (Bass-Baritone): The Rev. C. Bostock, Religious Address.
 3.45.—Talk to Women: "Wandering Fires in the Forest," by Betty Gillington. The "6BM" Trio: Reginald S. Mouat (Violin), Thomas E. Illingworth (Cello), Arthur Marston (Piano), Louise Thorne (Soprano), Charles C. Taylor (Baritone).
 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.*
 "The Man and the Moment." *S.B. from London.*
 7.25.—Music. *S.B. from London.*
 7.40.—Royal Horticultural Society Talk. *S.B. from London.*
 7.45.—Station Director's Talk.

Military Band Night.

- DAVID OPENSHAW (Bass-Baritone).
 BAND OF THE ROYAL TANK CORPS. (By permission of Col.-Comm. T. C. Mudie, D.S.O.)
 Conductor, W. J. GIBSON.
 THE BAND.
 Marche Militaire Française from Suite, "Algerienne" *Saint-Saëns*
 Overture, "Tantalusqualen" *Suppé*
 Selection from "The Merry Widow" *Lehar*

- 8.25.—DAVID OPENSHAW.
 "The West Wind" *Stewart*
 "Good Ale" *Warlock*
 8.30.—THE BAND.
 "Welsh Rhapsody" *Ed. German*
 8.50.—DAVID OPENSHAW.
 "Drummer Boy" *Eden*
 "Slow, Horses, Slow" *Jalowicz*
 8.55.—THE BAND.
 Piccolo Solo, "Souvenir de Liège" *Gennia*
 (Bandsman H. DREDGE.)
 Suite from the Ballet, "The Shoe" *Ansell*
 "The Sabot," "The Ballet Shoe," "The Court Shoe," "The Brogue."
 9.15.—THE LONDON RADIO REPERTORY PLAYERS:
 "THE LITTLE QUAKER."
 Written for Broadcasting by Edgar Wallace (The Famous Story Writer and Novelist).
 Characters:
 First Officer HENRY OSCAR
 Captain GEORGE SKILLAN
 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.
 Directed by R. E. JEFFREY.
 9.40.—DAVID OPENSHAW.
 "Who Goes By?" *Martin*
 "The Old Bold Mate" *Bristol*
 9.45.—THE BAND.
 Scotch Patrol, "Over the Border" *Featherstone*
 Selection from "La Gran Via" *Chacca Y. Valverdi*
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Dame HENRIETTA BARNETT. *S.B. from London.*
 Local News.
 10.35.—Programme *S.B. from London.*
 11.0.—Close down.

5WA CARDIFF. 353 M.

- 1.0-1.45.—The Band of H.M. Life Guards, relayed from the Gloucestershire Royal Infirmary Fête, The Park, Gloucester.
 3.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.
 3.45.—The Band of H.M. Life Guards, relayed from The Park, Gloucester.
 5.0.—"5WA'S" "FIVE O'CLOCKS."
 5.30.—CHILDREN'S CORNER.
 6.5-6.15.—"The Letter Box."
 6.40.—Local Radio Societies Bulletin.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 7.15.—BAND OF H.M. LIFE GUARDS and THE GLOUCESTER ORPHEUS SOCIETY.
 Relayed from The Park, Gloucester.
 8.40.—Instrumental Music.
 ANDERSON TYRER (Pianoforte).
 NANETTE EVANS (Violin).
 ANDERSON TYRER and NANETTE EVANS.
 Sonata for Pianoforte and Violin in E Flat *Struss*
 Allegro Moderato; Finale; Allegro Vivace.
 ANDERSON TYRER.
 Nocturne in D Flat *Chopin*
 Variations Brillante *NANETTE EVANS.*
 Chaconne *Vitali*
 9.25.—Song and Story.
 FRANK WEBSTER (Tenor).
 KATE SAWLE (Recital).
 FRANK WEBSTER.
 "Onaway, Awake, Beloved" *Cowen*
 "Sigh No More" *Aitken*
 "O Mistress Mine" *Quilter*
 KATE SAWLE.
 A Humorous Interlude.
 FRANK WEBSTER.
 "Passing By" *Purcell*
 "Thou Art Risen" *Colebridge-Taylor*
 "A Mood" *Alison Travers*

PROGRAMMES FOR WEDNESDAY (July 1st.)

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

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Dame HENRIETTA BARNETT. *S.B. from London.*
Local News.
10.35.—Programme *S.B. from London.*
11.0.—Close down.

2ZY MANCHESTER. 378 M.

3.0.—Broadcast for Schools: (3.0) Nature Talk. (3.15) Miss Reynolds, "Some Greek Heroes—(1) Danae and Perseus."
The Horwich R.M.I. Band: Conductor, H. Sutcliffe. Relayed from the Municipal Gardens, Southport.
3.30-4.0. }
4.10-5.0. }
4.0-4.10.—Horace Senior (Tenor).
5.0.—Talk to Women.
5.15.—Children's Letters.
5.30-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
"The Man and the Moment." *S.B. from London.*
7.30.—Royal Horticultural Society Talk.
7.35.—Mr. W. F. BLETCHEE, Examiner in Spanish to the U.L.C.I., Spanish Talk.

Dances—Light Music—Humour.

IDA SAGAR (Contralto).
CEDRIC SHARPE (Solo Cello).
AMBROSE AND RUDD (Entertainers).
THE GARNER-SCHOFIELD DANCE BAND:
Conductor, A. W. SCHOFIELD.
8.0. THE BAND.
Waltz, "June Brought the Roses" *Openshaw*
Fox-trot, "I Want To Be Happy" *Youmans*
IDA SAGAR.
"O Lovely Night" *London Bonald*
"Danny Boy" *F. Weatherly*
"Three Fishers" *John Hullah*
THE BAND.
Fox-trot, "Way Out West in Kansas" *Robison*
Waltz, "Melody of Memories" *Dudley Glass*
CEDRIC SHARPE.
Andantino *Lemare*
An Irish Love Song *arr. Cedric Sharpe*
Serenade *W. H. Squire*
THE BAND.
Fox-trot, "I Never Care 'Bout To-Mor-row" *Holden*
One-step, "Toy Drum Major" *Nicholls*
AMBROSE AND RUDD.
"Italy" *Theo V. Norman*
"At the End of the Road" *J. F. Hanley*
"You Can Take Me Away From Dixie" *F. Rose*
THE BAND.
Fox-trot, "Me Neenyah" *Spencer*
Waltz, "Immortellen" *Gung'l*
IDA SAGAR.
"Just a Ray of Sunlight" *W. H. Squire*
"Homing" *T. Del Biego*
"The Lawd Is Smilin'" *Carpenter*
CEDRIC SHARPE.
"Poem" *Eric Fogg*
THE BAND.
Fox-trot, "Alabama Bound" *Henderson*
One-step, "Us Girls Must Have Our Fun" *Instead*
AMBROSE AND RUDD.
"Tia Juana" *Rodemich*
"In Shadowland" *Ruth Brooks*
"Let Me Be the First to Kiss You Good Morning" *Bernard and Robinson*
THE BAND.
Fox-trot, "Show Me the Way to Go Home" *King*
Waltz, "Moonlight Memories" *Rose*
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Dame HENRIETTA BARNETT. *S.B. from London.*
Local News
10.35.—Programme *S.B. from London.*
11.0.—Close down.

5NO NEWCASTLE. 403 M.

3.45.—Orchestra, relayed from Fenwick's Terrace Tea Room.
4.45.—Dorothy Robson (Elocutionist). London Papers.
5.15.—CHILDREN'S CORNER.
6.0.—Scholars' Half-Hour: Mr. C. H. W. G. Anderson, B.Sc., "Geology and Life—Rivers."
6.20.—Farmers' Corner: Mr. H. C. Pawson, "Grasses and Clovers" (1).
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
"The Man and the Moment." *S.B. from London.*
7.25.—Music. *S.B. from London.*
7.40.—Royal Horticultural Society Bulletin.
7.45.—Mr. REX JONES. *S.B. from London.*
ROSA BURN (Contralto).
JOHN COLLINSON (Tenor).
THE BAND OF H.M. ROYAL AIR FORCE:
Director of Music, Flight-Lieut. J. H. AMERS.
8.0. The Band.
Overture, "Oberon" *Weber*
Melodies from "No No Nanette" *Youmans*
8.20. ROSA BURN.
"The Vain Suit" *Brahms*
"O, Could I But Retrace the Way" *Schubert*
"The Rival Sons" *Schubert*
"Impatience" *Schubert*
8.30. THE BAND.
Selection from the Ballet, "Coppelia" *Delibes*
8.45. JOHN COLLINSON.
"Jean" *Meade*
"Do Not Go, My Love" *Hageman*
"Maurapaya" (African Love Song) *Bullock*
"Beneath the Gums" *Oliver*
8.55. THE BAND.
Suite from Incidental Music to "The Merchant of Venice" *Sullivan*
9.10. ROSA BURN.
"Love Is a Bable" *Parry*
"The Monkey's Carol" *Stanford*
"The Bold, Unbiddable Child" *Stanford*
"Love's Philosophy" *Quilter*
9.20. THE BAND.
"Villanelle" *Dell'Acqua*
(Solo Clarinet, Sergt. J. PAYNE.)
(Solo Saxophone, Mus. R. CONROY.)
Prologue, "I Pagliacci" *Leoncavallo*
(Solo Euphonium, Mus. J. WILSON.)
9.35. JOHN COLLINSON.
"The Robin" *Coleridge-Taylor*
"There's a Colleen" *James*
"Rivulet" *Shaw*
"Moon of My Delight" *Lehmann*
9.45. THE BAND.
"Slumber Song" *Schumann*
"Arabesque" *Schumann*
"Serenade" *Pierne*
"The Rustle of Spring" *Sinding*
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Dame HENRIETTA BARNETT. *S.B. from London.*
Local News.
10.35.—Programme *S.B. from London.*
11.0.—Close down.

2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Orchestra. Ida M. Hay (Contralto). Feminine Topics.
5.30-6.0.—CHILDREN'S CORNER: Vi Fraser on "The Spinner of Silk."
6.30. DAVID'S DANCE TRIO.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
"The Man and the Moment." *S.B. from London.*
7.25.—Music. *S.B. from London.*
7.40.—The Rev. E. BERESFORD COOKE on "Books as Friends" (1).
8.0.—OPERATIC PROGRAMME. *S.B. from Glasgow.*
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Dame HENRIETTA BARNETT. *S.B. from London.*
Local News.
10.35.—Programme *S.B. from London.*
11.0.—Close down.

5SC GLASGOW. 422 M.

11.30-12.30.—Midday Transmission.
An Hour of Melody.
THE WIRELESS QUARTET.
DANIEL SEYMOUR (Tenor).
3.30. THE QUARTET.
Overture, "Fingal's Cave" *Mendelssohn*
Selection, "Hamlet" *Thomas*
3.50. DANIEL SEYMOUR.
"I Came To Your Garden" *Marjorie Kent*
"Rest at Eventide" *H. Baynton Powell*
4.0. THE QUARTET.
Suite, "Three English Dances" *Quilter*
Selection, "The Lilac Domino" *Cuvillier*
Gayotte, "Softly, Unawares" *Lincke*
Valse, "Casalerna" *Antoiniotti*
4.30. DANIEL SEYMOUR.
Two Maori Love Songs *W. G. Jamce*
"Unfold Thy Snowy Pinions"; "Where The Yellow Kowhai Blooms."
4.45.—WOMEN'S HALF-HOUR: Mrs. Alcock on "Children and Commonsense."
5.15.—CHILDREN'S CORNER: Singing Boys will sing American Songs.
6.0-6.5.—Weather Forecast for Farmers.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
"The Man and the Moment." *S.B. from London.*
7.25-7.45.—Music. *S.B. from London.*
Local News.
Operatic Night.
S.B. to Aberdeen, Edinburgh and Dundee.
THE STATION SYMPHONY ORCHESTRA.
Conducted by HERBERT A. CARRUTHERS.
EDA BENNIE (Soprano).
WILLIAM MICHAEL (Baritone).
8.0. THE ORCHESTRA.
"Imperial March" *Elgar*
Overture, "Tannhäuser" *Wagner*
8.20. EDA BENNIE.
"Waltz Song" ("Romeo and Juliet") *Gounod*
"Willow Song" and "Ave Maria" ("Othello") *Verdi*
(Both with Orchestral Accompaniment.)
THE ORCHESTRA.
"Good Friday Music" ("Parsifal") *Wagner*
WILLIAM MICHAEL.
"Credo" ("Othello") *Verdi*
"Largo al Factotum" *Rossini*
THE ORCHESTRA.
Introduction and Wedding March from "Le Coq d'Or" *Binsky-Korsakov*
Valse, "Rosenkavalier" *Strauss*
EDA BENNIE.
"An Autumn Love Song" *Sanderson*
"March Winds" *Meade*
"Love's Homecoming" *Russell*
"Bonnie George Campbell" *arr. F. Keel*
"Five Eyes" *A. Gibbs*
THE ORCHESTRA.
Overture, "The Mastersingers" *Wagner*
9.50. WILLIAM MICHAEL.
"Queen of My Heart" *Oellier*
"Floral Dance" *K. Moss*
10.0-11.0.—Programme *S.B. from London.*

PROGRAMMES FOR THURSDAY (July 2nd.)

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 12.

2LO LONDON. 365 M.

- 1.0-2.0.—Time Signal from Greenwich. The Week's Concert of New Gramophone Records.
- 3.15.—Transmission to Schools: Mr. J. C. Stobart and Mr. R. E. Jeffrey, "Shakespeare's Monarchs—Macbeth."
- 4.0.—"Home-Making in Petsia," by Jane Barrington. Trocadero Tea-Time Music. "The Development of English Drama" (6), by Arthur Compton-Rickett, M.A., LL.D.
- 6.0.—CHILDREN'S CORNER: Songs and Recitations by Phyllis Lovell. "The Wiggly Weasel." "Queer Zoo Meals," by L. G. M. of the *Daily Mail*.
- 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.*
Market Prices for Farmers. *S.B. to all Stations.*
- 7.15.—FRENCH RECITAL under the auspices of L'Institut Français: "Theodore de Banville—Le Baiser." *S.B. to all Stations.*
- 7.30.—Music. *S.B. to other Stations.*
- 7.40.—Boy Scouts' and Girl Guides' Bulletin.
- 8.0. **Gluck.**
(Born July 2nd, 1714.)
Act III. of
"ORPHEUS."
Orpheus MARY FOSTER
Eurydice GLADYS NAJSH
Amor WYNNE AJELLO
THE WIRELESS SYMPHONY
ORCHESTRA:
Conducted by STANFORD ROBINSON.
S.B. to other Stations.
- 8.30. **"Karman Karishik."**
Scenes in a Turkish Cafe-dolcian at Direk Arussi, Stamboul, with Original Folk Songs, Melodies, and Oriental Minstrelsy.
S.B. to other Stations.
- 9.0. **"It is related, O king of Time . . ."**
Tales from "The Thousand Nights and One Night," including the Symphonic Poem, "Schcherazade" *Rimsky-Korsakoff*
Played by
THE WIRELESS SYMPHONY
ORCHESTRA:
Conducted by DAN GODFREY, Junr.
Solo Violin, S. KNEALE KELLEY.
S.B. to other Stations.
- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Topical Talk. *S.B. to all Stations.*
Local News.
- 10.30. 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.
- 4.45.—WOMEN'S CORNER: Azelise Lewis, "Marriage in France and the Dot."
Noral Appleby (Contralto).
- 5.15.—CHILDREN'S CORNER.
- 6.0-6.5.—Children's Letters.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Market Prices for Farmers. *S.B. from London.*

- 7.15.—FRENCH RECITAL. *S.B. from London.*
- 7.30.—Music. *S.B. from London.*
- 7.40.—Boy Scouts' and Girl Guides' Bulletins: Miss D. Burton (Divisional Secretary, Moseley Division), "Post-Guiding."
- 8.0. **Music and Drama.**
THE STATION ORCHESTRA
and
COMPANY OF PLAYERS.
THE ORCHESTRA.
Overture, "Ilka" *Doppler*
Suite, "Gipsy Pictures" *Mallory*
"Fireside Tales"; "A Romany Night";
"The Ball at Manor Farm."
THE STATION PLAYERS
Present
"DREAM FACES."
A Dramatic Fancy in One Act by
Wynn Miller.
Phillip FRANK V. FENN
Lucy BERYL ABBOTT
Margaret ... EDNA GODFREY-TURNER
Servant GEORGE ROBERTS
Robert WILLIAM MACREADY
Scene—The Morning Room at "Woodleigh."
The Orchestra.
"The Teddy Bears' Picnic" *Bratton*
- 9.0. **Song and Farce.**
FRANK WEBSTER (Tenor).
THE STATION COMPANY OF
PLAYERS.
FRANK WEBSTER.
"Onaway, Awake, Beloved" *Covent*
"O, Mistress Mine"
"Blow, Blow, Thou Winter Wind" *Quilter*
- THE STATION PLAYERS
Present
"MRS. HILARY REGRETS."
A Comedy in One Act by
S. Theyrs Smith.
Mrs. Hilary EDNA GODFREY-TURNER
A Servant FRANK V. FENN
Dr. Power WILLIAM MACREADY
Scene—The Drawing-Room at Mrs. Hilary's.
FRANK WEBSTER.
"Passing By" *Purcell*
"Sigh No More" *Aiken*
"Mattinata" *Leoncavallo*
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. *S.B. from London.*
Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.
- 6EM BOURNEMOUTH. 386 M.
3.45.—Talk to Women: London Papers, by Anne Farnell-Watson. Orchestra relayed from the Electric Theatre. Musical Director, D. C. Arnold.
- 5.0.—CHILDREN'S CORNER.
- 5.30-5.45.—Children's Letters.
Boy Scouts' and Girl Guides' News.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Market Prices for Farmers. *S.B. from London.*
- 7.15.—FRENCH RECITAL. *S.B. from London.*
- 7.30.—Music. *S.B. from London.*
- 7.40.—Boy Scouts' and Girl Guides' Bulletin, by Brig.-Gen. Sorsbie, C.B., C.S.L., C.I.E.
- 8.0.—Programme *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. *S.B. from London.*
Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.
- 5WA CARDIFF. 353 M.
12.30-1.30.—The Carlton Orchestra, relayed from the Carlton Restaurant.
- 2.30-4.30.—Proclamation of the Gorsedd Ceremony in connection with the National Eisteddfod of Wales, Swansea, 1926. Relayed from Singleton Park, Swansea.

- 5.0.—"5WA'S" "FIVE O'CLOCKS": Miss Eleanor Vachell, F.L.S., Member of the Botanical Exchange Club of the British Isles, on "Wild Flowers."
- 5.15.—MOTOR-CYCLE GYMKHANA, relayed from the Gloucestershire Royal Infirmary Fête, The Park, Gloucester.
- 5.30.—CHILDREN'S CORNER.
- 6.5.—"The Letter Box."
- 6.15.—"Teens' Corner: Girl Guides' Programme. "Camping," by Miss Ethel Page, Div. Hqn. Sec., Girl Guides.
- 6.30.—MOTOR-CYCLE GYMKHANA, relayed from Gloucester.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Market Prices for Farmers. *S.B. from London.*
- 7.15.—FRENCH RECITAL. *S.B. from London.*
- 7.30.—Music. *S.B. from London.*
- 7.40.—Local Boy Scouts' Programme. The Rowland Reynolds Memorial Scouts' Singers and Players.
- 8.0.—Programme *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. *S.B. from London.*
Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.
- 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. Greenwell, "Choice of Employment—(4) How Best to Use the Juvenile Employment Bureaux."
- 4.30.—Concert by the "2ZY" Quartet and Norman Brymer (Baritone).
- 5.30-5.45.—Children's Letters.
- 5.45-6.30.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Market Prices for Farmers. *S.B. from London.*
- 7.15.—FRENCH RECITAL. *S.B. from London.*
- 7.30.—Lancashire County Council Agricultural Bulletin.
- 7.40.—Miss N. F. HARTLEY, M.A., Assistant Commissioner for Wolf Cubs, on "Cubs." Requests.
DOROTHY BENNETT (Soprano).
JOHN VAN ZYL (Bass).
THE "2ZY"
AUGMENTED ORCHESTRA:
Conductor, T. H. MORRISON.
- 8.0. THE ORCHESTRA.
Overture, "William Tell" *Rossini*
Spanish Ballet Music *Desormes*
DOROTHY BENNETT.
"Shepherd, Thy Demeanour Vary" *Old English*
"O Cessate di Piangermi" *Scarlatti*
"Charmant Papillon" *Campra*
THE ORCHESTRA.
Prelude in C Sharp Minor *Rachmaninov*
"Menuet des Follets" ("Dance of the Will of the Wisps") ("Faust") *Berlioz*
"Danse des Sylphides" ("Dance of the Sylphs") ("Faust") *Berlioz*
"Hungarian March" ("Faust") *Berlioz*
JOHN VAN ZYL.
"My Song is of the Sturdy North" *German*
"The Diver" *Loder*
"Revenge" *Hallon*
THE ORCHESTRA.
Four Indian Love Lyrics *Woodforde-Finden*
DOROTHY BENNETT.
"Little Birdies" *Buzzi Peccia*
"Do Not Go, My Love" *R. Hagemann*
"Villanelle" *E. del'Acqua*
JOHN VAN ZYL.
"Edward" *Loewe*
"We Sway Along"
"Four by the Clock" *Mallinson*
"Sun God" *James*

PROGRAMMES FOR THURSDAY (July 2nd.)

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

THE ORCHESTRA.
Overture, "1812" *Tchaikovsky*
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk. *S.B. from London.*
Local News.
10.30.—THE SAVOY BANDS. *S.B. from London.*
11.30.—Close down.

5NO NEWCASTLE. 403 M.
11.30-12.30.—Susan Briggs (Contralto). Charles Nairn (Trombone) and J. Taylor (Cornet)—Duets.
3.45.—Wynith Auld (Soprano). Doris Lear (Cello). Martin Henderson (Concertina). T. W. Morris (Baritone). London Papers.
5.15-6.0.—CHILDREN'S CORNER.
6.30.—Mr. H. A. Booth on "Individuality in Birds."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Market Prices for Farmers. *S.B. from London.*
7.15.—FRENCH RECITAL. *S.B. from London.*
7.30.—Music. *S.B. from London.*
7.40.—Boy Scouts' and Girl Guides' News.
8.0-11.30.—Programme *S.B. from London.*

2BD ABERDEEN. 495 M.
Opera and Musical Comedy.
3.30. THE WIRELESS ORCHESTRA.
Selection, "The Indian Widow" .. *Straus*
3.45. GEORGE J. JEFFCOCK (Baritone).
"She Alone Charmeth My Sadness"
("Irene") *Gounod*
"O Pure and Tender Star of Eve" ("Tannhäuser") *Wagner*
"Honour and Arms" ("Samson") *Handel*
"Vision Fugitive" ("Herodiade")
Massenet

4.0. THE ORCHESTRA.
Selection, "Il Trovatore" .. *Verdi-Godfrey*
4.15. GEORGE J. JEFFCOCK.
"Shade of the Palm" ("Florodora") *Stuart*
"At My Lady's Feet" ("My Lady Molly")
Jones
"A Bachelor Gay" ("The Maid of the Mountains") *Fraser-Simson*
"Love and Wine" ("Gipsy Love") *Lehar*
4.30. THE ORCHESTRA.
Overture, "The Marriage of Figaro" *Mozart*
Selection, "Tina" *Rubens and Wood*
4.45.—Feminine Topics.
5.30-6.0.—CHILDREN'S CORNER: Auntie Chrissie, "A Musical Tale—(4) What the Birds Did."
6.15.—Boys' Brigade News Bulletin: The Rev. J. K. Thomson, Chaplain, 8th and 11th Coys., "Camp, from the Chaplain's Standpoint."
6.30. THE WIRELESS ORCHESTRA.
Half-an-Hour of Concert Waltzes.
"Il Ragno Azzurro" *Randegger*
"Thrills" *Ancliffe*
"Blue Bells" *Waldteufel*
"Risette" *Fall*
"Special Edition" *Translatour*
7.0-7.40.—Programme *S.B. from London.*
7.40.—Mr. ANDREW McLEOD: Talk to Cottagers and Plottolders on "Vegetables and Potatoes." Under the auspices of the Royal Horticultural Society of Aberdeen.

Return Visit of

THE ROYAL AIR FORCE BAND:
Conductor—Flight Lieut. J. AMERS.
WILLIAM MICHAEL (Baritone).

8.0. THE BAND.
Grand Selection, "Tannhäuser" .. *Wagner*
Selection, "No No Nanette" *Youmans*
8.30. WILLIAM MICHAEL.
"In Happy Moments" ("The Bohemian Girl") *Balfe*
"Race of Courtiers" ("Rigoletto") *Verdi*

8.45. THE BAND.
Grand Selection, "I Pagliacci" *Leoncavallo*
Selection, "Primrose" *Gershwin*
9.15. WILLIAM MICHAEL.
"Star of My Soul" ("The Geisha") *Jones*
"Queen of My Heart" ("Dorothy")
Cellier
9.30. THE BAND.
Selection, "Rose Marie" *Friml*
Pièce de Salon, "First Heart Throbs"
Eilenberg
"Pas des Fleurs" ("Nalla") *Delibes*
An Oriental Scene, "In a Chinese Temple Garden" *Ketelbey*
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk. *S.B. from London.*
Local News.
10.30.—THE SAVOY BANDS. *S.B. from London.*
11.30.—Close down.

5SC GLASGOW. 422 M.
3.30.—The Wireless Quartet. Annie Hamilton (Solo Violin).
4.45.—WOMEN'S HALF-HOUR: Mr. J. Tinsley of the West of Scotland College of Agriculture, "How the Queen Bee Keeps Her Home."
5.15.—CHILDREN'S CORNER.
6.0-6.5.—Weather Forecast for Farmers.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Market Prices for Farmers. *S.B. from London.*
7.15.—FRENCH RECITAL. *S.B. from London.*
7.30.—Local News.
7.40.—Boy Scouts' and Girls' Guildry Bulletins
Cello Recital—Requests—Song.
S.B. to Dundee.
ROBERT WATSON (Baritone).
CEDRIC SHARPE (Solo Cello).
THE STATION ORCHESTRA:
Conducted by ISAAC LOSOWSKY.

8.0. CEDRIC SHARPE.
Violoncello Recital.
Aria from "St. John's Passion"
Bach, arr. C. Sharpe
"The Shy Shepherdess" *arr. C. Sharpe*
Rondo *Boccherini-Squire*
"Dreaming" *Schumann*
Old Welsh Tune, "Jenny Jones" } *arr. C. Sharpe*
"Annie Laurie" }
"Harlequin and Columbine"
Woodworth, arr. C. Sharpe
8.25. THE ORCHESTRA.
"Suite Enfantine" *Lardelli*
Aubade; Gavotte; Polka; Valse.
8.40. ROBERT WATSON.
"The Lute Player" *Allison*
"Love Could I Only Tell Thee" *Capel*
"Glorious Devon" *German*
8.55. Third Episode of
"THE THREE MUSKETEERS."
Arranged for Broadcast by
MUNGO M. DEWAR AND GEORGE ROSS.
Produced by GEORGE ROSS,
With the
STATION DRAMATIC COMPANY.
Incidental Music by
THE STATION ORCHESTRA.
9.35. THE ORCHESTRA.
"In a Chinese Temple Garden" .. *Ketelbey*
9.32. ROBERT WATSON.
"The Vagrant" *Mullinar*
"Spanish Gold" *Fisher*
"Give a Man a Horse He Can Ride"
Rowton
"The Adjutant" *Fisher*
9.47. THE ORCHESTRA.
Valse, "The Dream Princess" .. *Ancliffe*
March, "King Cotton" *Sousa*
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk. *S.B. from London.*
10.30.—THE SAVOY BANDS. *S.B. from London.*
11.30.—Close down.

EVENTS OF THE WEEK.

SUNDAY, June 28th.
LONDON, 4.15.—SYBIL THORNDIKE and LEWIS CASSON in "The Medea."
LONDON, 9.0.—Casano's Octet.
CARDIFF, 9.0.—Arthurian Legends.
MANCHESTER, 3.30.—Chamber Music.
NEWCASTLE, 9.0.—Orlando Gibbons' Tercentenary.
BELFAST, 9.30.—Chamber Music.
MONDAY, June 29th.
LONDON, 10.30.—MARJORIE GORDON.
BIRMINGHAM, 10.30.—Lecture Recital of Lieder by Sydney Russell.
GLASGOW, 8.0.—Empire Phono-Flight, South Africa.
PLYMOUTH, 3.0.—Speech by H.R.H. PRINCE HENRY at the Opening of the Plymouth Hospitals Exhibition.
TUESDAY, June 30th.
ALL STATIONS, 8.15.—Railway Centenary Celebration. "A Hundred Years of Railways."
LONDON, 9.0.—Popular Operatic Excerpts. *S.B. to other Stations.*
MANCHESTER, 1.15.—Midday Society's Concert, relayed from the Houldsworth Hall.
"5XX," 8.0.—Ballad Concert.
WEDNESDAY, July 1st.
LONDON, 8.0.—Chamber Music.
LONDON, 9.0.—An Hour of Song by Canadian Artists.
BIRMINGHAM, 8.0.—An Hour With the Operas.
NEWCASTLE, 8.0.—Band of H.M. Royal Air Force.
GLASGOW, 8.0.—Operatic Night.

THURSDAY, July 2nd.
"5XX," 8.0.—Speeches by LORD GREY and Sir A. F. PEASE, relayed from the RAILWAY CENTENARY BANQUET at Darlington.
LONDON, 8.0.—Act III. of "Orpheus" (Gluck).
LONDON, 8.30.—"Karman Karishik."
LONDON, 9.0.—The Story of Scheherazade.
BIRMINGHAM, 8.0.—Music and Drama.
GLASGOW, 8.55.—"The Three Musketeers." Episode III.
BELFAST, 7.35.—Russian Night.
FRIDAY, July 3rd.
"5XX," 9.0.—Speeches relayed from the "Time and Tide" Dinner at the Hyde Park Hotel.
LONDON, 8.30.—An Hour (or so) in an Estaminet—JOHN HENRY and "THE ROOSTERS."
LONDON, 10.30.—Recital by BEATRICE de HOLTHOIR.
GLASGOW, 8.0.—Band of H.M. Royal Air Force.
SATURDAY, July 4th.
LONDON, 8.0.—Independence Day—A Programme for American Listeners.
BOURNEMOUTH, 8.0.—Revue.
CARDIFF and "5XX," 8.0.—Orchestral Programme, including "MAY DAY" or "THE LITTLE GIPSY."
MANCHESTER, 8.0.—Hail, Columbia!
ABERDEEN, 8.30.—Variety and Drama.

PROGRAMMES FOR FRIDAY (July 3rd.)

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The HighPower (Chelmsford) Programme will be found on page 12.

2LO LONDON. 365 M.

1.0-2.0.—Time Signal from Greenwich. Lunch Time Music at the Hotel Metropole.
3.15.—Transmission to Schools: Travel Talk, "Southward with the Prince—Northern Rhodesia," by Mr. J. P. Kay Robinson.
4.0.—"O Toyo Visits Wembley" (4), by C. Romanné James. Music relayed from the Capitol Theatre, Haymarket. "The Law of the Countryside," by Junior Counsel.

5.0.—An Hour's Dance Music.

6.0.—**CHILDREN'S CORNER:** Dance Music. Songs by the Uncles. "The Magic Wash-Tub." "Little Gardens for Little Gardeners," by Ernest Waltham.

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.*

G. A. ATKINSON, "Seen on the Screen." *S.B. to all Stations.*

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

7.40.—Prof. A. J. IRELAND, "Highwaymen of Hounslow Heath." *S.B. to Newcastle.*

8.0.—**Comic Opera and Musical Comedy.**

THE WIRELESS ORCHESTRA.
Selection, "Tales of Hoffmann" *Offenbach*
Selection, "The Lilac Domino" *Cuwillier*
"Cheero" (The Palace Girls' Dance) *Finch*

8.30.—**An Hour**
(or so)
in an Estaminet
with
JOHN HENRY
and
"THE ROOSTERS"
CONCERT PARTY.

After this continental "relay" a short programme of Orchestral Solos will be given.

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

Ministry of Health Talk: Dr. EDWARD HOPE, "The Nation's Babies." (In connection with the National Baby Week.) *S.B. from Liverpool.*
Local News.

Beatrice de Holthoer
in
A MINIATURE RECITAL.
S.B. to other Stations.

10.30.—**THE ORCHESTRA.**
Intermezzo, "Demoiselle Chic" *Fletcher*
BEATRICE DE HOLTHOER
(Disease).

THE ORCHESTRA.
Parisian Sketch, "Bal Masqué" *Fletcher*
11.0.—Close down.

5IT BIRMINGHAM. 479 M.

3.30-4.30.—Lozells Picture House Orchestra. Dobson Hopper (Baritone).

4.45.—**WOMEN'S CORNER:** R. Macdonald Ladell: "Everyday Psychology," No. 2. Norah Tarrant (Contralto).

5.15.—**CHILDREN'S CORNER.**

6.0-6.5.—Children's Letters.

7.0.—**WEATHER FORECAST and NEWS.**

S.B. from London.
G. A. ATKINSON. *S.B. from London.*

7.25.—Music. *S.B. from London.*

7.40.—Mr. JOHN HINGELEY: "Charnwood Forest."

Musical Comedy.
THE STATION ORCHESTRA.
FLORENCE CLEETON (Soprano).

8.0.—**THE ORCHESTRA.**
Overture, "Iolanthe" *Sullivan*

FLORENCE CLEETON.

"The Bloom on the Apple Tree" ("Veronique") *Messenger*
"Bird of Blue" ("A Southern Maid")
Fraser-Simson

THE ORCHESTRA.
Selection, "The Gipsy Princess" *Kalman*

FLORENCE CLEETON.
"A Posy from Over the Sea" ("San Toy") *Jones*

THE ORCHESTRA.
Selection, "The Maid of the Mountains"
Fraser-Simson

One Hour of
Fun and Novelty.

THE STATION ORCHESTRA.
JANET JOYE

(Impressions at the Piano).
THE ORCHESTRA.

9.0.—"A Motor Ride" (Descriptive Gallop)
Bidgood

"The Village Musicians" (A Joke) *Mozart*
JANET JOYE.

In Snaps and Sketches, including
"Another One Gone" *Clifton Grey*

"Castles in the Air" *Broughton*
THE ORCHESTRA.

"The Drummer's Birthday" *Elliott-Smith*
JANET JOYE.

In Further Snaps and Sketches, including
"Bon Jour, Marie" *Branell*

"A Gentleman of France" *Walsh*
THE ORCHESTRA.

"Hunting Scene" (Descriptive Piece)
Buwalossi

10.0.—**WEATHER FORECAST and NEWS.**
S.B. from London.
Dr. EDWARD HOPE. *S.B. from Liverpool.* Local News.

10.30.—**Musical Ballads.**
FRANK FOXON (Baritone).

"If I Were" *Richards*

"Sally and I and the Daylight" *Coates*

"Because I Were Shy" *I yell Johnston*

"Maybe I Will" *Holliday*

"The Old Fiddler" *Holliday*

"Little Miss-over-the-Way"
Sterndale Bennett

"Wimmen, Oh, Wimmen" *Phillips*

"Old Barty" *Grant*

"Royster Doyster" *Matheron*

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: 'Troy Town,' by 'Q.'" (Read by the Rev. R. F. Pechey.)

3.45.—Talk to Women: "Hints on Entertaining," by Margaret Sandilands. Dance Band, 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.
G. A. ATKINSON. *S.B. from London.*

7.25.—Music. *S.B. from London.*

7.40.—Mr. A. H. WREN on "Life Saving."
"Jest and Jollity."

RONALD GOURLEY (Entertainer).
GRACE IVELL and VIVIAN WORTH (Entertainers).

Personal Visit of
VIVIAN FOSTER
("The Vicar of Mirth").

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

8.0.—**THE ORCHESTRA.**
"The Parade of the Tin Soldiers" *Jessel*

"Melody Maze" *Slatter*
Preludium *Jarotfelt*
Gopak *Moussorgsky*

8.20.—**RONALD GOURLEY.**
Music and Humour at the Piano.

8.35.—**THE ORCHESTRA.**
"The Teddy Bear's Picnic" *Bratton*

"A Southern Wedding" *Lotter*
"Baby's Sweetheart" *Corri*

Patrol, "The Wee Macgregor" *Amers*
8.55.—VIVIAN FOSTER.

"The Vicar of Mirth."
9.5.—**THE ORCHESTRA.**

"In a Camp of the Ancient Britons"
Kotelbey

(Worlebury Camp, Weston-super-Mare, A.D. 47, and Present Day.)

9.15.—GRACE IVELL and VIVIAN WORTH.
"Jealous" *Jack Little*

"Come Back" *Hero de Raxce*
"Me and My Boy Friend" *J. Monaco*

9.25.—**THE ORCHESTRA.**
"Toy Drum Major" *Nicholls*

"Poem" *Fibich*

8.30.—**RONALD GOURLEY.**
Music and Humour at the Piano.

9.40.—VIVIAN FOSTER.
"Yes, I Think So!"

9.50.—GRACE IVELL and VIVIAN WORTH.
"I'm Wonderful" *Max Darowski*

"Mary Had a Little Lamb" *Pauline Wray*
"Keep Smiling at Trouble" *Genler*

10.0.—**WEATHER FORECAST and NEWS.**
S.B. from London.
Dr. EDWARD HOPE. *S.B. from Liverpool.* Local News.

10.30.—**THE ORCHESTRA.**
Heroic March, "The Unknown Warrior"
T. Conway Brown

"Martial Moments" *Winter*
March Poetic, "The Vanished Army"
Alford

(Dedicated to the First Hundred Thousand.)
11.0.—Close down.

5WA CARDIFF. 353 M.

11.30-12.30.—**BAND OF H.M. SCOTS GUARDS,** relayed from the Institution Gardens, Bath.

3.0.—School Transmission: "The Magic Crystal," by Mr. Guy Pocock. "The Fire of London."

3.30.—The Station Trio: Frank Thomas (Violin), Frank Whitnall (Violoncello), Vera McComb Thomas (Piano).

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

4.30.—**THE BAND OF H.M. LIFE GUARDS,** relayed from the Gloucester Royal Infirmary Fête.

5.30.—**CHILDREN'S CORNER.**

6.5.—"The Letter Box."

6.10.—"Teens' Corner."

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

7.25.—Music. *S.B. from London.*

7.40.—Mr. ISAAC J. WILLIAMS, Keeper of Art in the National Museum of Wales: "English Water Colour Painters—David Roberts."

8.0.—**BAND OF H.M. LIFE GUARDS,** relayed from the Gloucestershire Royal Infirmary Fête.

8.30-9.15.
Programme S.B. from Swansea.

8.30.—Dr. VAUGHAN THOMAS.
Lecture with Illustrations.

"The Dangers of the Pianoforte"
8.45.—GLAN EVANS (Baritone).

"Sea Fever" *John Ireland*

"Song of the Volga Boatmen"
Traditional

9.0.—MORGAN LLOYD and Dr. VAUGHAN THOMAS.
Sonata for Violin and Pianoforte in G Major *Brahms*

THE LONDON RADIO REPERTORY COMPANY
in

9.15.—"CHRISTOPHER COLUMBUS,"
An Historical Listening Play by

Richard Hughes
(Author of "Danger," "The Men Who Sang in His Bath," etc.).

PROGRAMMES FOR FRIDAY (July 3rd.)

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

Cast:

Columbus HENRY OSCAR
 Bosun DRELINCOURT ODLUM
 Cabin-Boy LEWIS SHAW
 Mancel TARVER PENNA
 Diego ASHTON PEARSE
 Scene: The Deck of the *Santa Maria*,
 October, 1492.

The Play Directed by
 R. E. JEFFREY.

9.40. RADIO RAMBLE.
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Dr. EDWARD HOPE. *S.B. from Liverpool.*
 Local News.
 10.30.—Further Afield. Another Rumble.
 11.0.—Close down.

2ZY MANCHESTER. 378 M.

1.15-2.0.—Concert by the "2ZY" Quartet.
 3.30.—Broadcast for Schools: (3.30) Empire
 Talk (10), Mr. E. W. Meller on "India."
 (3.45) Popular Science (10), Mr. Edward
 Cressy, "The Ladder of Temperature."
 4.0.—Nellie Tocker (Solo Pianoforte), Sophie
 Rowlands (Soprano), Tom Kinniburgh
 (Bass), Pat Ryan (Solo Clarinet). Talk
 to Women.
 5.15.—Children's Letters.
 5.30-6.15.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 G. A. ATKINSON. *S.B. from London.*
 7.25.—Music. *S.B. from London.*
 7.35.—Lancashire Bookkeepers' Association
 Bulletin.
 Boy Scouts' Local News Bulletin.
 7.40.—Mr. W. B. WRIGHT, F.G.S., "The
 Radio-Activity of the Earth."
 8.0-10.0.—Programme *S.B. from London.*
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Dr. EDWARD HOPE. *S.B. from Liverpool.*
 Local News.
 10.30.—BEATRICE DE HOLTHOIR. *S.B.*
from London.
 11.0.—Close down.

5NO NEWCASTLE. 403 M.

3.30.—Transmission to Schools: Mr. Edward
 Clark, Station Musical Director, "Musical
 Appreciation."
 4.0.—Orchestra relayed from Tilley's Res-
 taurant.
 5.0.—London Papers.
 5.15.—CHILDREN'S CORNER.
 6.0-6.20.—Scholars' Half-Hour: Mr. F. K.
 Marsden, M.C., "Sidelights on South
 African History—(4) Further Events in
 the British Occupation."
 7.0-8.0.—Programme *S.B. from London.*

Light Opera.

CONSTANCE LAKE (Soprano).
 WILLIAM MICHAEL (Baritone).
 THE STATION ORCHESTRA:
 Conductor, EDWARD CLARK.

8.0. THE ORCHESTRA.
 Overture, "Le Brasseur de Preston" *Adam*
 8.15. CONSTANCE LAKE,
 with Orchestra.
 Waltz Song ("Tom Jones?") *German*
 "Star of Fate" ("Catherine")
Tchaikovsky
 Waltz Song, "Who Shall Say?" ("Merrie
 England") *German*
 8.25. THE ORCHESTRA.
 Selection, "Offenbach's Works"
arr. Petras
 8.35. WILLIAM MICHAEL,
 with Orchestra.
 "West Country Lad" ("Tom Jones")
Ed. German
 "Queen of My Heart" ("Dorothy")
Alfred Cellier
 8.45. THE ORCHESTRA.
 "Boccaccio March" *Suppé*
 "Fledermaus Waltz" *Johann Strauss*

8.55. CONSTANCE LAKE,
 with Orchestra.
 Doll Song ("The Tales of *Offen-*
 Antonia's Song / Hoffmann") } *bach*
 "The Lilac Domino" *Cuvillier*
 9.5. THE ORCHESTRA.
 Overture, "Cinderella" *Rossini*
 9.15. WILLIAM MICHAEL,
 with Orchestra.
 "Star Of My Soul" ("The Geisha")
Sidney Jones
 "A Man's a Man" ("The Balkan Prin-
 cess") *Paul A. Rubens*
 9.30. Pianoforte Recital
 by
 ERNEST APPEYARD.
 Mazurka, Op. 50, No. 2) *Chopin*
 Fantaisie Impromptu }
 Capriccio *Brahms*
 Study in A *Poldini*
 Capriccioso *Schutt*
 Liebestraum }
 "Au Bord d'une Source" } *Liszt*
 Rhapsody, No. 8 }

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.
 Dr. EDWARD HOPE. *S.B. from Liverpool.*
 Local News.
 10.30. THE DAVIES TRIO.
 "The Best Looking Girls"
Carlton and Whidder
 "Everybody Loves My Baby"
Williams and Palmer
 "In the Land of Tummintjohibad"
Stanley and Albyn
 "I'll Take Her Back" *Leslie and Monaco*
 "In Carolina" *Little and Tennant*
 Novelty Pianoforte Solo *arr. Davies Trio*
 "San Francisco" *Carlton and Condon*
 "Where Were You?" *Dubin Reese and Snell*
 "Old Gang of Mine"
Rose Dixon and Henderson
 "Red Hot Mamma"
Wells Cooper and Rose
 11.0.—Close down.

2BD ABERDEEN. 495 M.

3.30.—School Transmission, "Simple Plant
 Studies—(1) Baby Plants," by Miss E.
 H. M. Coutts, M.A., B.Sc.
 3.45.—The Wireless Orchestra. "Children's
 Corner" (*Debussy*).
 4.0.—Mr. Arthur Collingwood, F.R.C.O., on
 "Landmarks in Symphonic Music—(3)
 Beethoven's Fifth Symphony."
 4.15-4.30.—Concert: William M. Carnegie
 (Baritone), Orchestra. Feminine Topics.
 5.15.—CHILDREN'S CORNER.
 6.0.—Cricket Corner: Mr. C. H. Webster,
 "Mid-Season Review" (8).
 Farmers' Advice Corner: Conducted by
 Don G. Munro, M.A., B.Sc.
 Agricultural Notes.
 6.30. The Wireless Orchestra.
 7.0-7.40.—Programme *S.B. from London.*
 7.40.—Mr. J. W. STEWART, M.A., LL.B.,
 "Wandering Abroad, or a Holiday on the
 Rhine."

Instrumental Hour.

CEDRIC SHARPE (Solo Cello).
 THE WIRELESS ORCHESTRA.
 CEDRIC SHARPE.
 8.0. "Prière" *Squire*
 "Demande et Réponse"
Coleridge-Taylor, arr. Cedric Sharpe
 "Minuet" *Beethoven, arr. Cedric Sharpe*
 "Chanson de Nuit" *Elgar*
 "La Cinquantaine" *Gabriel-Marie*
 8.20. THE ORCHESTRA.
 Overture, "The Flying Bat" *Johann Strauss*
 March, "Pomp and Circumstance" (No. 2)
Elgar
 8.40. CEDRIC SHARPE.
 "The Swan" *Saint-Saens*
 "Love in Arcady"
Haydn Wood, arr. Cedric Sharpe
 "Slumber Song" *Schubert-Squires*
 "Robin Adair" *arr. Sharpe*
 "Harlequin and Columbine"
Woodworth, arr. Cedric Sharpe

An Hour of Dance Music.
 9.0. By DAVID'S DANCE TRIO.
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Dr. EDWARD HOPE. *S.B. from Liverpool.*
 Local News.

Recital of Light Opera Songs

by
 10.30. ALEXANDER MacGREGOR (Baritone).
 "The Fishermen of England" ("The
 Rebel Maid") *Phillips*
 "A Jovial Monk Am I" ("La Poupée")
Audran
 "The Cobbler's Song" ("Chu Chin Chow")
Norton
 "Four Jolly Sailormen" ("A Princess of
 Kensington") *German*
 "Drinking Song" ("The Rose of Persia")
Sullivan
 "The Yeomen of England" ("Merrie
 England") *German*
 11.0.—Close down.

5SC GLASGOW. 422 M.

11.30-12.30.—Midday Transmission.
 3.30. An Hour of Melody.
 The Wireless Quartet.
 Helen W. Nesbit (Contralto).
 THE QUARTET.
 Overture, "Prometheus" *Beethoven*
 Selection, "The Magic Flute" ... *Mozart*
 HELEN W. NESBIT.
 "In Sheltered Vale" } *A. Moffat*
 "Holy Night! Peaceful Night" }
 3.50. THE QUARTET.
 Suite, "Norwegian Scenes" *Matt*
 Selection, "Three Little Maids" *Rubens*
 Valse, "Bebe" *Versey*
 March, "Castles in Spain" *Ancliffe*
 HELEN W. NESBIT.
 4.30. "The Lover and the Bird" *P. Guglielmo*
 "My Dearest Heart" *A. Sullivan*
 4.45.—WOMEN'S HALF-HOUR.
 5.15.—CHILDREN'S CORNER.
 6.0-6.5.—Weather Forecast for Farmers.
 7.0-7.40.—Programme *S.B. from London.*
 7.40.—Mr. DUDLEY V. HOWELLS; Horticul-
 tural Bulletin.

Band Night.

THE BAND OF
 H. M. ROYAL AIR FORCE.
 (By kind permission of the Air Council.)
 Director of Music, Flight-Lieut. J. AMERS.
 MARION RICHARDSON (Mezzo-Soprano).
 THE BAND.
 8.0. Overture, "Semiramide" *Rossini*
 Selection, "Madame Butterfly" *Puccini*
 Bourrée and Gigue from "Much Ado About
 Nothing" *Ed. German*
 8.30. MARION RICHARDSON.
 "Kerry Dance" *Molloy*
 "A Song of Sunshine" *G. Thomas*
 "Good-bye" *Toati*
 "I Wonder" *Palliser*
 8.45. THE BAND.
 "Scènes Pittoresques" *Massenet*
 Marche; Air de Ballet; Angelus; Fête
 Boléme.
 9.0. MARION RICHARDSON.
 "A Southern Song" *Landon Ronald*
 "Songs My Mother Sang" *Grimshaw*
 "Seguidilla" ("Carmen") *Bizet*
 "Castles in the Air" *Traditional*
 9.15. THE BAND.
 Suite in E Flat *Gustav Holst*
 Chaconne; Intermezzo; March.
 Humoresque, "Funeral March of a Marion-
 ette" *Gounod*
 Suite, "From Foreign Parts" *Mozzkowski*
 Russia; Spain; Poland; Hungary.
 Overture, "The Flying Dutchman"
Wagner
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Dr. EDWARD HOPE. *S.B. from Liver-*
pool.
 10.30.—BEATRICE DE HOLTHOIR. *S.B.*
from London.
 11.0.—Close down.

PROGRAMMES FOR SATURDAY (July 4th.)

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

8.25. "MAY DAY"
or
"THE LITTLE GIPSY."
A Musical Farce written by David Garrick.
Re-arranged for Broadcasting by Julian Herbage.
(First Produced at the Theatre Royal, Drury Lane, in 1775.)
Cast:
Will Furrow HUBERT CARTER
The Little Gipsy GWEN KNIGHT
Dolly EDITH GUNTER
Clod JULIAN HERBAGE
Old Furrows SIDNEY EVANS
The Town Crier DONALD DAVIES
Chorus "5WA" CHOIR

9.15. THE ORCHESTRA.
Selection, "Lohengrin" ... Wagner-Tacan
HUBERT CARTER.

9.30. "Ma Little Banjo" W. Dickson
"Spring-Time" Terindelli
"I Know of Two Bright Eyes" Clatsam

9.40. THE ORCHESTRA.
Three Pieces, Op. 11 Massenet
"Norwegian Rhapsody," No. 1 ... Svedensch

10.0-12.0.—Programme S.B. from London.

2ZY MANCHESTER. 378 M.

3.15-4.0. { The Horwich R.M.I. Band: Con-
ductor, H. Sutcliffe. Relayed
4.10-5.0. { from the Municipal Gardens,
Southport.

4.0-4.10.—Alice Terry.
5.0.—Talk to Women.
5.15.—Children's Letters.
5.30-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Col. GORDON CASSERLEY. S.B. from
London.

7.25.—Music. S.B. from London.
7.40.—Mr. F. STACEY LINTOTT: Weekly
Talk on Sport.

Hail, Columbia!
(AMERICAN INDEPENDENCE DAY.)
THE BAND OF H.M. ROYAL AIR
FORCE.
Conductor, Flight-Lieut. J. AMERS.
EDA BENNIE (Soprano).
WILLIAM MICHAEL (Baritone).

8.0. THE BAND.
March, "Stars and Stripes" Sousa
"Woodland Sketches" MacDowell
EDA BENNIE.
"A Farewell" Bryceson Trehearne
"Ecstasy" Rummell
"Oh, Sleep a Little While, White Pearl"
Edith Sweepstone
"Daisy's Song" Edith Sweepstone
THE BAND.
Selection, "American National Airs"
Tobani
Caprice, "The Boy and the Birds" Hager
WILLIAM MICHAEL.
Selected.

THE BAND.
Suite, "At the King's Court" Sousa
Symphonic Episode, "A Chant From the
Great Plains" Busch
EDA BENNIE.
"Song of the Open" La Forge
"Creole Song" De Frcyns
"A Winter Song" J. H. Rogers
WILLIAM MICHAEL.
Selected.

THE BAND.
"Bandanna Sketches" White
NEGRO SPIRITUALS.
"Nobody Knows De Trouble I've
Seen" White
Slave Song, "Many Thousand
Gone" White

10.0-12.0.—Programme S.B. from London.

5NO NEWCASTLE. 403 M.

3.45.—May Jobson (Contralto), Ernest Sharp
(Violin), William Peacock (Bass), and
T. Brennan (Euphonium). London Papers.
5.15-6.0.—CHILDREN'S CORNER.
6.50.—Poultry Notes.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Col. GORDON CASSERLEY. S.B. from
London.

7.25.—Music. S.B. from London.
7.40.—Mr. F. W. DONISTHORPE. S.B. from
London.

8.0. CEDRIC SHARPE
(Violoncello Recital).
Air on One String Bach
"The Ash Grove" arr. Cedric Sharpe
Melody in F Rubinstein-Popper
Rondo Boccherini-Squire
Minuet Rameau-Salmon
"Annie Laurie" arr. H. Sharpe
"Hungarian Rhapsody" Popper
JOHN CLINTO (Tenor).
JOHN OLIVER (Tyneside Songs).
HERRINGTON MILITARY BAND.
(Late Earl of Durham's Military Band.)
Conductor, J. W. CLATWORTHY.

8.25. THE BAND.
Overture, "Raymond" Thomas

8.40. JOHN CLINTO
AND ORCHESTRA.
"On With The Motley" ("Pagliacci")
Leoncavallo
"La Donna è Mobile" ("Rigoletto")
Verdi

8.50. THE BAND.
Allegro Moderato from "Unfinished Sym-
phony" Schubert

9.5. JOHN OLIVER.
"The Ghost That
Wanted Buntz"
"Many's a Maison"
"Shiel Raw Flud."
"Tanfield Bracke"
... Tommy Armstrong

9.15. THE BAND.
"Reminiscences of the Plantation"
Chambers

9.25. JOHN CLINTO and ORCHESTRA.
"Until" Sanderson
"For You Alone" Gecht
"Maire, My Girl" Aitken

9.40. THE BAND.
Selection, "The Merry Widow" ... Lchar

10.0-12.0.—Programme S.B. from London.

2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Orchestra and Jean
Bryan (Contralto). Feminine Topics.
5.30.—CHILDREN'S CORNER: Play, "The
Boy Who Was Busy Growing Up," with
Songs from "When We Were Very
Young" (Fraser-Simson).
6.0.—This Week's Interesting Anniversary (Pre-
pared by John Sparke Kirkland):
"American Independence Declared, July
4th, 1776."
6.30.—Gramophone Music Corner.
7.0-7.40.—Programme S.B. from London.
7.40.—Dr. GEDDES, O.B.E., M.A., on "Water
Vapour's Story" (2).
Scottish Half-Hour.
WALTER IRVINE.
THE WIRELESS ORCHESTRA.
WALTER IRVINE.
8.0. "The Nameless Lassie" ... arr. Mackenzie
"The Laird o' Cockpen" arr. Smith
"Oh, Open the Door" Traditional

8.10. THE ORCHESTRA.
Selection, "The Thistle" Myddleton

8.25. WALTER IRVINE.
"Turn Ye to Me" arr. Lees
"Willie's Gane to Melville Castle"
arr. Maxwell

Light Programme.
ETHEL M. STANLEY (Soprano).
WALTER IRVINE (Baritone).
JOHN HENRY and BLOSSOM.
THE "2BD" REPERTORY PLAYERS.

8.30. ETHEL M. STANLEY.
"I Heard You Singing" Eric Coates
"Sea Rapture" Eric Coates
"Summer Afternoon" Eric Coates

8.40. JOHN HENRY and BLOSSOM.
WALTER IRVINE.
"The Three Bachelors" Russell
"Up From Somerset" Sanderson
"Red Rose" Messenger
"The Adjutant" Fisher
"Corporal John Bartholemey" Newton

9.10. "THE PIPES OF PAN."
An Improbable Possibility
in Two Acts.
By Helen MacLeod Moffat.
Cast:
Lorenzo Vespare ... WILLIAM DUNDAS
Mr. Flett G. R. HARVEY
Mrs. Flett CHRISTINE CROWE
Margaret Flett DAISY MONCUR
Scene: The Fletts' House, twenty miles or
so from a Midland Town.
Time: Present Day.

9.40. BLOSSOM and JOHN HENRY.
9.50. ETHEL M. STANLEY.
"When Summer Comes"
"A Sunset Song" London Ronald
"A Song of Rest" London Ronald

10.0-12.0.—Programme S.B. from London.

5SC GLASGOW. 422 M.
An Hour of Melody.
THE WIRELESS QUARTET.
FRIDA DAEBLITZ (Solo Pianoforte).
THE QUARTET.

3.30. Overture, "Il Guarany" Gomez
Selection, "Himmelsgrüsse" Haydn-Urbach

3.50. FRIDA DAEBLITZ.
Preludio in F Sharp Minor Bach
Polonaise in C Sharp Minor Chopin
Rondo, Op. 14, No. 1 Beethoven

4.0. THE QUARTET.
"Unfinished Symphony" Schubert
Selection, "Sally" Kern
Valse, "Beautiful Spring" Lincke

4.30. FRIDA DAEBLITZ.
"Consolation," in C Sharp Minor ... Liszt
"Davidsbündler," Op. 6, Nos. 1 and 5
Schumann
"The Chase" Rheinberger

4.45.—WOMEN'S HALF-HOUR: Elizabeth
Clark, "The Art of Telling Stories to Chil-
dren."
5.15.—CHILDREN'S CORNER.
6.0-6.5.—Weather Forecast for Farmers.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Col. GORDON CASSERLEY. S.B. from
London. Local News.
7.30.—Music. S.B. from London.
7.40-7.55.—Glasgow Radio Society Talk.
"Independence Day."
THE STATION ORCHESTRA:
Conducted by ISAAC LOSOWSKY.
GEORGE J. JEFFCOCK (Baritone).
DANIEL SEYMOUR (Tenor).

8.0. THE ORCHESTRA.
Selection, "American Airs" Tobani

8.15. GEORGE J. JEFFCOCK.
"Liberty" Grace E. Meller
"A Fat Li'l Feller" Sheridan Gordon
"The Old Folks at Home" Stephen Foster
"My Old Kentucky Home" Stephen Foster

8.30. THE ORCHESTRA.
American Fantasia, "In Coonland" Bidgood
March, "Stars and Stripes" Sousa

8.50. GEORGE J. JEFFCOCK.
American National Songs.
"The Star Spangled Banner."
"Hail, Columbia!"

9.0. DANIEL SEYMOUR.
Chorus of Dance Numbers with Orchestra.

9.30.—DANCE MUSIC. Relayed from "The
Plaza."
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. G. B. PRIMROSE on "Sport of the
Day."
10.30.—THE SAVOY BANDS. S.B. from
London.
12.0.—Close down.

THE CHILDREN'S CORNER. NEWS FROM THE AUNTS AND UNCLES.

Music on Sundays.

A NEW feature at the Manchester Station which is becoming very popular is the quarter of an hour of songs, music, and stories for children which is given at the conclusion of the Sunday afternoon programme.

Manchester children should note that on and after June 29th the "Children's Corner" will run from 5.15-6.15 p.m., but on Thursdays it will be from 5.30-6.30 p.m., as it has been in the past.

"Our Own Songs."

The series of competitions entitled "Our Own Songs" for the Aberdeen children has come to an end, at any rate for the summer months. One of the old Scottish songs has been described and sung during the week, and young listeners were invited to come to the studio on Saturdays to sing the song themselves. Some of the competitors were so small that they did not reach to the microphone. The youngest was only seven!

The most popular of all was probably "Bonnie Dundee," and the young singers were very successful in suggesting the galloping of a horse right through the song. Perhaps the series will be resumed during next winter.

"Mr. Loud Speaker."

There was a very hilarious Children's Corner on June 10th at the Dundee Station, when two Aunties and six Uncles were all present in the studio, and an added mystery was given to the proceedings by the interruption of Mr. Loud Speaker. Mr. Straight Loud Speaker seemed to have a bogey-man inside, while Mr. Curly Loud Speaker carried on an animated conversation with him. Just before the fairy chimes

at 6 o'clock, two of the Uncles succeeded in catching the bogeyman, and found him to be a small, harmless individual "who never did anybody any harm." There was great excitement at his capture.

The Leeds-Bradford Picnic.

Everyone who came to the parties at Christmas at Leeds-Bradford will be interested to know that on Wednesday, July 29th, there will be a picnic organized by the Aunts and Uncles at the station, and it is hoped that every member of the Radio Circle will come. The picnic will be at Almscliffe Crag, and there will be tea and all kinds of games, and visitors will meet all the Aunts and Uncles.

Those coming from Bradford will go by char-a-bancs, leaving Town Hall Square at 2 p.m.; while those from Leeds will leave City Square, Leeds, at 3.30 p.m. Full details will be given out over the microphone, so listen carefully and get tickets as early as possible. They are 2s. 6d. each. Keep the ticket safely and look carefully at the number—it may be a lucky one!

Received with Thanks!

The Aunts and Uncles at the Birmingham Station have been very pleased recently to receive letters and picture postcards from members of their Radio Circle who are fortunate enough to be away at the seaside during the heat-wave of June.

They thank those who have sent the postcards, and add that, although the Children's Corner is generally considered "quite hot," it is nothing like the temperature of the studio.

Do You Take Photographs?

Picnics and bathing parties are jolly things, and some people like to keep a record of such

happenings. What about photography? It is a hobby that many Teens must be interested in, and other Kiddiewinks as well, so remember to listen to the series of fortnightly talks on this subject which will be given by Mr. S. J. Lewis from the Cardiff Station. They begin on Monday, July 6th, and should prove helpful and interesting to all amateur photographers.

Strawberries, Please!

Not content with stalking the cuckoo in order to learn more about its habits, the Kiddiewinks of the Cardiff Station are now hunting high and low for the first wild strawberries which our Naturalist tells us should be making their appearance now. The elusive quarry has already been tracked down by one energetic huntsman. There is nothing like an object for your walk, and you will need to walk far to find enough wild strawberries to make a good meal.

The Aunt With the Difficult Name.

Aunt Evva of Belfast has a name which quite baffles many of her nephews and nieces, and letters come addressed to Aunt Eva, Aunt Ever, Emma, Ella, Ebba, even to Aunt Heather. She doesn't mind, though, and says it serves her right for having such an odd name.

Did You Solve It?

In *The Radio Times* dated June 5th a competition about a bootmaker was published. The answer to the competition is as follows: "All that the bootmaker lost was what he gave away to the customer, namely, one pair of boots valued at 11s., and the 10s. change, making, in all, a dead loss of 21s." Many have sent in the correct solution.

THE REAL DICK WHITTINGTON.



YOU will certainly enjoy the following talk by Violet M. Methley. It is all about the real Dick Whittington, and tells you the true story of that famous Lord Mayor.

I don't suppose that there are many boys or girls who do not know the tale of Dick Whittington. But, on the other hand, there are probably not very many who have heard the story of *Richard* Whittington—which just shows the difference that a name can make! And the funny part of it is that "Richard" was a very real man, whilst "Dick"—well, I am afraid that he was just a fairy tale. All the same, although it is very doubtful whether the real Richard Whittington ever even had a cat, he is well worth hearing about.

He was born somewhere about the year 1356, and his father was Sir William Whittington, of Cauntley, in Gloucestershire. So the real Richard was never the poor, penniless, ragged little boy of the story. His father was always rich, and when Whittington himself went up to London, it was to join the great City Guild of the Mercers, to which he belonged all his life. He was still quite a young man when it is recorded that he gave a very large sum of money to a London charity—so I fear that we must give up the idea that he was ever *really* a scullion to Fitzwarren!

And I am afraid that the *real* Richard never sat on Holloway Hill and heard the bells of Bow calling him back to London, with the refrain:—

"Turn again, Whittington,
Thrice Lord Mayor of London!"

But now we come to a part of the story which is true, for Richard Whittington did marry Alice Fitzwarren, the daughter of Sir Thomas Fitzwarren, and what is more, they were a very happy pair—just as in the fairy-tale.

While he was still quite young, Richard began to be thought an important person in London town. By the year 1393 he was an alderman; in 1394 he was Sheriff, and in 1396 he was made Lord Mayor of London for the first time. And this is where the *real* story is even better than the other—for Richard was Lord Mayor four times, instead of only three!

As he and his wife, Alice, had no children, Richard Whittington was determined to give all his great wealth to his country, and especially to the City of London. He founded a college for clergy at the place in the City which is still called College Hill, together with an alms-house for thirteen poor old men. These buildings were all burnt in the Great Fire of London, and the alms-houses were re-built by Sir Christopher Wren, and afterwards moved to Highgate, in 1808.

Besides this, Whittington helped to complete Westminster Abbey, as we see it now. He also built Leadenhall Market, and, after his death, Newgate was re-built with the money which he left. So you see that London owed a great deal to the real Dick Whittington.

Another fine thing which he did was to found the Guildhall Library, and give a great many books to start what is now a wonderful collection.

Besides what Whittington did for London, he was generous in other ways. Henry IV. and Henry V., who were reigning at this time,

needed a great deal of money for the wars against France, and much of it they borrowed from Richard Whittington. Not long after his victory of Agincourt, in 1421, Henry V. owed Whittington the large sum of £60,000—much larger in those days even than now. And the King, who was very poor, but who felt obliged to pay his debts just like other men, did not know *how* he was going to manage. Then Richard Whittington invited King Henry and Queen Catherine to a great banquet, and when the splendid feast was over, the merchant did a wonderfully generous thing. A fire of logs burnt in the banqueting-hall, and the Lord Mayor went up to it carrying a bundle of papers in his hand. These were the bonds for the money which the King owed to him, and there and then Whittington burnt them all, so wiping out the debt altogether. No wonder we are told that Henry started to his feet, crying: "Never had King such a subject!"

Not long after this, in 1423, Richard Whittington died and was buried with Alice, his wife, under a splendid marble tomb in the church of St. Michael, Paternoster Royal. However, church and tomb were entirely destroyed in the Great Fire of London.

The story of Whittington's Cat, as we all know it, is a very old tale, found in many parts of the world, long before the *real* Richard Whittington's day. But people fixed it on to him, somewhere about the year 1605—so much so that an artist who engraved a portrait of Whittington at this time was obliged to put a cat in the picture to please the public! Some think that Whittington really did have a *ship* called the *Cat*, which sailed to foreign lands and so made part of his fortune; others believe that it may have been what was called in those days a "cat-boat," a little vessel which traded with the north coasts of England. Again, others have thought that the story arose from the word "Cate," meaning fortune, or living, and that in old days they used to talk of "Whittington and his Cate."

PROGRAMMES FOR BELFAST

(June 28th to July 4th.)

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.*
THE "2BE" CHAMBER QUARTET:
 ERNEST A. A. STONELEY (1st Violin);
 ALBERT FITZGERALD (2nd Violin);
 HAROLD LOWE (Viola);
 REGINALD DOBSON (Cello).
 8.45. **THE QUARTET.**
 Quartet No. 12 in G (1st and 2nd Movement)
Mozart
- 9.0. **THE STATION CHOIR.**
 Hymn, "Fierce Raged the Tempest."
 Anthem, "Incline Thine Ear" ... *Himmel*
 The Very Rev. WILLIAM DOWSE, M.A.,
 Dean of Connor and Rector of St.
 Thomas's, Eglantine Avenue: Address.
THE CHOIR.
 Hymn, "Sunset and Evening Star."
 Benediction and Three-Fold Amen (*Corris*)
- 9.30. **THE QUARTET.**
 Quartet No. 12 in G (3rd and 4th Move-
 ments) *Mozart*
 Quartet in E Minor (1st Movement)
Smetana
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
- 10.15. **THE QUARTET.**
 Quartet in E Minor (2nd and 3rd Move-
 ments) *Smetana*
- 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.
 Mr. W. M. R. PRINGLE. *S.B. from*
London. Local News.



- 7.30.—A SURPRISE ORCHESTRAL PRO-
 GRAMME.
 Listeners have been invited to make a list
 of titles and composers, and forward
 them to the B.B.C., 31, Linenhall Street,
 Belfast. A prize of £1 Is. each is offered
 for the three most correct solutions, and
 the winners will be invited to spend an
 evening at the Studio.

R. M. KENT (Tenor).
 JOHN W. COULTER.

- 8.45. **R. M. KENT.**
 "I Come to You" *N. Johnson*
 "Brittany" *E. Bristow Farrar*
 "I Made Thee Mine" *Ernest Austin*
 "Wait" *G. d'Hardelot*
JOHN W. COULTER.
 "An Ulster Twilight" *J. W. Coulter*
R. M. KENT.
 "Eleonore" *Coleridge-Taylor*
 "For You Alone" *Henry Gecht*
 "When I Awake" *Ellen Wright*
 "On the March" *Herbert Oliver*
 9.35.—DANCE MUSIC relayed from the
 "Plaza" Palais de Danse, Glasgow.
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 The Rt. Hon. Lord ISLINGTON. *S.B.*
from London.
 10.30.—*Programme S.B. from London.*
 11.0.—Close down.

TUESDAY.

- 11.30-12.30.—Gramophone Records.
 4.0.—The Station Orchestra. *Elsie McCullough*
 (Soprano).
 5.30.—CHILDREN'S CORNER.
 5.55-6.0.—Children's Letters.
 7.0-11.30.
Programme S.B. from London.
 7.0.—WEATHER FORECAST and NEWS.
 JAMES AGATE, B.B.C. Dramatic Critic.
 7.25.—Local News.

- 7.30.—Music.
 7.40.—Mr. F. KEELING SCOTT.
 8.0. "A Hundred Years of Railways."
 9.0. Popular Operatic Excerpts.
 10.0.—WEATHER FORECAST and NEWS.
 Mr. A. LLOYD JAMES. (*S.B. from Ply-*
mouth.)
 10.30.—THE SAVOY BANDS.
 11.30.—Close down.

WEDNESDAY.

- 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.
 "The Man and the Moment." *S.B. from*
London. Local News.
Light Music and Entertainers.
THE STATION ORCHESTRA.
SCOVELL AND WHELDON
 (Entertainers).
 7.30. **THE ORCHESTRA.**
 Valse, "Estudiantina" *Waldteufel*
 "Pat Malone's Wake" *Poldowski*
SCOVELL AND WHELDON.
 Selected.
THE ORCHESTRA.
 Minuet from "The Fair Maid of Perth"
Bizet
SCOVELL AND WHELDON.
 Selected.
THE ORCHESTRA.
 Overture, "Private Ortheris" *Ansell*
 Descriptive Piece, "A Southern Wedding"
Lotter
 Selection, "The Shamrock" *Myddleton*
 9.30.—HALF-AN-HOUR OF DANCE MUSIC.
 10.0-11.0.—*Programme S.B. from London.*

THURSDAY.

- 4.0-5.0.—The "2BE" Trio and E. J. Harris
 (Solo Clarinet).
 5.30.—CHILDREN'S CORNER.
 5.55-6.0.—Children's Letters.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Market Prices for Farmers. *S.B. from*
London.
 7.15.—FRENCH RECITAL. *S.B. from London.*
 Local News.
Russian Night.
THE AUGMENTED STATION
ORCHESTRA.
 Conducted by E. GODFREY BROWN.
 ADELINA LEON (Cellist).
 7.30. **THE ORCHESTRA.**
 Overture, "Sur de Themes Russes," Op. 28
Rimsky-Korsakov
 Suite, No. 4, "Mozartiana," Op. 61
Tchaikovsky
 ADELINA LEON.
 Variations for Cello and Orchestra
Tchaikovsky
THE ORCHESTRA.
 Suite of Folk Songs *Liadov*
 ADELINA LEON.
 "Berceuse" } *Cesar Cui*
 "Orientale" }
 "Chant Hindoo" *Rimsky Korsakov*
 "At the Fountain" *Davilov*
THE ORCHESTRA.
 "Fairy-Tale," Op. 29. *Rimsky-Korsakov*
 Quartet for Four French Horns
Tcherepnin
 Deux Pièces Espagnoles, Op. 51 *Napraevnik*
 Romance—Fandango.
 Ballet, "Les Ruses d'Amour," Op. 61
Glazounov
 Tarantella *Chopin-Glazounov*
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Topical Talk. *S.B. from London.*
 10.30.—THE SAVOY BANDS. *S.B. from*
London.
 11.30.—Close down.

FRIDAY.

- 11.30-12.30.—Gramophone Records.
 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.
 G. A. ATKINSON. *S.B. from London.*
 Local News.
"Round the World."
THE STATION ORCHESTRA.
 EDA BENNIE (Soprano).
 ENGLAND.
 7.30. **THE ORCHESTRA.**
 Overture, "Plymouth Hoe" *Ansell*
 BELGIUM.
 Two Old Flemish Folk Songs ... *A. de Greef*
 GERMANY.
 EDA BENNIE.
 "Last Sunday Morn" } *Brahms*
 "The Lover's Vow" }
 "Secrecy" *Hugo Wolf*
 "The Lover's Sledge" *Strauss*
 CZECHO SLOVAKIA.
THE ORCHESTRA.
 Three Dances from "The Bartered Bride"
Smetana
 HUNGARY.
 "Hungarian Rhapsody," No. 2 *Liszt*
 RUSSIA.
 EDA BENNIE.
 "The Canary" *Tchaikovsky*
 "Oh, Thou Billowy Harvest Field"
Rachmaninov
 "The Tell-Tale Star" *Tcherepnin*
 "Berceuse" *Arensky*
 "The Little Hare" *Cui*
 TURKEY.
THE ORCHESTRA.
 "Turkish March" *Moussorgsky*
 PERSIA.
 Persian Dance, "Khovantchina"
Moussorgsky
 INDIA.
 Oriental Dance from Indian Suite, "Taj
 Mahal," Part I. *Luling*
 JAPAN.
 Intermezzo, "Fusi Ko" *Shelley*
 NORTH AMERICA.
 Selection from "Hiawatha's Wedding
 Feast" *Coleridge-Taylor*
 IRELAND.
 "Irish Patrol" *Puerner*
 9.35.—"Here and There with Dr. RAMS-
 BOTTOM."
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Dr. EDWARD HOPE. *S.B. from Liver-*
pool.
 10.30-11.0.—*Programme S.B. from London.*
- ## SATURDAY.
- THE STATION ORCHESTRA.**
 ERNEST A. A. STONELEY (Solo Violin).
THE ORCHESTRA.
 4.0. Two Hungarian Dances in G Minor and D
Brahms-Pavlov
 Overture, "The Pirates of Penzance"
Sullivan
 Minuet in G *Paderewski*
 "The Golliwog's Cake Walk" ("The
 Children's Corner") *Debussy*
 Valse-Caprice *Rubinstein*
 Idyll, "The Banks of Green Willow"
Butterworth
 ERNEST A. A. STONELEY.
 "The Groves" (Irish Air) }
 "Father Quinn" (Irish Melody) } *Stanford*
 A Reel }
THE ORCHESTRA.
 "Valse des Fleurs" ("Casse Noisette"
 Suite) *Tchaikovsky*
 Polka for Strings, "Les Vendredis"
Glazounov-Scholoe-Liadov
 Wiegandlied (Cradle Song) *Palmgren*
 Fox-trot, "Africa" *Creaner and Hanley*
 Fox-trot, "June Night" *Abel Bac*
 5.30.—CHILDREN'S CORNER.
 5.55-6.0.—Children's Letters.
 7.0-12.0.—*Programme S.B. from London.*

A Great Operatic Reformer.

Gluck and His Work.



CHRISTOPH GLUCK.

UNDOUBTEDLY, a great composer whose works are too seldom heard nowadays is Gluck. Modern operatic music owes a tremendous debt to him, and yet to the general public he is among the least known of the masters. On Thursday, July 2nd, listeners will have an opportunity of hearing the third act of his most important opera,

Orpheus, when it is broadcast from London (S.B. to other Stations).

Christoph Willibald von Gluck was born at Weidenwang, in Bavaria, on July 2nd, 1714. His father was a gamekeeper in the employ of Prince Lobkowitz, and, according to many accounts, his mother was a cook.

Eight Operas in Four Years.

Although in his early boyhood young Christoph had studied music at a Jesuit school, it was not intended that he should become a musician until he went to Prague University at the age of eighteen. While there, he was obliged, through his very slender means, to earn money by teaching music and even by playing the violin at village fairs. But music was evidently in his blood, and at the age of twenty-two he went to Vienna, where he met Prince Melzi, a fervent amateur musician and patron of struggling talent, who became keenly interested in him and who did much to encourage him in his work.

Through Melzi, Gluck went to Milan and continued his musical studies under San Martini, who was a notable musician of his day, and it was while at Milan that he wrote his first opera, *Artaserce*, which was produced in 1741.

It is not a work calling for much adulation, but what is remarkable is the fact that between the date of its production and 1745, Gluck had written no fewer than eight operas. His success began to be bruited abroad, and in 1745 he was invited to London, where another opera of his, *La Caduta dei Giganti*, was performed. His patron in London was Lord Middlesex, who at that time was a famous patron of the arts.

Handel's Contempt.

It is asserted that, while in London, Gluck appeared in public as a player on the musical glasses! Imagine a famous composer of to-day doing likewise!

At this period Handel was one of the lions of the day in London, and the great man was induced to hear some of Gluck's music. His opinion was astonishingly adverse.

"He knows no more about counterpoint," said Handel, contemptuously, "than my cook does."

Whatever Handel's opinion might have been of him, however, it is certain that Gluck profited by a study of his famous critic's own works.

At about this time Christoph visited Paris, where he first became acquainted with French opera. These travels and studies had a marked effect on his subsequent work, and when he returned to Vienna, a notable improvement was manifest in his compositions.

Later, Gluck again went to Paris, where his fame reached, perhaps, its highest point. It was here that a veritable storm arose around

his name. Famous men arrayed themselves into camps—the Gluckists and the anti-Gluckists—and torrents of praise and abuse were lavished upon him. Among his admirers was Rousseau, who is said to have paid him one of the most graceful compliments on record.

Gluck's opera, *Alceste*, was by no means well received at first by the French, and the composer was in despair.

"*Alceste* has fallen," he said sadly.

"Yes," rejoined Rousseau, "fallen from heaven!"

The battle for and against Gluck was rendered the more piquant by the arrival in Paris of Piccini, a famous Italian operatic composer, who was determined to uphold the traditional Italian opera which Gluck had done so much to improve and reform. The fight waged fiercely for a long time and then burnt itself out, the general opinion having been that Gluck had won the day.

A Master of Orchestration.

In 1786, Gluck was stricken with paralysis, and the end came on November 15th, in the following year. He died full of fame, and richer in this world's goods than most great musicians have been.

He lived to see himself with an European reputation, and it is curious that, although he was a German, it was in France that he met with the greatest appreciation. Among his works, besides *Orpheus*, may be mentioned *Telemaco*, *Paride ed Elena*, *Iphigénie en Tauride* and *Echo et Narcisse*.

What modern music owes to him will, probably, never be accurately known; but it is certain that he improved the opera of his day in a remarkable manner, and his power of orchestration has placed him among the great composers of all time.

As a melodist, he is not so remarkable; but here and there are to be found rich gems of tune, especially *Che farò*, from *Orpheus*, which is known to all with even a pretention to musical knowledge.

His work for opera was his most notable achievement, and he was a forerunner of Wagner in believing that no operatic work was worth producing in which the music was not made truly complementary to the words.

CHARLES TRISTRAM.

SONGS YOU OUGHT TO KNOW.

"I Know of Two Bright Eyes."

THIS popular song will be broadcast from Birmingham on June 29th. The words are from "Songs of the Turkish Hills," and the plaintive and charming melody is by George H. Clutsam.

We publish the words by permission of the publishers, Messrs. Edwin Ashdown, Ltd.

I KNOW of two bright eyes watching for me,

I know of two white arms waiting for me;

I know of cheeks that burn

To greet me when I return,

O Myrra, O Myrra, I soon will come to thee!

I know a tender heart weeping for me,

I know of two red lips praying for me;

I know a paradise,

A haven from tears and sighs,

O Myrra, O Myrra, I soon will come to thee.

How We Hear.

Amazing Mechanism of the Ear.

NOWADAYS, we are all "zealous in hearing," with the 'phones unto our ears. It behoves us, therefore, to understand something of the internal mechanism of the sense.

Sounds of every kind—mere noises, articulate speech, notes of definite pitch, concerted music—are air waves of infinitely various magnitude and complexity. Collected by the shell of the ear, the pinna, they pass down a tube, the meatus, and striking the ear-drum or tympanic membrane, stimulate currents or impulses in the nerve fibres which, reaching the brain, awaken ideas and emotions. But how?

A Perplexing Problem.

The mode in which the organ of hearing functions is as yet by no means known with such a degree of certainty as in the case of sight and smell. The perplexing problem is the manner in which the nerve currents which travel to the brain are generated.

The membrane in the middle ear, as it is called, is connected with the throat on the inner side by the Eustachian tube, serving the purpose of maintaining equal pressure on both sides of the membrane that it may vibrate freely. When the tube is partially stopped up, or the walls swell, as in a cold, hearing becomes defective.

One end of a chain of extremely small bones hanging in the middle ear rests against the membrane. These three bones, altogether weighing a few grains, are termed, from some fanciful resemblance, the "hammer," the "anvil," and the "stirrup." The function of these is to transmit sounds to the inner ear, magnifying them in the process. The inner ear, or cochlea, is an instrument of amazing complexity. There is a bony labyrinth like the spiral shell of a snail, as Aristotle observed more than two thousand years ago, containing a liquid called perilymph. Coiled inside and bathed by the perilymph is a membranous labyrinth of the same shape, consisting of a thin flexible tube containing a liquid called endolymph.

One theory of hearing is that the cochlea acts like a telephone, the air waves setting up vibrations which are conveyed by it to the brain and there transformed into sensations. But it is not only like no telephonic instrument existing, but also like none that we can conceive of. It is impossible to imagine how the sense of hearing could operate in this way. Nor is there any explanation, on this theory, for the peculiar conformation of the inner ear. A conclusive objection is that while sounds reaching a frequency of 10,000 vibrations a second can be heard, it is known that nerve fibre can transmit impulses of a maximum frequency of about 1,500 stimuli per second.

Thousands of Nerve Cells.

The other theory, elaborated by Helmholtz, now holds the field. The sound, or rather the corresponding vibrations travelling along the tympanum, the "hammer," the "anvil," and the "stirrup," are analyzed by the cochlea, converting them into nerve impulses which are interpreted by the brain. The end of the "stirrup" bone rests against a tiny thin membrane, called the "oval window," in the wall of the bony labyrinth. A sound thus sets the perilymph vibrating in sympathy. The membranous labyrinth has thousands of sensitive nerve cells with hair-like ends. Each one is stimulated by one sound only, and when that sound is heard, conveys the corresponding nervous current to the brain. Compound sounds excite the two or more corresponding nerve cells. Since there are many more than 10,000 distinct tones audible, there must be as many nerve cells.

There are difficulties, it must be admitted, in accepting this theory, but it is the most feasible.

ANTHONY CLYSE.

"Pretty Marvellous, What?"

By K. R. G. BROWNE. Drawings by Graham Simmons.



Reading aloud to a meat-safe.

BELIEVE it or not, as you choose; the fact remains that the artist and I mistook it for the Savoy Hotel. We were wandering along the Embankment at the time, talking of shoes and ships and sealing-wax, when there came upon us that irresistible craving for liquid sustenance to which the greatest are occasionally subject.

"Well," said the artist, "let's pop in there and have one." He waved an artistic hand at the great bulk of the Savoy Hotel.

"All right," I said. "We'll go in the back way." Because, you see, I wished the artist to realize that I am the kind of man who knows the back way into the Savoy Hotel.

It may be that I lost my way in the maze of little streets thereabouts; it may be that, absorbed in our elevating conversation, we took inadequate notice of our direction; whatever the reason, we had entered a building and climbed two flights of stairs before it dawned upon us that all was not well with our scheme.

Evil Work Afoot.

"This," I said, "is not the Savoy."

"Obviously," said the artist. "But what is it?"

I looked about. Close at hand I noticed a large door, above which burned a small red light. Beside this door hung a notice requesting silence and forbidding the world at large to pass through that door while the red light was displayed.

"That," I said, "is evidently a dental parlour of some sort, where some unfortunate is being tortured at this minute. There—listen!"

Faintly through the door there came to us a sort of muttering noise, as of some poor soul in agony. I looked at the artist, who looked at me.

"As English gentlemen," said the artist, "it is our duty to investigate, red light or no red light. There is evil work afoot."

An Odd Scene.

Very cautiously we opened the door, and found immediately beyond it another door. This, too, we opened, and were confronted by a somewhat singular spectacle.

Before us lay a large and lofty room, restfully coloured in blue and grey and hung from roof to floor with expensive-looking curtains. Round the sides of this room were deep chairs and couches, on which various persons were sitting in complete silence. Also present were three pianos and a number of those three-legged, spidery gadgets on which musicians support their music when in action. In the middle of the room a gentleman was reading aloud to a meat-safe.

That, anyway, is what it looked like to us. It was a small, yellow meat-safe supported on a wooden stand, and the gentleman was reading to it from a sheaf of typescript in a north-country voice, which explained the muttering which had attracted us. He was reading very humorously, but the meat-safe remained unresponsive.

As we stood there and regarded this odd scene

in some astonishment, another gentleman arose from a chair, approached us and courteously shooed us out through the door again to the landing. There—still courteously—he demanded an explanation of our presence.

"We're looking for the American bar," I said.

"There's no American bar here," said the gentleman—rather sadly, I thought. "This is the headquarters of the B.B.C."

"What's that?" I asked. "The Bombay Bomb Corps?"

"The British Broadcasting Company," said the gentleman kindly.

I looked at the artist, who looked at me. We blushed.

"Oh," said the artist blankly. "Then that meat-safe affair—"

"That," said the gentleman, "is the microphone. As you're here, you can stop and look round, if you like, if you'll promise not to sneeze, cough, quarrel or otherwise make yourselves heard."

We promised, and were led back through the double door into the large and lofty room, where the other gentleman was still reciting. There we sat down upon a couch and held our peace.

And very interesting it was, too. At first I hardly dared to breathe, so oppressed was I by the knowledge that if I sneezed, it would

bâton, the microphone was manoeuvred into a new position, and the room became full of melody.

While this was in progress, we looked about us. Near the door stood a kind of telephone-booth, prettily curtained, into which the master of the ceremonies vanished from time to time, to juggle with knobs and switches and ear-phones; this I judged to be the conning-tower or control-post from which the operations were directed. Above this was a notice-board inscribed with such remarks as "STAND CLOSER," "STAND FURTHER BACK," and so forth, with an ingenious arrangement of coloured lights, by which the performer's attention might be drawn to the remark which applied to him.

Everything in the room, in fact, was designed to yield the minimum of noise—or rather, only that noise which the microphone was intended to hear. One might describe a broadcasting station as a cross between a silence room at a club and a house stricken by serious illness.

Among the Switchboards.

The music ceased, and the master of ceremonies informed the microphone, and incidentally the British Isles, that there would now be two minutes' interval, after which, somebody would do something else. He then came to us and inquired if we would care to see the wheels go round. We replied heartily in the affirmative, and were handed over to another courteous gentleman, who led us from the room and up some stairs to another room filled entirely with mechanism.

I have a thoroughly unmechanical mind, and the artist is no good at mathematics either, so we can neither describe that room nor draw a picture of it. In a foggy sort of way I noticed a number of switchboards, as worn by the best telephone exchanges, a multitude of fat wires like overgrown worms, and many little coloured lights.

Slightly Dazed.

In a corner sat a loud-speaker, talking to itself in a subdued way; overhead was a network of wires and tubes; clocks and dials and levers were everywhere. There were also several young men of competent aspect, doing this and that with a nonchalance that won my admiration.

For a time we watched this activity, while our guide showed us how this worked and why that was so important. It seemed very simple at the time, but I have not the space to explain it all here. And presently he took us gently by the hand and led us forth and showed us other studios, all very elegantly appointed, and many other wonders, such as wireless gramophones and a dismantled microphone, which looked to me like nothing on earth.

And when we had seen all that was to be seen, we went downstairs again and gathered up our hats and gave thanks and went humbly out into the night, feeling slightly dazed.

"Pretty marvellous, what?" said the artist. "Very," said I. "I need that drink more than ever now."



Force of Habit.



There entered eight noiseless musicians.

resound to Battersea and Belgravia, Birmingham and Banff, Brightlingsea and Bournemouth.

But as time went by, and I felt no desire to sneeze, I began to feel more at home.

The humorous gentleman, having finished his monologue, stepped back from the meat—I mean the microphone, and sat down. Nobody applauded or even laughed, because that would never do. The gentleman who had admitted us then advanced noiselessly to the microphone and addressed it conversationally, informing it that certain persons would play music for its benefit. Another door opened at the far end of the room, and there entered eight noiseless musicians, carrying violins of assorted sizes. Noiselessly these arranged themselves and their spidery music-stands about a little dais; one of their number raised his conductor's



It would resound to Battersea, Belgravia, Birmingham and Banff.

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 (FD)—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.); 6.15, 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.
"PETIT 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—275 m., 2 kw.; 5 p.m.; 10.30 (irr.), Con. News and Con.
LYONS (Radio-Lyon)—230-287 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 1/2 kw.). From Frankfurt.
DRESDEN (Relay Station)—280 m. (1 1/2 kw.). From Leipzig.
NUREMBERG (Relay Station)—340 m. (800 w.). From Munich.
HAMBURG—395 m. (1 kw.). Also HANNOVER (296 m.).
REEMEN (330 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 1/2 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 1/2 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 1/2 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 Koeningwusterhausen on 1,300 m.
BERLIN (Witzleben)—abt. 500 m. (10 kw.). Testing shortly.
STUTTGART—443 m. (1 1/2 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).
KOENIGSBERG—493 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 1/2 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 (LP) (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.); 5 p.m., News; 8 p.m., Lec., Con.; 10 p.m., News. Special Gala Con. every Tue. at 8.15 p.m.
CZECHO-SLOVAKIA.
PRAGUE (Strašnice)—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 Radiofonistation)—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 Aalborg Ship Station on 445 m. Sunday; Copenhagen only.
LYNGBY (OXE)—2,400 m. (2 kw.).
 Weekdays: 7.30 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.).
HILVERSUM (HDO)—1,060 m. (2 1/2 kw.).
 10.40 a.m., Sacred Service (Sun. irr.); 12.50, Political News (irr.); 2.10 p.m., Orch. (Fri., Sat., Sun.); 5.25, Women (Fri.); 6.10, Orch. (Mon., Tue., Wed., Thu.); 6.40 p.m., Children, Orch. (Mon.); 7.10, Orch. (Fri., Sat.); 8.30, Orch. (Sun.); Sacred Con. (Wed.); Relay of Amsterdam Con. (Thu.); 9.10, Lec., Gramophone (Fri.).
BLOEMENDAAL—345 m.
 10.20 a.m. and 6.20 p.m., Divine Service (Sun.).

HUNGARY.
BUDA-PESTH (Csopel)—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. (Thu. and Sun.); 1 p.m., Official News; 2.15, Relay of Orch. from Palace Hotel; 4.45, Children; 5.15, Relay of Orch. from Hotel di Russia; 5.40, News, Stock Exch., Jazz Band; 8.30, News, Weather, Con.; 10.15, Late News, Jazz Band.
MILAN (RITT)—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—474 m. (1-2 kw.).
 8.15 p.m., Time, News, Lec., Con.; 23.00, Time, Weather, News.
AALESUND—515 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.; 5 p.m., Lec. and Con. (Tue., Thu., Fri.).
TRADES' UNION COUNCIL STATION—450 m.
 6 p.m., Con. (Mon. and Wed.).
SPAIN.
MADRID (EAT6)—302 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 (EAT20)—370 m. (6 kw.). Testing.
MADRID (EAT2)—335 m. (3 kw.). 7 p.m., Con. (temp.).
BARCELONA (Hotel Colon) (EADJ)—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 (EAT8)—415 m. (1 kw.).
 7 p.m., Con., News.
SEVILLE (RAJ5)—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 4 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:—
NORRKOEPIING (SMVV)—200 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 Soli; 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 1/2 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—361.2 m. Oakland, Cal.
CKRA—313 m. Moncton, New Brunswick.
KDKA—309.1 m. East Pittsburgh, Pa.
WBZ—333.3 m. Springfield, Mass.
WGY—379.5 m. Schenectady, N.Y.
WJY—405.2 m. New York City.
WCCO—416.4 m. (5 kw.). St. Paul and Minneapolis.
CKAC—410.7 m. Montreal, Ca.
WJZ—454.3 m., and **WEAF**—492 m., New York City.

B.B.C. STATION ADDRESSES.

MAIN.		
	Addresses.	Telephone No.
ABERDEEN	15, Belmont Street	2296
BELFAST	31, Linenhall Street, Belfast.	
BIRMINGHAM	105, New Street	Midland 269-10
BOURNEMOUTH	72, Holdenhurst Road	3460-1
CARDIFF	39, Park Place	2514-5
GLASGOW	21, Blythswood Square,	Douglas 1192-4
LONDON	2, Savoy Hill, W.C.2	Regent 6727
MANCHESTER	Orme Buildings, The Parsonage	City 9646-7
NEWCASTLE	24, Eldon Square	Central 5865
RELAY.		
EDINBURGH	79, George Street	Central 9595
HULL	26-27, Bishop Lane	Central 6138
LIVERPOOL	83, Lord Street	Bank 5018
PLYMOUTH	Athenaeum Chambers,	
	Athenaeum Lane	2283
SHEFFIELD	Castle Chambers, Castle Street,	Central 4029
LEEDS-BRADFORD	Cabinet Chambers, Basinghall	Street, Leeds
	Street, Leeds	28131
STOKE-ON-TRENT	Majestic Buildings,	
	Stoke-on-Trent	Hanley 1970
NOTTINGHAM	4, Bridlesmith Gate,	
	Nottingham	6944 and 6945
DUNDEE	1, Lochee Road	Dundee 5209
SWANSEA	Oxford Buildings, Oxford	Street
	Street	Swansea 3167
Power—"5XX"—25 KW; Main—1 KW; Relay—200 Watts.		

Dundee Programme.

2DE 331 M.

Week Beginning Sunday, June 23th.

SUNDAY, June 28th.

3.30-5.30.—Programme S.B. from London.
8.30.—Service conducted by the Rev. JOHN DICKSON MOWAT, B.A., S. Salvador's Episcopal Church.
9.0-10.30.—Programme S.B. from London.

MONDAY, June 29th.

3.0-4.30.—Concert. Women's Topics.
5.30.—CHILDREN'S CORNER.
6.0-6.5.—Children's Letters.
6.40-8.0.—Programme S.B. from London.
8.0-11.0.—Programme S.B. from Glasgow.

TUESDAY, June 30th.

11.30-12.30.—Recital of New Gramophone Records.
3.30-4.30.—Kinnaird Hall Picture House Orchestra.
5.30.—CHILDREN'S CORNER.
6.0-6.5.—Children's Letters.
6.40-11.30.—Programme S.B. from London.

WEDNESDAY, July 1st.

3.0-4.30.—The Station Trio. Women's Topics. Ida Clark (Soprano).
5.30.—CHILDREN'S CORNER.
6.0-6.5.—Children's Letters.
6.40-7.40.—Programme S.B. from London.
7.40.—Boys' Brigade Talk.
8.0-11.0.—Programme S.B. from Glasgow.

THURSDAY, July 2nd.

3.30-4.30.—Kinnaird Hall Picture House Orchestra.
5.30.—Teens' Corner.
6.0-6.5.—Children's Letters.
6.40-7.40.—Programme S.B. from London.
7.40.—"Through the Western Isles to St. Kilda (No. 1.)" by Mr. Thomas Nicol.
8.0-11.30.—Programme S.B. from Glasgow.

FRIDAY, July 3rd.

3.30-4.30.—Kinnaird Hall Picture House Orchestra.
5.30.—CHILDREN'S CORNER.
6.0-6.5.—Children's Letters.
6.40-7.40.—Programme S.B. from London.
7.40-8.0.—Mr. D. M. CUMMING SKINNER, "Roadside Talks" (1).
CHRYSL BARCLAY (Soprano).
GEORGE J. JEFFCOCK (Baritone).
PAUL DELLA TORRE (Pianoforte Recital).
WILLIAM HARTLEY (Violin).
HAROLD COPESTICK (Cello).
ANNIE HARTLEY (Pianoforte).

"A Whiff of the Sea."

8.0. THE TRIO.
March, "Admirals All".....Hubert Bath
GEORGE J. JEFFCOCK.
"Drake Goes West".....Sanderson
"Sea Surge".....Goatley
THE TRIO.
Overture, "Plymouth Hoe".....Ansell
GEORGE J. JEFFCOCK.
"Four Jolly Sailors".....German
"Hats Off to the Stoker".....Arundale
THE TRIO.
Nautical Fantasia, "Life on the Ocean"
Binding

8.40. PAUL DELLA TORRE.
Sonata in F Major, Op. 78.....Beethoven

Music—Fairies—Visions.

8.55. THE TRIO.
Selection, "The Magic Flute".....Mozart
CHRYSL BARCLAY.
"Moonlight".....Moss
"The Buds".....Thornley
WILLIAM HARTLEY.
"Vision".....Drdla
GEORGE J. JEFFCOCK.
"A Little Fairy Tale".....Morris
"A Fat L'il Feller Wid His Mummy's Eyes".....Gordon

THE TRIO.

"Vision Dances".....Baynton Power
CHRYSL BARCLAY.
"The Spring is at the Door".....Quilter
"The Fairy Pipers".....Brewer

9.30. PAUL DELLA TORRE.
Study in G Sharp Minor.....F. Hiller
"Fileusa".....Raff
Prelude in D Flat.....Della Torre
"Soaring" from Op. 12.....Schumann
Improvisations Nos. 4 and 5 from "Les
Roses et les Epines".....Zarembski

10.0-10.25.—Programme S.B. from London.

10.25.—Station Topics and Local News.

10.30. THE TRIO.
Ballet Music from "Sylvia".....Debussy
CHRYSL BARCLAY.
"Music, When Soft Voices Die".....Bosby
"The Thrush's Love Song".....Travers
HAROLD COPESTICK.
"Simple Aveu".....Thomé

THE TRIO.
Old English Air, "Drink To Me Only"
arr. Quilter

11.0.—Close down.

SATURDAY, July 4th.

3.0-4.30.—The Station Trio. Women's Topics. Abe Brown (Entertainer).
5.30.—CHILDREN'S CORNER.
6.0-6.5.—Children's Letters.
6.40-7.40.—Programme S.B. from London.
7.40.—"2DE" Sports Corner.
8.0-12.0.—Programme S.B. from London.

(Continued from column 3.)

8.10. HUGH FRIEL.
"Blue Are Your Eyes".....Drummond
"Vale".....Kennedy Russell
"Sigh No More".....Aiken
8.20. JOHANNE LARSEN.
"Synnove's Song".....Kjerulf
"How Could I Forget?".....Enna
"The Shriek of a Bird".....Sinding
(Sung in Norwegian.)

8.30-10.0.—Programme S.B. from London.

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

Dr. EDWARD HOPE. S.B. from Liverpool.

G. L. MARSHALL: Station Topics.
Local News.

FRED FALCONER (Violin).
COLIN MCKENZIE (Viola).
JOHN D. MILLER (Flute).

10.35 (approx.).—Serenade for Violin, Viola,
and Flute, Op. 8.....Beethoven

11.0.—Close down.

SATURDAY, July 4th.

3.0-4.0.—The Station Pianoforte Trio.
4.30-6.0.—Children's Concert in Aid of the
Humbie Holiday Home for Children.
The Lady Provost of Edinburgh, Lady
Sleigh, will preside, and the Concert,
which will be conducted by the Uncles
and Aunties of "2EH," will be relayed
from the Synod Hall.

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.

Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, June 28th.

SUNDAY, June 28th.

3.30-5.30.—Programme S.B. from London.
8.30-9.0.—Religious Service: Conducted by the Rev. W. HENDERSON BEGG, D.D., of St. Paul's Episcopal Church. Assisted by the Choir, under the direction of Mr. A. T. LEE ASHTON.
9.0-10.30.—Programme S.B. from London.

MONDAY, June 29th.

3.0-4.0.—The Station Pianoforte Trio.
5.0.—CHILDREN'S CORNER.
5.50-6.0.—Children's Letters.
6.40-7.40.—Programme S.B. from London.
7.40.—Mr. H. MORTIMER BATTEN, F.Z.S., "Sheep Dog Romances."
8.0-11.0.—Programme S.B. from London.

TUESDAY, June 30th.

11.30-12.30.—Gramophone Records.
3.0-4.0.—The Station Pianoforte Trio.
5.0.—CHILDREN'S CORNER.
5.50-6.0.—Children's Letters.
6.40-11.30.—Programme S.B. from London.

WEDNESDAY, July 1st.

2.20-3.30.—The Station Pianoforte Trio.
3.30.—Talk to Schools.
4.0. GEORGE J. JEFFCOCK (Baritone).
Short Vocal Recital.
"Honour and Arms".....Handel
"A Chip of the Old Block".....W. H. Squire
"Sea Surge".....Alma Goatley
"Wander-Thirst".....Landon Ronald
"The Skipper of the Mary Jane"
David Richards
5.0.—CHILDREN'S CORNER.
5.50-6.0.—Children's Letters.
6.40-7.40.—Programme S.B. from London.
7.40.—Mr. J. S. CHISHOLM; Horticultural Talk.
8.0-11.0.—Programme S.B. from Glasgow.
11.0-12.0.—"THE ROMANY REVELLERS,"
from the Dunedin Palais de Danse.

THURSDAY, July 2nd.

11.30-12.30.—Gramophone Records.
3.0.—The Station Pianoforte Trio.
4.0-4.30. ROSE MCKENZIE (Mezzo-Soprano).
Short Vocal Recital.
"Orpheus and His Lute".....Coates
"The Wayfarer's Night Song"
Easthope-Martin
"Wandering".....Hugo Wolf
"The Water Lily".....Grieg
"Queen Mary's Song to Her Lute".....Elgar
5.0.—CHILDREN'S CORNER.
5.50-6.0.—Children's Letters.
6.40-7.40.—Programme S.B. from London.
7.40.—Pianoforte and Song Recital.
8.0-11.30.—Programme S.B. from London.

FRIDAY, July 3rd.

2.30.—The Station Pianoforte Trio.
3.30.—Talk to Schools.
5.0.—CHILDREN'S CORNER.
5.50-6.0.—Children's Letters.
6.40-8.0.—Programme S.B. from London.

A Norwegian Evening.

JOHANNE LARSEN (Soprano).
HUGH FRIEL (Tenor).
JOHANNE LARSEN.
8.0. "At the Rondorne".....Grieg
"Silva".....Lammers
"You Brave Fellow".....Alnes
(Sung in Norwegian.)

(Continued at foot of previous column.)



Twelve months from now his
Wuncells will still be giving
him the same good service

A PART from sensitiveness, low current consumption, and tonal purity, there is still one vital requirement which every wireless enthusiast must consider carefully before he chooses his Dull Emitter Valve. And that is its probable length of life. Obviously no improvement in valve design is of much value if the valve itself will not stand up to the rigours of daily use.

The weakest part of any valve is naturally its filament—given ordinary care the grid and anode are everlasting. Improve the filament, therefore, by making it more robust or by reducing the strain to which it is subjected, and automatically the valve gains in longevity. In the Wuncell we have done both. We have reduced the strain under which Dull Emitters usually operate by designing a valve of moderate current con-

sumption (.3 amps at 1.8 volts). Wireless enthusiasts long ago realised that an unnecessarily low current consumption resulted only in an excessively fine filament incapable of withstanding the shocks of everyday use.

The Wuncell filament—due to an entirely new process—is actually as stout as that used in the standard bright emitter. The same exclusive process permits the valve working at a temperature of only 800 degrees. In daylight its glow is practically invisible. At night it can be compared to the embers of a dying match. Certainly it is the nearest approach to the cold valve yet achieved.

The man who looks to his valves to give him many, many months of enjoyment must standardise on the Wuncell—no other can approach it for length of life.



**Wuncell
Dull
Emitters**

Made in two series: Types W.1 and W.2 for 2-volt accumulators. Types W.R.1 and W.R.2 with additional resistance incorporated within the base so that valves can be used with either 2-, 4- or 6-volt accumulators.

W.1 and W.R.1 are for use as Detectors or L.F. Amplifiers. W.2 and W.R.2 are specially designed for high frequency amplification.

Technical Data:

Filament voltage, 1.6 to 1.8
Fil. consumption, .3 amps.
Plate voltage, 20 to 80

W.1 14/- W.R.1 16/-
W.2 14/- W.R.2 16/-



**The
New
W.3**

**The Cossor
Loud Speaker
Valve**

When used with a good low frequency Transformer this new W.3 valve gives an immense volume of pure and undistorted sound. Its use renders a second stage of L.F. amplification practically superfluous. The design embodies all the well-known Cossor principles and the valve is therefore quite free from microphonic noises. Filament voltage, 1.8 volts; filament consumption, .5 amps.; plate voltage, 80-120 volts.

18/6

— the long life Dull Emitter
Cossor Wuncell

Leeds—Bradford Programme.

2LS 346 M. 310 M.
Week Beginning Sunday, June 28th.

SUNDAY, June 28th.

3.30-5.30.—Programme S.B. from London.
8.15-9.0.—Service relayed from Holy Trinity Church, Boar Lane.
9.0-10.30.—Programme S.B. from London.

MONDAY, June 29th.

11.30-12.30.—Music.
2.45-3.45.—The Station Trio.
5.45.—CHILDREN'S CORNER: Uncle Bob's Evening of Song and Story.
6.20.—Children's Letters.
6.25.—"Teens' Corner: "Drama and Its Exponents" (15), by Uncle Thespis.
6.40-7.40.—Programme S.B. from London.
7.40-7.55.—Mr. J. FIELDING: Hints to Amateur Photographers.
8.0-11.0.—Programme S.B. from London.

TUESDAY, June 30th.

11.30-12.30.—Music.
3.30-4.30.—Dance Orchestra, relayed from the Majestic Restaurant, Leeds.
4.45-5.15.—WOMEN'S HALF-HOUR.
5.45.—CHILDREN'S CORNER: A Musical and Dramatic Evening by Uncle Max.
6.20.—Children's Letters.
6.25.—"Teens' Corner: "The Romance of the Commonplace" (15), by R. D. Green, M.A. (Uncle Bob).
6.40-7.40.—Programme S.B. from London.
7.40.—Mr. C. W. BANKS: Tennis Topics.
8.0-11.30.—Programme S.B. from London.

WEDNESDAY, July 1st.

11.30-12.30.—Music.
3.30-4.30.—Signor Calamani and his Orchestra, relayed from the Scala Theatre, Leeds.
5.45.—CHILDREN'S CORNER: An Excursion with Auntie Nora.
6.20.—Children's Letters.
6.25.—"Teens' Corner: "Music and Books" (15), by M. K. Dodgson (Uncle Max).
6.40-7.40.—Programme S.B. from London.
7.40.—Horticultural Talk.
7.45-7.55.—"On My Anvil," by the Smilesmith.
8.0-11.0.—Programme S.B. from London.

THURSDAY, July 2nd.

11.30-12.30.—Music.
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.
5.45.—CHILDREN'S CORNER: A Fairy Play by Uncle Thespis.
6.20.—Children's Letters.
6.25.—"Teens' Corner: "Tales of the Open Country" (15), by Nomad.
6.40-7.40.—Programme S.B. from London.
7.40-7.55.—Scouts' Corner: Camp-Fire Song by the 2nd Bradford (Central) Troop.
8.0-11.30.—Programme S.B. from London.

FRIDAY, July 3rd.

11.30-12.30.—Music.
3.30.—Talk to Local Schools.
4.0-5.0.—Signor Calamani and his Orchestra.
5.45.—CHILDREN'S CORNER: Auntie Doll's Evening.
6.20.—Children's Letters.
6.25.—"Teens' Corner: "The Fairyland of Science" (15), by L. Harvey (Uncle Leo).
6.40-7.40.—Programme S.B. from London.
7.40.—Mr. J. TURNER: "Thoresby's Leeds."

"The Seven Ages of Man."

JAMES FEATHER (Recitals).
MURIELLE BARRON (Soprano).
WILLIAM S. COWBOURNE (Baritone).
FRED N. BENTLEY (at the Piano).
THE EBOR TRIO.

8.0. THE TRIO.
"A Children's Overture" ... Roger Quilter
JAMES FEATHER.
THE INFANT.
"Mewling and pawking in the nurse's arms."
Recital, "His Majesty the Baby"
G. Newman
MURIELLE BARRON.
Song, "My Treasure" ... John Trevalsa

**JAMES FEATHER.
THE SCHOOLBOY.**

"Creeping like snail unwillingly to school."
"Cows" G. Newman
Recitals "His First Long Trousers"
E. A. Guest

**MURIELLE BARRON
and WILLIAM S. COWBOURNE.
THE LOVER.**

"Sighing like furnace."
Duet, "A Lover and His Lass" E. Newton
Scene from
"The Lady of Lyons"
(Lytton).

A Lover JAMES FEATHER
His Lass MURIELLE BARRON
WILLIAM S. COWBOURNE.
THE SOLDIER.

"Seeking the bubble reputation"—in War and Peace.
Song, "The Adjutant" ... Howard Fisher
JAMES FEATHER.

Recital, "The Ballad of Soulful Sam"
R. W. Service
WILLIAM S. COWBOURNE.
THE JUSTICE.

"Full of wise saws and modern instances."
Song, "Truth" H. Lohr
FRED N. BENTLEY.

Prelude Chopin
MURIELLE BARRON.
THE OLD MAN.

"Spectacles on nose. His big manly voice turning again towards childish treble."
Song, "The First of May" (Then and Now)
Easthope Martin

JAMES FEATHER.
Recital, "Reminiscences of an Old Soldier"
E. Hastings

SECOND CHILDISHNESS.
"Mere oblivion—sans everything."
THE TRIO.

Selection from "Les Cloches de Corneville"
R. Planquette

Scene from "Les Cloches de Corneville."
A Chamber in the Château de Corneville, supposed by the villagers to be haunted, but in reality Gaspard's Treasure Store.

Gaspard (A Miser) ... JAMES FEATHER
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Dr. EDWARD HOPE. S.B. from Liverpool. Local News.
10.30. "THE TWO JACKS"
Will deal a hand in an original "Pack of Humour."

11.0.—Close down.

SATURDAY, July 4th.

2.45-3.45.—The Station Trio.
5.45.—CHILDREN'S CORNER: Visitors' Day.
6.20.—Children's Letters.
6.25.—"Teens' Corner: "Shakespeare" (15) by Miss D. Nichols (Auntie Doll).
6.40-7.40.—Programme S.B. from London.
7.40.—Mr. J. FIELDING: Hints to Amateur Photographers.
8.0-12.0.—Programme S.B. from London.

(Continued from column 3.)

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

Ministry of Health Talk: Dr. EDWARD HOPE, "The Nation's Babies." (In connection with National Baby Week.)
S.B. to all Stations.

Local News.
10.30. GEORGE HILL.
Negro Spirituals.

"Steal Away"
"Go Down, Moses"
"Oh, Didn't It Rain" Burleigh
"Hard Trials"
"Uncle Rome" Homer
"Dixie" arr. Bantock

10.40. THE BAND.
Selection, "Euryanthe" Weber
"Mumbling Moses" Thurban

11.0.—Close down.

SATURDAY, July 4th.

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.

Liverpool Programme.

6LV 315 M.
Week Beginning Sunday, June 28th.

SUNDAY, June 28th.

3.30-5.30.—Programme S.B. from London.
8.30-9.0.—Simple Service, relayed from St. James's Church, Toxteth.
9.0-10.30.—Programme S.B. from London.

MONDAY, June 29th.

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.—"Teens' Corner."
6.40-11.0.—Programme S.B. from London.

TUESDAY, June 30th.

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

WEDNESDAY, July 1st.

11.0-12.0.—Midday Concert.
3.30-4.30.—The Station Pianoforte Quartet and Annie Wilson (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.—Station Director's Talk.
8.0-11.0.—Programme S.B. from London.

THURSDAY, July 2nd.

3.30.—WOMEN'S HALF-HOUR.
4.0-5.0.—Music from the Futurist Cinema.
5.45.—Children's Letters.
5.55.—CHILDREN'S CORNER.
6.25.—Boy Scouts' News.
6.40-7.40.—Programme S.B. from London.
7.40.—Boy Scouts' Talk: D.S.M.B.G. CAIN on "Camping."
8.0-11.30. Programme S.B. from London.

FRIDAY, July 3rd.

3.15-3.45.—Transmission to Schools.
4.0-5.0.—The Station String Quartet. Florence Mayoh (Contralto).
5.45.—Children's Letters.
5.55.—CHILDREN'S CORNER.
6.25.—"Teens' Corner."
6.40-7.40.—Programme S.B. from London.
7.40-7.50.—Local Talk.

Popular Evening.

THE NUTGROVE PRIZE BAND:
Under the Direction of H. HILL.
GEORGE HILL (Baritone).
PAT WILLIAMS (Monologues).

8.0. THE BAND.
March, "Simplicity" Shipley Douglas
Overture, "Raymond" Thomas
8.20. PAT WILLIAMS.
"The Gentle Art of Shopping" Denny
8.30. THE BAND.
Selection, "The Lily of Killarney" Benedict
Trombone Solo, "Lend Me Your Aid"
Gounod

Soloist—FRED CHARNOCH.

8.50. GEORGE HILL.
"The Jealous Lover" Quilter
"In Summertime on Bredon" Peel
"Birds in the High Hall Garden"
Somerevell

9.0. THE BAND.
Fantasia on the Works of Wagner.
Valse, "Old Abbey" Rimmer

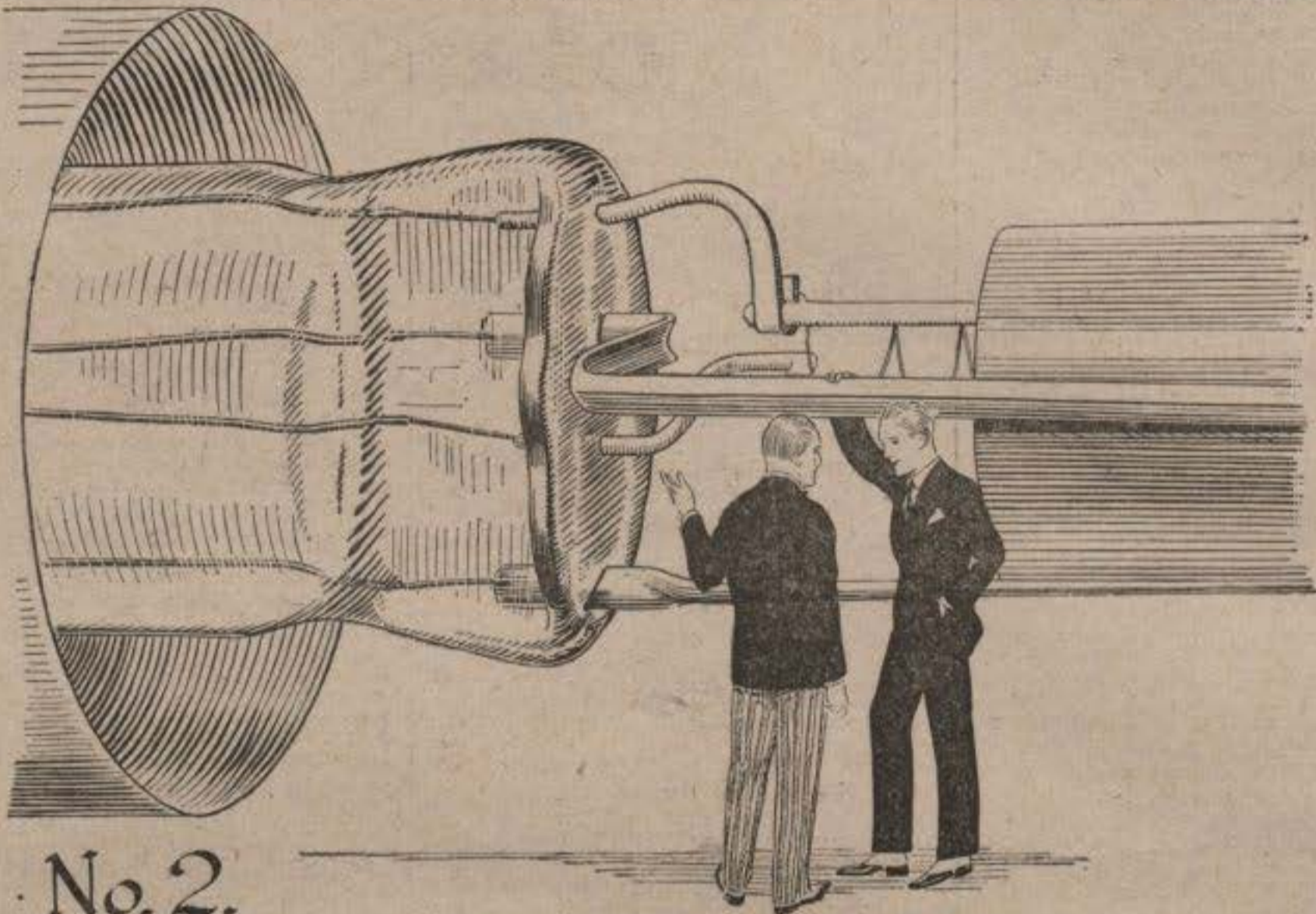
9.25. PAT WILLIAMS.
"A Children's Party" arr. Williams
"Inquisitive Anne" S. Bennett

9.35. THE BAND.
Cornet Solo, Variations on "Old Kentucky Home"
Rimmer

Soloist—ALFRED EAVES.
Tone Poem, "Finlandia" Sibelius

(Continued at foot of previous column.)

THE INSIDE TRUTH ABOUT THE EDISWAN VALVE



No. 2.

Examining the Pinch

"Pinch me!" exclaimed Will B. Shown to Eddy Swan. And well might he wonder if he was dreaming, for he found himself in the centre of the enormous valve which Eddy had pointed out to him.

"I'll show you the pinch," retorted Eddy. "That'll be much more interesting to you."

He led the way to the base of the Valve and halted at the flattened end of a glass tube leading from it.

"This," he exclaimed, "is the pinch—and mind you don't knock your head on that filament support." "Oh!" was all that Will B. Shown could contribute to the conversation.

"The pinch," continued Eddy, "is the support of the electrodes, and as such it must be prepared to 'rough it.' Have a look down there—it starts, you see, as a hollow glass tube, and through this the Ediswan operatives run the leading-in wires from the outside pins. These have the electrodes securely welded to obtain a strong electrical joint. Then the end of the tube is heated to red-heat and placed under a "pinching" machine, which squeezes it into a solid mass of glass, firmly holding the electrode supports, and making the inside of the tube air-tight. Notice, too, the wide spacing between the leads. They're very careful about that at the Ediswan works, for neglect of this would hardly enable Ediswan Valves to be recognised as "Britain's Most Dependable Valves." Now, let's take a stroll over to the Anode."

(To be continued.)

EDISWAN VALVES

At all Wireless Dealers Everywhere. Particulars Free.

THE EDISON SWAN ELECTRIC CO., LTD.,
123, QUEEN VICTORIA STREET, LONDON, E.C.4.

Will Improve
ANY Set

Hull Programme.

6KH 335 M.

Week Beginning Sunday, June 28th.

SUNDAY, June 28th.

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

MONDAY, June 29th.

3.0.—Music relayed 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 30th.

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.
6.20-6.30.—Hull Wireless Society's Talk.
6.40-11.30.—Programme S.B. from London.

WEDNESDAY, JULY 1st.

3.0.—Music relayed 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.

THURSDAY, July 2nd.

3.0.—Herman Darewski and his Band.
4.0-4.30.—WOMEN'S HALF-HOUR: Mrs. R. M. Gunston, "Cookery and Domestic Economy" (6).
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.—Boy Scouts' Talk.
8.0-11.30.—Programme S.B. from London.

FRIDAY, July 3rd.

3.0.—Music relayed from the Majestic Picture House.
3.30.—Transmission to Schools.
4.0.—WOMEN'S HALF-HOUR.
4.30-5.0.—Gramophone Records.
5.15.—Children's Letters.
5.25-6.0.—CHILDREN'S CORNER.
6.40.—Music. S.B. from London.
7.0.—WEATHER FORECAST and NEWS S.B. from London.
G. A. ATKINSON. S.B. from London.
7.25.—Music. S.B. from London.
7.40-7.55.—Mr. HIRAM P. BAILEY: "A Night in a Prairie Settlement."

A Jolly Evening.

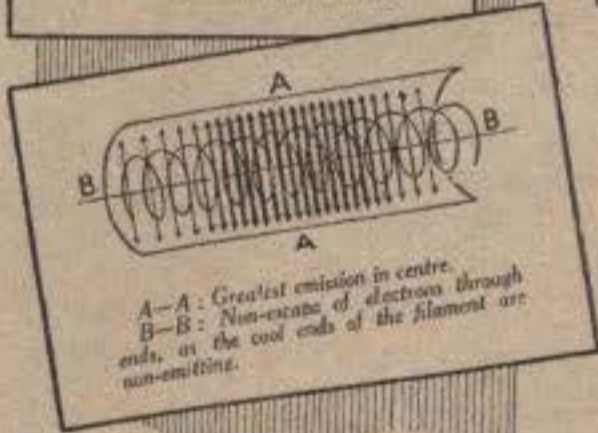
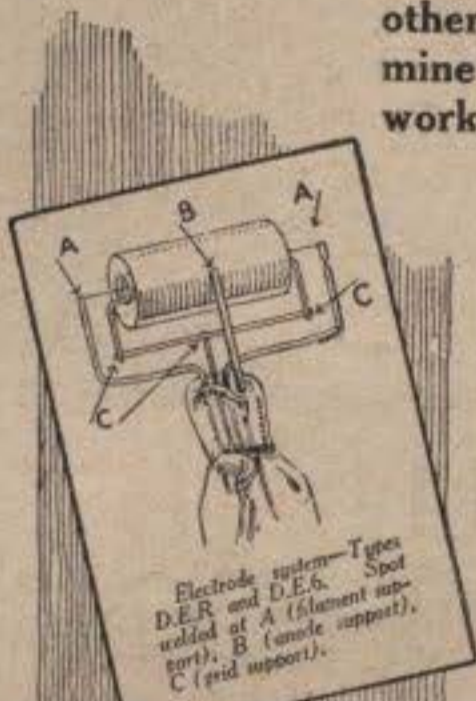
8.0.—Listeners are invited to accompany us to The Spa, Bridlington, and dance to the strains of HERMAN DAREWSKI AND HIS BAND. REGINALD WHITEHEAD (Bass-Bari-tone) and JUPITER MARS will entertain during the sitting-out periods. Everyone is welcome, so come in your thousands.
10.0.—WEATHER FORECAST and NEWS S.B. from London.
Dr. EDWARD HOPE. S.B. from Liverpool.
Local News.
10.30.—Dance Programme.
11.0.—Close down.

SATURDAY, July 4th.

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

Get the best out of your set!

The most efficient type of electrode system for one type of valve is not necessarily suitable for other types. Certain deciding factors determine which is the correct design for the given working conditions.



D.E.R

Dull emitter 2-volt general purpose receiving valve. Filament volts, 1.8; filament current, 35 amp; anode volts, 30/80; amplification factor, 9; impedance 32,000 ohms.

REDUCED PRICE 14/-

D.E.6

Dull emitter 2-volt low frequency power amplifier. For use as last stage of amplifier with D.E.R valves in the initial stages. Filament volts, 1.8; filament current, 0.40 amp; anode volts, 60/120; grid bias, 3-6; amplification factor, 5; impedance, 13,000 ohms.

REDUCED PRICE 18/6

Outstanding Features:

ELECTRODE SYSTEM of horizontal arrangement. This makes for the minimum leverage and the least possibility of displacement.

PLATE.—The maximum emission is obtained where it is most needed (i.e. in the centre). The ends of the filament are cool and non-emitting; there is, therefore, no tendency of the electrons to escape.

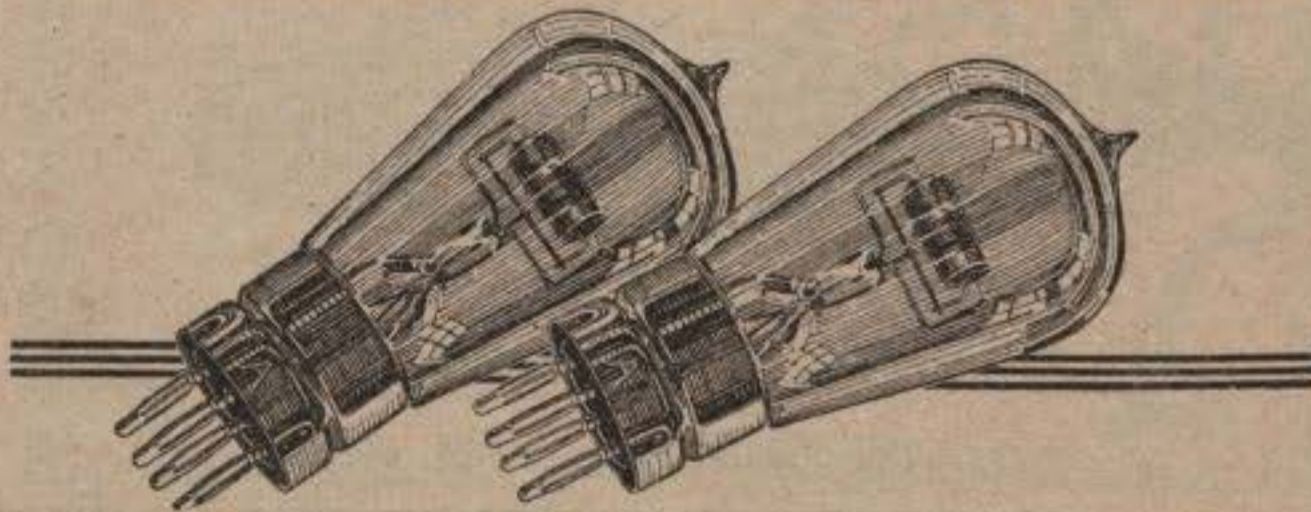
LOW CURRENT CONSUMPTION.—Emission (with operation at a dull red heat) equals that from a bright emitter consuming up to four times the filament watts.

FILAMENT IMPREGNATED THROUGHOUT.—The high emission of these types is not dependent on an outer coating which may rapidly wear away. The active material permeates the whole of the filament.

Both Valves work from your 2-volt accumulator.

BUY THE VALVES BACKED BY THE NAMES

MARCONI & OSRAM





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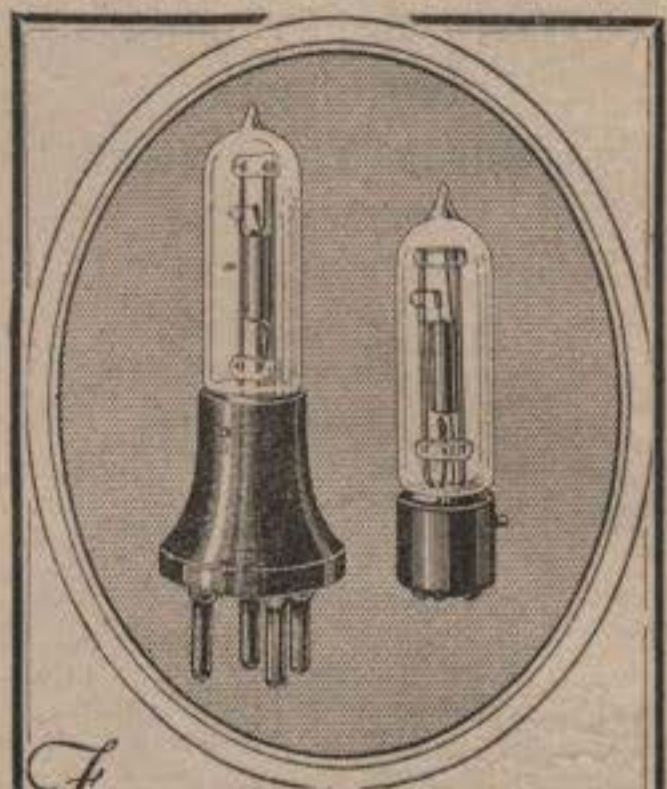
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Nottingham Programme.

5NG 326 M.

Week Beginning Sunday, June 28th.

SUNDAY, June 28th.

3.30-5.30.—*Programme S.B. from London.*
 8.30-8.55. Service in the Studio.
 Hymn, "Saviour, Blessed Saviour."
 Lesson, Hebrews XI. 32—XII. 2.
 Anthem, "Blessed are the Merciful"
 (Rayleigh Vicars).
 Address: The Rev. E. J. HAWKINS,
 B.A., Pastor, Castle Gate Congregational
 Church.
 Hymn, "Sun of My Soul."
 Prayer.
 The Sevenfold Amen.

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

MONDAY, June 29th.

11.30-12.30.—Concert.
 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.—Prof. L. V. D. OWEN, M.A.: "The
 Pilgrim Fathers."
 8.0-11.0.—*Programme S.B. from London.*

TUESDAY, June 30th.

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.—Children's Letters.
 6.0-6.15.—An Appeal for the St. John's Ambu-
 lance Brigade.
 6.20-6.35.—Teens' Corner.
 6.40-7.40.—*Programme S.B. from London.*
 7.40-7.55.—Mr. G. H. WALLACE: "The Col-
 lections at Nottingham Castle."
 8.0-11.30.—*Programme S.B. from London.*

WEDNESDAY, July 1st.

11.30-12.30.—Gramophone Recital.
 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.—Prof. R. WARWICK BOND, M.A.,
 F.R.S.L.: Narrative Poetry.
 8.0-11.0.—*Programme S.B. from London.*
 11.0-11.30.—THE SAVANNA BAND, relayed
 from the Palais de Danse.

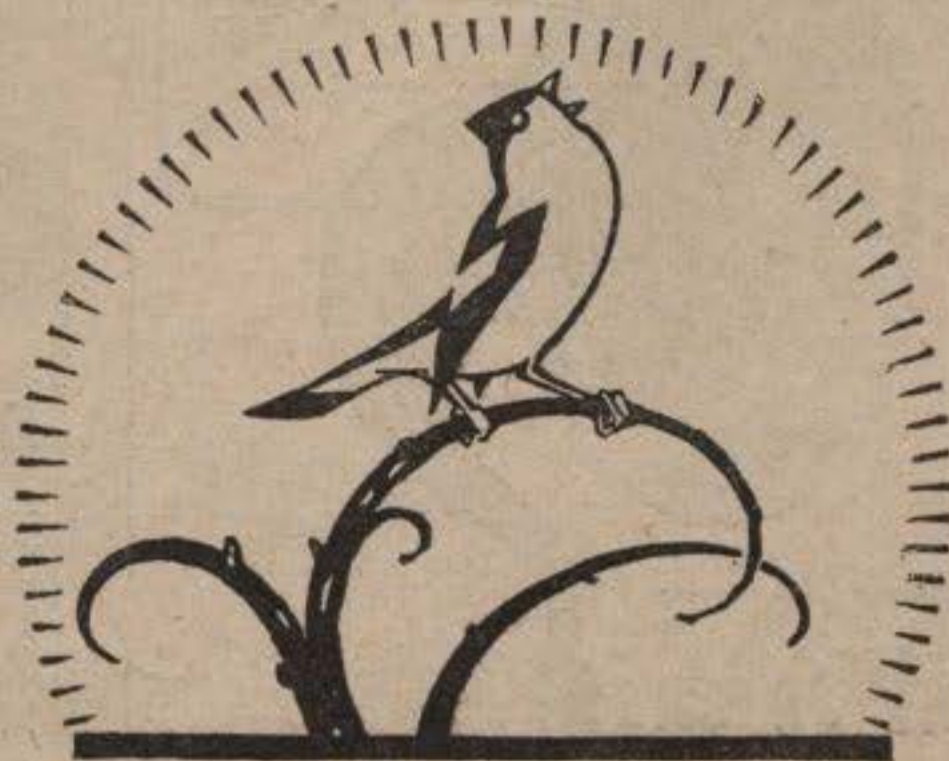
THURSDAY, July 2nd.

11.30-12.30.—Concert.
 3.25.—Transmission to Schools: Miss E. G.
 Thompson: "Spenser's Faery Queene."
 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.
 6.40-7.40.—*Programme S.B. from London.*
 7.40-7.55.—Scouts' Corner.
 8.0-11.30.—*Programme S.B. from London.*

FRIDAY, July 3rd.

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.
 6.40-8.0.—*Programme S.B. from London.*
 THE CAPE TOWN ORCHESTRA.
 Conductor: LESLIE HEWARD.
 DOROTHY BENNETT (Soprano).
 MIDDLETON WOODS (Entertainer).
 8.0. THE ORCHESTRA.
 Overture, "A Midsummer Night's Dream"
Mendelssohn
 Cornet Solo, "Robert the Devil" *Meyerbeer*
 (G. DIMMACK.)
 DOROTHY BENNETT.
 Song Cycle of English Flowers.
 "The Violet"
 "The Rose"
 "Pansies"
 "The Snowdrop"
Elvira Gambozi

(Continued in col. 1, page 37.)



No one has ever heard a bird sing a false note. Birds take their music from no tuning-fork, for theirs is natural music. They do not reason—they merely render. But they render in all truth and sincerity.

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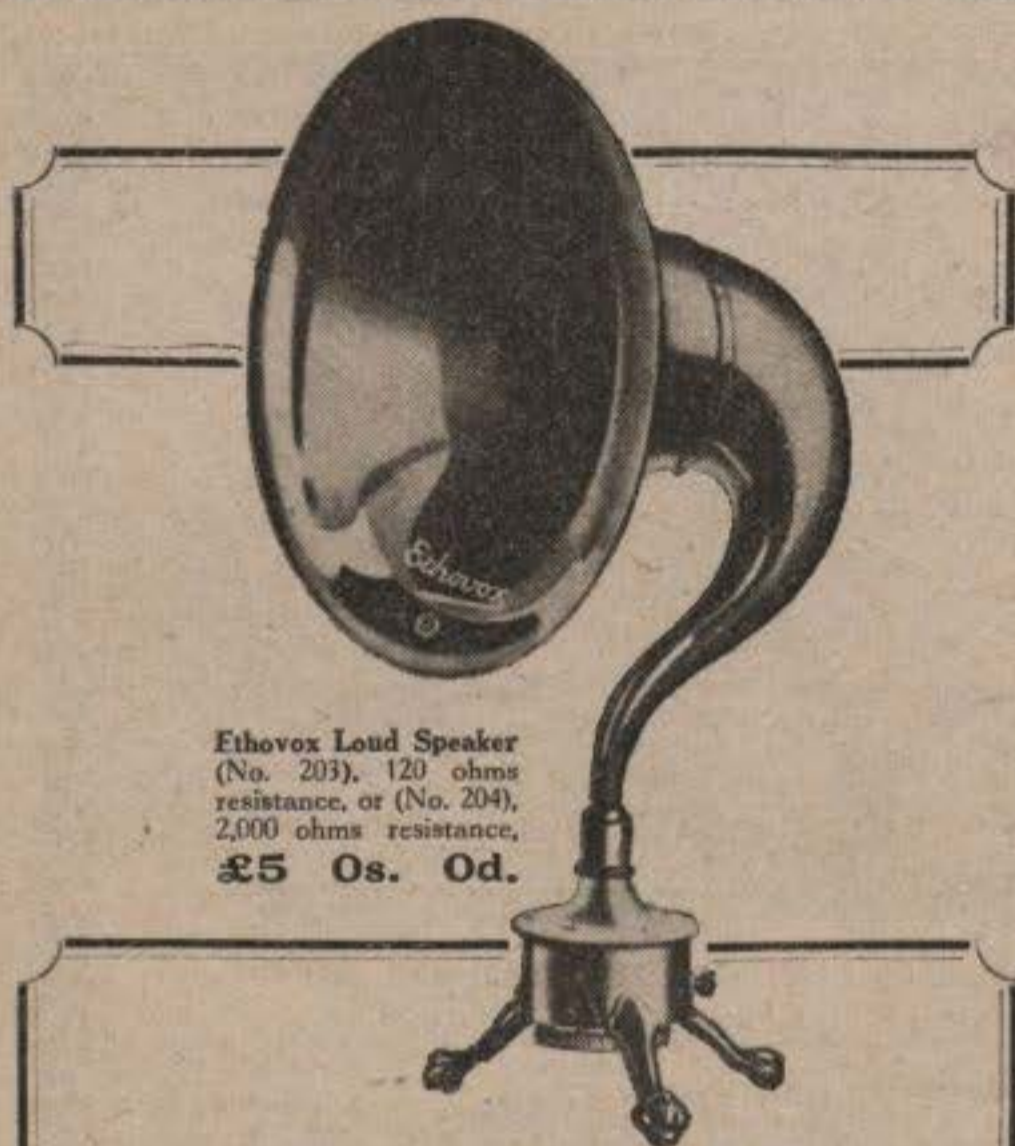
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(No. 203), 120 ohms
resistance, or (No. 204),
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Plymouth Programme.

5PY 338 M.

Week Beginning Sunday, June 28th.

SUNDAY, June 28th.

3.30-5.30.—Programme S.B. from London.
 8.15.—Sunday Evening Service, relayed from St. Andrew's Parish Church.
 Hymn, A. and M. No. 229.
 Psalm No. 91.
 Anthem, "I am Alpha and Omega" (Stainer).
 Address by the Lord Bishop of TRURO.
 Hymn, A. and M. No. 477.
 9.0-10.30.—Programme S.B. from London.

MONDAY, June 29th.

11.30-12.30.—Gramophone Records.
 3.0.—Plymouth Hospitals Exhibition. Opening Speech by H.R.H. PRINCE HENRY, K.G., G.C.V.O. Followed by Assault-at-Arms and Massed Military Bands.
 5.0.—WOMEN'S TOPICS.
 5.30.—Children's Letters.
 5.35.—CHILDREN'S CORNER.
 6.30.—Boy Scouts' Bulletin.
 6.40-11.0.—Programme S.B. from London.

TUESDAY, June 30th.

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.
 5.35-6.30.—CHILDREN'S CORNER.
 6.40-7.40.—Programme S.B. from London.
 7.40-7.55.—Dr. A. T. NANKIVELL: "The Cure of Teeth."
 8.0-10.0.—Programme S.B. from London.
 10.0.—WEATHER FORECAST and NEWS, S.B. from London.
 Mr. A. LLOYD JAMES: "The Structure of English Speech." S.B. to all Stations.
 Local News.
 10.30-11.30.—THE SAVOY BANDS. S.B. from London.

WED., July 1st, and SAT., July 4th.

11.30-12.30.—Gramophone Records. (Wed.)
 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 onwards.—Programme S.B. from London.

THURSDAY, July 2nd.

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, July 3rd.

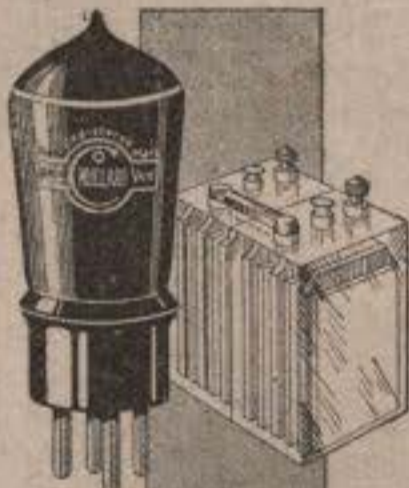
3.30.—Talks to Schools: Col. W. P. Drury: "The Italian Seaman and His Great Discovery." Musical Interlude. Mr. Walter P. Weekes: "Music Appreciation: Rhythm and Cadences."
 4.0.—Albert Fullbrook and his Trio.
 5.0.—WOMEN'S TOPICS.
 5.30.—Children's Letters.
 5.35-6.30.—CHILDREN'S CORNER.
 6.40-7.40.—Programme S.B. from London.
 7.40.—Mr. C. W. BRACKEN, M.A., F.E.S.: "A Ramble in Literary Byways."

Light Music.

KATHLEEN DRAKE (Soprano).
 GEORGE SAWDY (Baritone).
 THE ELITE ENTERTAINERS.
 BAND OF 2ND BATT. THE ROYAL BERKSHIRE REGIMENT.
 (By permission of Lieut.-Col. F. H. Moore, C.B.E., D.S.O., and Officers.)
 8.0. THE BAND.
 March, "The Mad Major" Alford
 Fantasia on Students' Songs arr. Douglas
 Descriptive Piece, "The Mill in the Black Forest" Eilenberg
 8.20. KATHLEEN DRAKE.
 "Villanelle" Dell'Acqua
 "May Morning" Denza

(Continued in col. 1, page 37.)

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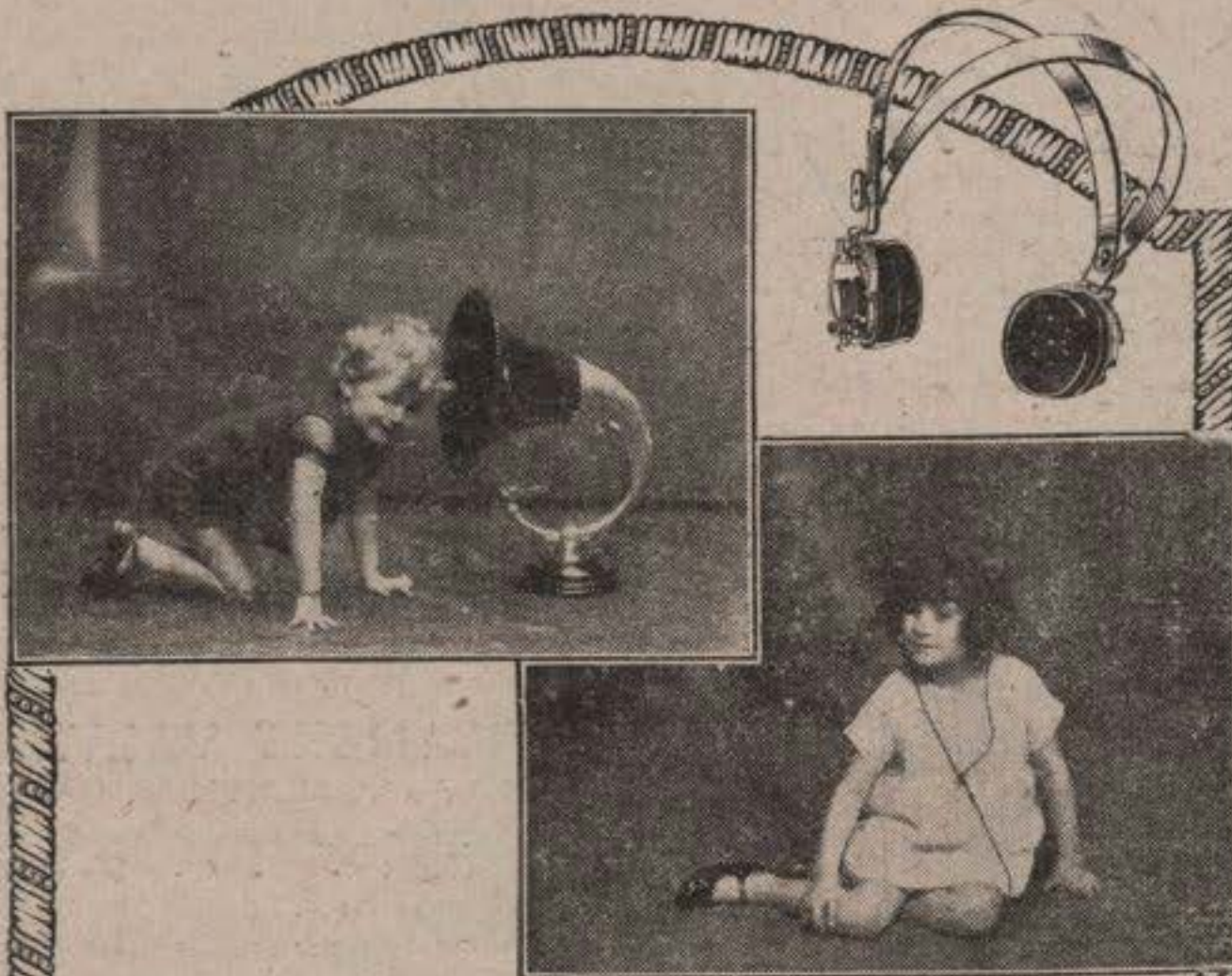
Leaflet V.R.25 gives full information.

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Unfortunately the brightest seaside resort is apt to become a little dull at night and if it is wet the gloom is intensified. With "**Music For All**" however you can turn the dullest evening into a thing of joy. All the musical arrangements are specially simplified, so that even an amateur can play them, and the pronounced tunefulness of every number is guaranteed.

Part 34 (ready July 8) contains twenty-four pages of the pictures and story, with selections from the music of The Gaiety Theatre success, "**Katja, The Dancer.**" It is the next best thing to seeing the play.

The part also includes four other complete copyright numbers. They include, "**Trust and Believe,**" a great favourite with seaside concert parties; "**Malou,**" a fox-trot with the plaintive rhythm that is so fashionable just now; "**Schubert's Serenade,**" the famous classic; and "**Chinese Flower,**" an Oriental fox-trot.

Yet another big feature has been included in this number. It is **The Children's Corner**, arranged by Ernest Austin, the well-known composer.

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Nottingham Programme.

(Continued from page 33.)

THE ORCHESTRA.
Intermezzo from "The Jewels of the Madonna" Wolf-Ferrari
Minuet for String Orchestra ... Boccherini
Bassoon Solo, "Charlie is My Darling"
..... *W. terbottom*
(WILLIAM J. PICKERILL.)
MIDDLETON WOODS.
A Few Short Stories.
THE ORCHESTRA.
Pot-Pourri, "A Lightning Switch" ... *Alford*
DOROTHY BENNETT.
"An Eriskey Love Lilt"
..... *M. Kennedy-Fraser*
"Ninabobo" *Bambridge Crist*
"Villanelle" *E. Dell'Acqua*
THE ORCHESTRA.
Selection, "The Tales of Hoffmann"
..... *Offenbach*
MIDDLETON WOODS.
Items from Martyn Herbert's "Door of Memories."
THE ORCHESTRA.
Three Short Pieces.
"Le Cygne" *Saint-Saens*
(Cello Solo: ERIC LEFTWICH.)
"Au Moulin" *Gillet*
(For Strings and Tie-Tac.)
"Loin du Bal" *Gillet*
10.0-10.30.—Programme S.B. from London.
10.30. THE ORCHESTRA.
Duet for Two Piccolos, "The Two Nightingales"
..... *Brewer*
Two South African Compositions
..... *Colin Taylor*
Nocturne; Pot-Pourri of South African Tunes.
"Afrikaanse Pieknieklidjes Patrol"
..... *Leslie Howard*
11.0.—Close down.

SATURDAY, July 4th.

3.30-4.30.—The Savanna Band, relayed from the Palais de Danse.
5.0.—CHILDREN'S CORNER.
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.

Plymouth Programme.

(Continued from page 35.)

8.30. THE BAND.
Pot-pourri of American Airs
..... *arr. Winterbottom*
8.40. GEORGE SAWDY.
Old English Melodies.
"The Pretty Creature" ... } *arr. Lane*
"False Phillis" }
"Ralph's Ramble to London" } *Wilson*
"The Sailor's Life" }
8.50. THE BAND.
Dance Tunes, Old and New ... *arr. Weaver*
Interlude.
"Work," by "CASSIUS."
Musical Comedy.
9.0. THE BAND.
Selection, "The Arcadians"
..... *Monckton and Talbot*
9.10. GEORGE SAWDY.
"For Knightly Truth" *Caryll*
"Pearl of Sweet Ceylon" *Lionel Monckton*
9.20. THE ELITE TRIO
will Entertain.
9.35. KATHLEEN DRAKE.
"Love is My Life" *Tate*
"Bohemia" *Paul Rubens*
9.45. THE BAND.
Selection, "The Geisha" *Jones*
10.0-10.30.—Programme S.B. from London.
Beyond the Sea.
10.30. GEORGE SAWDY.
Three Hungarian Melodies ... *arr. Korbay*
10.40. THE ELITE TRIO
will again Entertain.
10.50. THE BAND.
"Two African Dances" *Ring*
"Two Norwegian Dances" *Grieg*
11.0.—Close down.

JUNIOR
with Loud Speakers
SENIOR
performance



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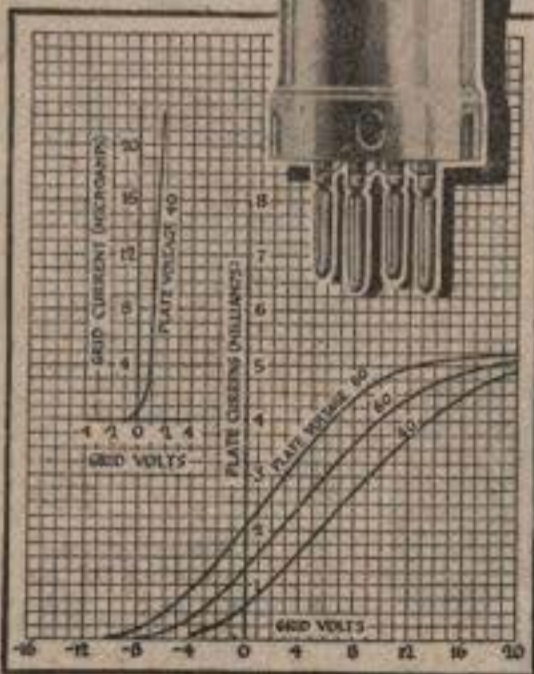
Filament voltage	-	-	-	4 volts
Filament current	-	-	-	0.7 amp.
Maximum anode voltage	-	-	-	100 volts
Anode resistance	-	-	-	27,000 ohms.
Voltage amplification factor	-	-	-	7.5

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- R** Filament Voltage 4 Volts. 8/-
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Filament Current 0.35 Amp.
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 - B5** Filament Voltage 3 Volts. 16/6
Filament Current 0.06 Amp.
Max. Plate Voltage 80 Volts.
- Power Amplifying**
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Filament Current 0.25 Amp.
Max. Plate Voltage 120 Volts.
 - B6** Filament Voltage 3 Volts. 22/6
Filament Current 0.12 Amp.
Max. Plate Voltage 120 Volts.
 - B7** Filament Voltage 6 Volts. 24/6
Filament Current 0.06 Amp.
Max. Plate Voltage 120 Volts.



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THE NAME FOR PERFECT RADIO

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WIRING FOR ELECTRIC LIGHT quickly installed, without damage to walls, inexpensive, neat and efficient. These are the main features of the

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The flat metal-sheathed Rubber Insulated Wires are specially designed to meet the demand for an inexpensive installation. The wiring is fixed perfectly flat on the wall surface, and when distempred or enamelled is practically invisible. The prospective owner can specify "Kaleeco" with every confidence. Full particulars and prices can be obtained from your local Electrical Contractor.

Callender's Cable & Construction Co., Ltd., Hamilton House, E.C.4.



Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, June 28th.

SUNDAY, June 28th.

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

MON., June 29th, SAT., July 4th.

11.30-12.30.—Gramophone Records (Mon.).
4.0.—Orchestra under the Direction of Dante Selmi. Relayed from the Grand Hotel.
5.0-5.20.—WOMEN'S CORNER.
5.30.—CHILDREN'S CORNER.
6.15-6.30.—Children's Letters.
6.40-7.25.—*Programme S.B. from London.*
7.30-10.0.—Seaforth Highlanders Band, Pipers and Dancers, relayed from the Band Stand, Weston Park (Mon.).
7.40.—"The Harvest of a Quiet Eye—(8) The Fairy Prince," by "Petronius" (Sat.).
10.0 (Mon.) 8.0 (Sat.) onwards.—*Programme S.B. from London.*

TUES., June 30th, THURS., July 2nd.

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.
6.40 onwards.—*Programme S.B. from London.*
7.40.—Prof. A. E. MORGAN, M.A., Professor of English Language and Literature, (9) "Younger Irish Dramatists—Colum Ervine" (Tuesday).

WEDNESDAY, July 1st.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Band and Pipers of The Seaforth Highlanders, relayed from the Band Stand, Weston Park.
5.0-5.20.—WOMEN'S CORNER.
5.30.—CHILDREN'S CORNER.
6.15-6.30.—Children's Letters.
6.40-11.0.—*Programme S.B. from London.*

FRIDAY, July 3rd.

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.
6.40-8.0.—*Programme S.B. from London.*
THE "PLANETS"
Present a Revue in Six Scenes.
8.0. **"Here and There."**
Produced by VICTOR SMYTHE.
Directed by D. E. ORMEROD.
Overture, Selected.

SCENE I.

The Company, Opening Chorus ...*Gallatly*
Juvenile Lead, "Listening on Some Radio"
Hirsch, Buck and Stamper
Comedian, "I Do Like 'An 'Arf of An 'Addick"
Winter
The Company, "Brighter Dartmoor"
H. C. Sargent

SCENE II.

Comedian and Chorus, "Island of Nevermind Where"
Garstin
Soubrette and Chorus, "I Knew Something"
Wreford
Trio or Quartet, "Shanghai."
A Park Scene.

SCENE III.

Soprano and Juvenile Lead, "Sighing."
Stage Director and Comedian, "Burglars"
Butcher
Trio or Quartet, "I Love the Moon"
Rubens

The Company, "Mrs. Hamblett Records Her Vote"
Sargent

SCENE IV.

Juvenile Lead, "Sahara"
Nicholls
Soubrette and Juvenile Lead, "My English Rose"
Garstin
A Salt (Sea) Mixture.

(Continued in column 1, page 41.)



A Wise Selection

of batteries is necessary to obtain the clearest reception, greatest volume and maximum range from your set—carelessly made batteries often being the cause of uncertain operation.

The new Lucas Radio Batteries are moulded in "MILAM," our new moulding material, which overcomes the disadvantages of ordinary radio batteries. Its use enables the outside covering to be moulded integral with the cells—this prevents leakage of acid, gives great mechanical strength to the battery, also a separate case or crate is not required.

The appearance of these Batteries is handsome, the finish resembling polished ebony; the large bore vents are clean and effective, the terminals robust, and another special feature is the strong leather carrier with its neat and positive attachment which facilitates handling of the battery—a boon when it needs re-charging.

Each Battery has connections for 2, 4, or 6 volts, and prices include Lid and Leather Carrier.



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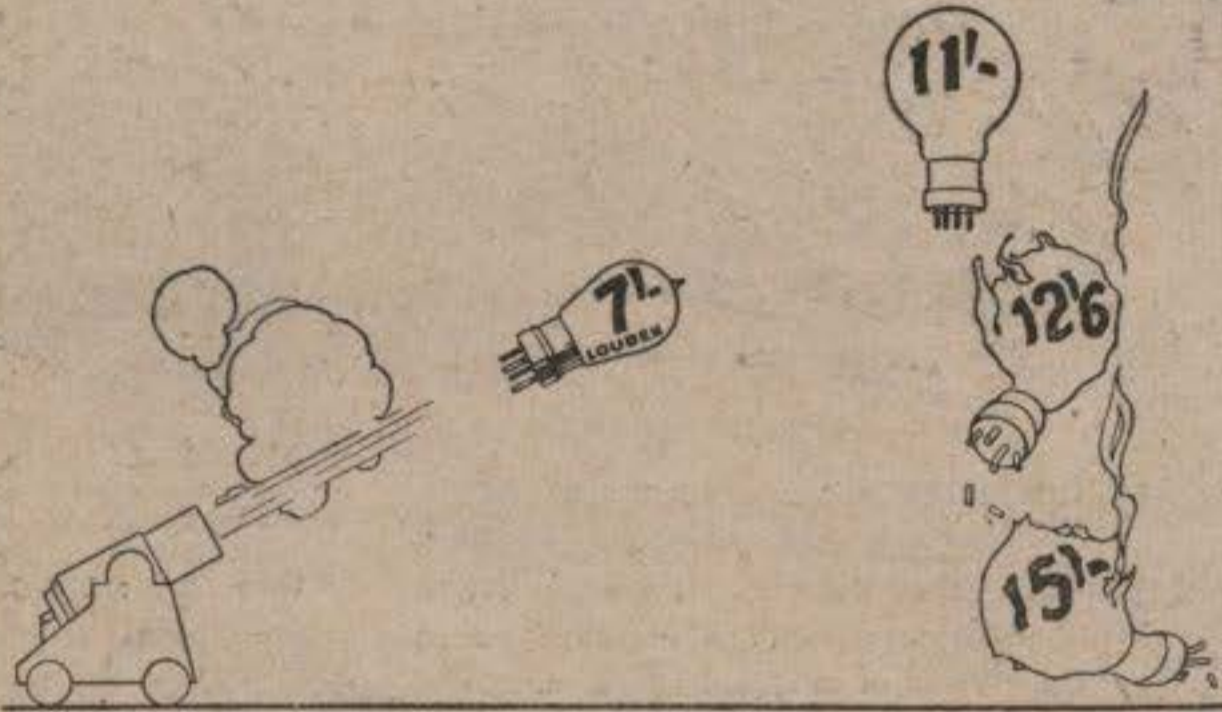
TYPE RH5. 6 volts. Radio Rating: 20 amp. hrs. capacity. Dimensions: 5 1/2 x 5 1/8 x 5 1/8 in. Price £1 : 9 : 6.



TYPE RO5. 6 volts. Radio Rating: 15 amp. hrs. capacity. Dimensions: 6 1/2 x 3 x 7 1/2 in. Price £1 : 7 : 6.

Full particulars Post Free on request from Department G.

Louden Valves



A Successful Shot at High Prices.

Our last shot at valve prices was the most successful. High Valve Prices suffered the biggest reverse they had had for over a year.

This occurred more than three months ago. Since then you have been paying a reasonable price for all types of valves and by now have probably got accustomed to doing so. But even if you have, don't forget that the Louden was the chief factor in bringing those prices down for you. And don't forget that the Louden succeeded not just because it was the cheapest valve but because it was the best valve as well as the cheapest.

Read this letter from a user of Louden Valves who has followed our fight with interest and wishes us every success.

Messrs. The Fellows Magneto Co., Ltd.

"Dear Sirs—In to-day's 'Radio Times' I notice by your advertisement that you are still fighting the 'ring' and have reduced the price of Louden Valves to 7/-, therefore, I felt I must drop you a line and wish you all the best for your enterprise.

As a Wireless enthusiast from the beginning and having used all sorts of valves, from dull-emitters at 30/- each, I thought you would like to know that I purchased three Bright Loudens just before Xmas and put them in my set, which is a three-valve, Det. and 2 L.F.

The result was better and clearer reception on my full-sized Loud Speaker, and full volume. In fact they have been the cheapest investment I have had in the wireless line, although at the time I bought them they were 10/- each.

My set has been working every night since then and often in the daytime, and considering that the set is provided with switches for filament lighting, and for the loud speaker, which, of course, puts a sudden strain on the valves, they are as good now as when I first purchased them."

Buy Louden Valves and keep Valve prices where they are. Obtainable from all dealers.

Bright Emitter 7/-

Low Current Consumption
0.4 amp.
Filament Volts 4.8-5
The Plain Louden (Type F1)
for Detection and L.F.
Amplification.

The Blue Top Louden (Type
F2) for H.F. Amplification.

Dull Emitters.

Current Consumption 0.1 amps.
Type FER 1 for Detection and L.F. Amplifi-
cation.
Type FER 2 for H.F. Amplification.

Please state whether you require them for 4-volt or 6-volt
Accumulator.

For 4-volt Accumulator 12/-
For 6-volt Accumulator 13/6

If you are using Bright-Emitting valves you will find Louden Dull-Emitters will reduce your accumulator bills to one seventh. They will work straight off a 4-volt or 6-volt Accumulator and fitting them involves no alterations at all to your set.



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FICTION, FASHION AND THE HOME

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the Publishers, Geo. Newnes, Ltd., 8-11,
Southampton St., Strand, London, W.C.2.

Stoke-on-Trent Programme.

6ST 306 M.

Week Beginning Sunday, June 28th.

SUNDAY, June 28th.

3.30-5.30.—Programme S.B. from London.
8.30-9.0.—Simple Service relayed from St Peter's Church.
9.0-10.30.—Programme S.B. from London.

MONDAY, June 29th, WEDNESDAY, July 1st, and FRIDAY, July 3rd.

12.30-1.30.—Midday Concert. (Friday.)
3.0.—Transmission to Schools: Miss G. H. Renshaw on "Music." (Friday.)
3.30-4.30.—The Majestic Cinema Orchestra.
5.0.—Children's Letters.
5.5-6.0.—CHILDREN'S CORNER.
7.40.—Station Topics. (Friday.)
6.40-11.0.—Programme S.B. from London.
11.0-11.30.—Experimental Transmission. (Mon.)

TUESDAY, June 30th, and SATURDAY, July 4th.

12.30-1.30.—Midday Concert (Tuesday).
3.0.—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.

THURSDAY, July 2nd.

3.0.—WOMEN'S CORNER.
3.30-4.30.—Gramophone Records of the Week.
5.0.—Children's Letters.
5.5-6.0.—CHILDREN'S CORNER.
6.40-7.40.—Programme S.B. from London.
7.40.—Boy Scouts' Monthly Bulletin.

THE NORTH STAFFS IMPERIAL MILITARY BAND:
Conductor: F. OSBALDESTON.

8.0. THE BAND.
March, "Voice of the Guns" Alford
Waltz, "The Grenadiers" Waldteufel
8.20. ETHEL EARLE (Soprano).
"Lo! Here the Gentle Lark" ... Bishop
"Tis Time to Part" Donizetti
8.30. ETHEL EARLE AND BOOTH HITCHEN.
Duet, "Violetta and Germont" Verdi
8.35. THE BAND.
Overture, "Lustspiel" Keler-Bela
Selection, "Madame Pompadour" ... Fall
8.55. BOOTH HITCHEN (Baritone).
"Eri tu" ("The Masked Ball")... Verdi
"Turn Ye to Me" Traditional
9.5. THE BAND.
Pot-Pourri, "Tangled Tunes" ... Ketelbey
9.20. ETHEL EARLE.
"Ah, fors è lui" ("La Traviata")... Verdi
"Songs My Mother Taught Me" ... Dvorak
"Happy Summer Song" Kahn
9.30. THE BAND.
Selection, "Chu Chin Chow" Norton
9.45. BOOTH HITCHEN.
The Prologue ("Pagliacci")... Leoncavallo
"Oh, Star of Eve" Wagner
9.50. ETHEL EARLE AND BOOTH HITCHEN.
Duet, "Gilda and Rigoletto" Verdi
10.0-11.30.—Programme S.B. from London.

Sheffield Programme.

(Continued from page 39.)

SCENE V.

The Company, "Bolshevik Love" Redstone
Soprano and Juvenile Lead, "By and By."
Trio or Quartet, "Sally's Gone to California."

The Company, "Buying a Sewing Machine"
H. C. Sargent


SCENE VI.

Trio or Quartet, Short Selection from
"Poppy" Jones and Samuels
Juvenile Lead, "Lena" Darowski
Soubrette and Comedian, "Make Up."

The Company, "Comforts" Sargent

10.0.—WEATHER FORECAST and NEWS
S.B. from London.
Dr. EDWARD HOPE. S.B. from Liverpool.
Local News.

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



NEUTRON

TRADE MARK REGD.

The World's Greatest Radio Crystal


"I am taking the opportunity of writing to you in praise of your crystal. I was told by a friend of mine of your crystal how good it was, but I used to say, "I expect it's about like all others." As soon as you use them in a Reflex they last about a fortnight and are finished. I am glad he has proved me wrong for it is the finest I have used up to date (four months and still going strong).

I had a man round the other day who was nearly deaf or if not quite, who wanted me to make a three valve, and I asked him if he had ever heard a crystal set, and he said no, he had had the Headphones on somewhere about twenty times and never heard anything. But I can tell you he heard mine and it is the first he ever heard. So much for Neutron. This is authentic as I can prove every word of it. I can tell you I am mighty proud of it. I have experimented in crystals for over two years and it is the best I have used."

G. M.

"THE CRYSTAL WITH VALVE POWER."

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NEUTRON, LTD.



Sicilian House, Southampton Row, London, W.C.1.
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Your skin needs food; otherwise it becomes wrinkled and sallow. Pomeroy Skin Food is the food it needs. A little rubbed into the skin at night works wonders.

Try it on your own face to-night. It is a perfectly safe cream to use. It is made of the purest ingredients and it cannot—positively cannot—encourage the growth of Superfluous Hair.

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The LITTLE "SPARTA"

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

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Type J, 120 ohms
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*The Drier Side of Britain
served by the
London & North Eastern Railway.*

Swansea Programme.

5SX 482 M.

Week Beginning Sunday, June 28th.

SUNDAY, June 28th.

3.30-5.30.—Programme S.B. from London.
8.30-9.0.—Studio Service.
9.0-10.55.—Programme S.B. from Cardiff.

MONDAY, June 29th.

3.0-4.0.—Music relayed from the Castle Cinema.
Musical Director, Jack Arnold.
5.0-5.15.—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.
7.40-7.55.—Mr. GUY POCOCK. S.B. from
Cardiff.
8.0-11.0.—Programme S.B. from London.

TUESDAY, June 30th.

3.0-4.0.—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.
8.0-11.30.—Programme S.B. from London.

WEDNESDAY, July 1st.

3.0-4.0.—The Castle Cinema Orchestra.
5.0-5.15.—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, July 2nd.

2.30-4.30.—The Gorsedd Ceremony, relayed
from Singleton Park. S.B. to Cardiff.
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, July 3rd.

3.0-4.0.—Transmission to Schools.
4.0-4.30.—The Castle Cinema Orchestra.
5.0-5.15.—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.
7.40-7.55.—Mr. ISAAC J. WILLIAMS. S.B.
from Cardiff.

GLAN EVANS (Baritone).

MORGAN LLOYD (Violin).

EDGAR WILLIAMS (Cello).

Dr. VAUGHAN THOMAS

(Pianist and Lecturer).

8.0. Dr. VAUGHAN THOMAS'S TRIO.
Piano Trio in G Major, Op. 1, No. 2
Beethoven

8.30. Dr. VAUGHAN THOMAS.
Lecture with Illustrations.

"The Dangers of the Pianoforte."

8.45. GLAN EVANS.
"Sea Fever"..... *John Ireland*
"Song of the Volga Boatmen" *Traditional*

9.0. MORGAN LLOYD and
Dr. VAUGHAN THOMAS.

Sonata for Violin and Pianoforte in G
Major..... *Brahms*

9.30. GLAN EVANS.
Hungarian Melodies..... *arr. Korbay*

"Mariska"; "Had a Horse"; "Shep-
herd, See Thy Horse's Foaming Mane."

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

10.30. MORGAN LLOYD and
Dr. VAUGHAN THOMAS.

Sonata in A Major for Violin and Pianoforte
J. S. Bach

EDGAR WILLIAMS.

Selected.

11.0.—Close down.

SATURDAY, July 4th.

3.0-4.0.—The Castle Cinema Orchestra.
5.15-6.0.—CHILDREN'S CORNER. (5.45—
Letters.)
6.15-6.30.—"Teens' Talk."
6.40-8.0.—Programme S.B. from London.
8.0-12.0.—Programme S.B. from Cardiff.



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100 ft. of extra high conductivity copper; a single solid polished wire, enamelled on the surface to preserve high conductivity and to avoid corrosion. Price 5/-.

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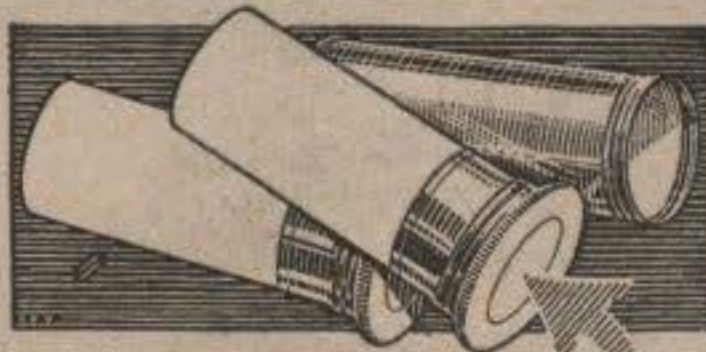
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The cold cream blended into GIBBS is an emolient that soothes and smoothes the most sensitive skin, and gives all the delights of a cold cream massage. Get that second stick to-day, but be certain it's a Gibbs Cold Cream Shaving Stick.

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

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