

WONDERS OF VOICELESS SPEECH.



THE OFFICIAL ORGAN OF THE B. B. C.

Vol. 8. No. 95.

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

EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week commencing  
SUNDAY, July 19th.

MAIN STATIONS.

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

HIGH-POWER STATION.  
(Chelmsford.)

RELAY STATIONS.

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

SPECIAL CONTENTS.

MEMORIES OF MASTER MUSICIANS.  
By Professor Francesco Berger.

TALKING WITHOUT A VOICE.  
By Sir Richard Paget.

THE NEED FOR A RADIO DRAMA.  
By R. E. Jeffrey.

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.

Weather News by Wireless.

By Dr. G. C. SIMPSON, C.B.E., F.R.S.

[Dr. Simpson is Director of the Meteorological Office, and he has travelled extensively for the purpose of studying climatic conditions in remote parts of the world. In the following article he describes how radio is used for the purpose of forecasting the weather.]

FEW of those who hear each evening the weather forecasts which precede the General News Bulletin realize the practical use made of them. To the majority, to-morrow's weather means nothing more than whether an umbrella should be taken to office or whether a holiday will be spoilt. To the farmer and sailor, however, a weather forecast may be of prime importance. It is not of so much importance, perhaps, to the ocean-going sailor, for he has to go through all weathers, and, in any case, is provided with powerful radio apparatus and trained operators capable of taking in the special weather information issued for shipping by the Air Ministry high-power wireless station.

It is the sailor in the small craft which voyage round our coasts, often in doubt as to whether to try to ride out the gale or to seek shelter in the nearest port, who is in the greatest need of up-to-date weather information and forecasts. Both farmers and such sailors have receiving sets for listening to the B.B.C. transmissions, and they have expressed a strong desire for further weather information in the morning.

The needs of the farmer and the sailor for a morning weather bulletin were placed before the B.B.C. by the Ministry of Agriculture and Fisheries and the Board of Trade. Although such a bulletin

would involve opening Chelmsford every morning, Sundays and holidays included, the B.B.C. have, with the concurrence of the Postmaster-General, generously agreed to make the issue and from July 1st a weather bulletin specially prepared for farmers and sailors



Dr. G. C. SIMPSON.

by the Meteorological Office is being broadcast from Chelmsford at 10.30 a.m. As this bulletin is based on observations taken at 8 a.m. all over Europe, from Spitzbergen to Cairo and from the Atlantic to Russia, it is the most up-to-date weather information which has ever reached the public and will be of use to many besides those for whom it is primarily intended.

The new bulletin is divided into three parts:—

(a) The Forecasts for Farmers. These forecasts usually refer only to rainfall, temperature and cloud. There are generally two or three forecasts, each referring to as large an area as possible, so as to keep the number of forecasts small. The areas cannot be fixed permanently, but are chosen each day by the forecaster according to the weather situation. The areas are described in general geographical terms such as "Central England," "Scotland and

(Continued overleaf in column 3.)

# "The Lass of Richmond Hill."

## Romance of the Famous Song. By A. B. Cooper.

THERE are few more charming songs than "The Lass of Richmond Hill," and it is no marvel that its authorship has been claimed by those whose claim cannot be allowed, or that the famous Richmond Hill, near London, beloved of poet and painter, famous not only for its lovely view of the Thames Valley, but for its historic associations, has laid claim to the possession of the "lass." In fact, in view of the public house there called "The Lass of Richmond Hill," the undoubted and very real "hill" itself, and the presence on most days of the week of many "lasses" of more than ordinary good looks, one is not surprised to find that many people think the song as much a part of the Surrey Richmond's tradition as its Maid of Honour cakes.

On Richmond Hill there lives a lass,  
More bright than May-day morn,  
Whose charms all other maids surpass,  
A rose without a thorn.

This lass so neat, with smiles so sweet,  
Has won my right good will,  
I'd crown's resign, to call thee mine,  
Sweet Lass of Richmond Hill.

Ye zephyrs gay that fan the air,  
And wanton through the grove,  
O whisper to my charming fair,  
"I die for her I love."  
This lass so neat, etc.

So far has this misapprehension gone, that the very name of the "Lass" herself, who undoubtedly lived at Richmond, and is said to have written the song with her own fair hand, and a song, mark you, about herself—the conceited little minx—has been given as Rosa Smith.

There certainly was a girl of this name, who lived at Richmond, Surrey, on its famous hill, and she wrote verses. The chief trouble is that she did *not* write the famous song, neither is she the "Lass" who inspired it.

### A North Country Word.

Besides, the word "lass" does not belong to the south country. It is a native of Lancashire and Yorkshire, just as its diminutive "lassie," is a native of Scotland, and it is the "broad-acred shire" of Yorkshire which lays claim to the "Lass" whose postal address was "Hill House, Richmond, Yorks." Unlike some houses which are called "The Cedars" when there is no cedar for miles, or "Fair Lawn" when the plot of grass is only the size of a pocket-handkerchief, Hill House stood on a real hill—but *not* the Surrey one.

A good many song stories end unsatisfactorily, but this one does not. The young lady to whom the song was addressed by a young Irish barrister was Miss l'Anson, and the man who wrote it was Leonard Macnally, who was probably brought to Hill House by her brother, who was also a barrister, or, at least, became one later.

### Sung at Vauxhall Gardens.

Macnally, or McNally, was born in Dublin in 1752 and died there in 1820. Like a good many other barristers, he found it necessary to supplement his "legal" income with his pen, and he wrote several songs and operettas for Covent Garden and other theatres.

Just exactly when this famous and charming song was written by Macnally is not known, for the pair had been long married when it was first printed and publicly sung. These two events occurred almost simultaneously in 1789, for Incedon, a great favourite at the famous Vauxhall Gardens, situated on the left-hand side of the tram-route from Vauxhall Bridge to the Oval, just under the railway, and at that time

the resort of rank and fashion, sang "The Lass of Richmond Hill" to big audiences and great applause, and the *Morning Herald* printed the verses in its columns.

It is more than possible that the place and circumstances under which it was first brought under public notice, first started the idea that Richmond, Surrey, was where the "Lass, more bright than May-day morn" dwelt.

The tune was written by James Hook, the father of the famous wit, Theodore Hook; but for a long time it was strangely attributed to no less important a person than the Prince of Wales, afterwards the Prince Regent, after whom Regent Street, London, was named, and, later still, the egregious George the Fourth.

### SONGS YOU OUGHT TO KNOW.

#### "I Love Thee" ("Ich Liebe Dich").

THIS is one of the most beautiful love songs ever written. The music, by Grieg, has English words by C. Laubach (after H. C. Andersen). It will be broadcast from Belfast on July 21st. We publish the words by permission of the publishers, Messrs. Edwin Ashdown, Ltd.

My thought of thoughts thou art become  
for ever.

My heart's first love, my life's sweet  
melody.

No pow'r on earth my soul from thine may  
sever.

I love but thee, I love but thee.

I love thee, sweet, to all eternity.

I love thee, sweet, to all eternity.

Of thee alone my heart is always dreaming.

Mine 'tis to toil, rejoice, or weep for  
thee.

To watch the bliss within thy dear eyes  
beaming.

To worship thee, to worship thee.

To worship thee to all eternity!

To worship thee to all eternity!

Whether His Royal Highness himself claimed to have written the music we cannot say, but, seeing that in later life he claimed (like Bill Adams) to have won the Battle of Waterloo, it is by no means improbable. Had he written it, it would have been the one and only thing standing to his credit.

### SCHOOL WIRELESS FOR LABRADOR.

THE Moravian Mission boat, the *Harmony*, which left London Docks recently on her annual visit to Labrador, called at Dartmouth for coal and picked up a four valve wireless set which has been specially made for use in the Mission boarding school for Esquimaux and the children of settlers at Makkovik.

This set was a present from listeners in various parts of the kingdom, who heard Captain Jackson speak about the voyages of the *Harmony* and the mission work in Labrador from London, on Sunday, June 7th.

Captain Jackson has a small two-valve receiving set on board which he uses mainly for time signals, but he has been able to pick up Chelmsford from the Labrador coast. He hopes that the Makkovik school will not only be able to get American stations like Schenectady regularly, but also that it will be kept in touch with "home" through the news bulletins from Chelmsford.

## Weather News By Wireless.

(Continued from the previous page.)

Northern England," etc. Each listener should, therefore, listen until a district is called which includes his locality and then take the forecast which follows.

The forecasts apply only to the twelve hours after they are issued, that is until 10.30 p.m., but the farmer is interested in the probable changes in the weather over a longer period. To meet this need, the forecasts are followed by a "Further Outlook for Farmers," which is a short statement of what weather changes are expected over the country as a whole. It is realized that 10.30 a.m. is not a convenient time for farmers to be listening, but as it has been impossible to arrange an earlier transmission, it is hoped that these forecasts may be of some service, especially on those occasions when the farmer is in doubt and needs some help in forming an opinion as to the weather he has to expect.

(b) The General Inference for Farmers and Shipping. The "forecasts" and "further outlook" give the conclusions reached by the experts in the Meteorological Office, but do not contain the reasons for reaching these conclusions. The reasons are based, as is well known, on the pressure and wind distribution as shown by the charts prepared in the Meteorological Office.

A falling barometer usually indicates approaching bad weather, while a rising barometer generally indicates clearing weather. These relationships are really based on the weather associated with cyclones and anticyclones, and if one knows where the cyclones and anticyclones are situated and where they will move, one can generally interpret the changes in the weather with great confidence. The "general inference" gives this information and every farmer and sailor who has even a smattering of knowledge of modern meteorology will find the "general inference" the most valuable part of the new bulletin.

(c) Forecasts for Shipping. For the purpose of these forecasts, the seas around the British Isles have been divided into three main areas: Western Area, Southern Area and Eastern Area, each one of which has been sub-divided into two or more fixed districts. When possible, a forecast is given for each area as a whole; if this is not possible, forecasts for the separate divisions or groups of divisions are given. The forecasts for shipping deal only with wind and visibility and refer to the next twelve hours after issue. The forecasts are followed by a "Further Outlook for Shipping."

The Meteorological Office prepares a similar set of forecasts for shipping each evening, in continuation of the morning forecasts, which expire at 10.30 p.m. It has been found impossible to broadcast this issue from Chelmsford, but the B.B.C. has arranged to issue the evening forecast for the Western Area with the Local News from the Liverpool Station. Similarly, the evening forecasts for the Eastern and Southern Areas will be issued with the Local News from Newcastle and Bournemouth respectively.

It is hoped that this new weather bulletin will meet the practical needs for which it is issued. The B.B.C. and the Meteorological Office will be grateful to receive suggestions from listeners as to how this weather service can be made more and more useful.

## Story of the Drum.

By Francis Gribble.

JUST as the harp is the developed lyre, so the drum is the developed tambourine—the tambourine being merely the borrowed foreign name of that timbrel with which Miriam, the sister of Moses, accompanied her song of triumph: "Sing ye to the Lord, for He hath triumphed gloriously: the horse and his rider hath he thrown into the sea."

The hollow drum, which made a more effective noise, came later; but it was not everyone who liked it. It drowned the soft notes of the viol, and in 1511 a musician indignantly protested that drums "cause much disquiet to pious old people, to the sickly and weakly, the devout in their cloisters and those who have to read, study, and pray." He added: "I verily believe that the Devil must have had the devising and making of them, for there is no pleasure nor anything good about them. If the noise of the drumstick be music, then the coopers who make barrels must be musicians."

### "Nakerers" at Court.

By that date, however, the drum had already begun to establish itself; and even the kettle-drum, which was the latest kind of drum to come into use, was known and was becoming popular. A "nakerer," as the kettle-drummer was first called, figures in the list of the musicians attached to the Court of Edward I., and there was a "naker" in the band which played Edward III. into Calais.

Those larger kettledrums, borne on either side of a ridden horse, for cavalry purposes, were introduced into Europe by the Hungarians, who brought them from Scythia. Henry VIII. sent to Vienna for some; and they became the special instruments of the Hussar regiments—a name derived from the Hungarian word for cavalry. James II. made them the recognized appanage of every regiment of horse; and they were bought for the Artillery in 1689, and appeared for the first time in the field during the Irish rebellion of that year.

### First Used by Handel

Of the introduction of the kettledrum into our orchestras, various accounts have been given. Lully appears to have been the first musician to use them in France, towards the end of the seventeenth century. In England they were first used by Handel, who frequently borrowed from the Tower a pair of kettledrums which had been captured in battle, at Dettingen, according to some authorities, and at Malplaquet, according to others. Their use at a concert given at Leicester, in 1774, is said to have "not only attracted public attention by their great novelty, but also from the circumstance of their being beaten by the Earl of Sandwich."

### A Bold Effect.

The occasion was a performance of Handel's *Jephtha* for the benefit of the Leicester Infirmary. The audience included the famous Captain Cook, just back from his voyage round the world, who brought the heir apparent to the throne of the Sandwich Islands with him, "to be present at this grand display of musical sounds." As for the interest which Lord Sandwich took in the matter:—

"Lord Sandwich" (writes one who was present at the concert) "had regular oratorios performed at Hinchinbrook, and was so enamoured with the thunder of the drums that he had one side of his music-room strained with parchment which, upon being suddenly struck, so alarmed the company as to throw many into fits, which, his lordship maintained, was a certain proof of the boldness of the effect."

## Rossini's Comic Masterpiece.

A Famous Opera Composed in a Fortnight.

AMONG the operas based on Beaumarchais's famous comedies, the *Barber of Seville* holds a commanding place. It is a comic masterpiece that appeals alike to the musician and the mere playgoer, and, though some of its melodies are a little hackneyed, it is listened to with delight all over the world.

Rossini is said to have composed it in a fortnight. At any rate only a month intervened between his reception of the libretto and the first production. It is certain, too, that for thirteen days both the author of the text and the composer had hardly time to eat, and that they did not stop to sleep till it was impossible for them any longer to keep their eyes open. Rossini did not even shave during the whole of that period—a circumstance which caused a wag to remark that it was strange the "Barber" should make him let his beard grow.

### A Chapter of Accidents.

The opera was produced at Rome on February 5th, 1816, and its reception was extraordinary. Many of the audience came expecting, and, indeed, willing to take their part in, a disturbance, because Paisiello, who was still alive, had set the text of the *Barber of Seville* to music more than half a century earlier, and some of his admirers thought that Rossini ought not to have taken the same subject. But the fiasco which actually took place was more than even the malcontents anticipated.

Everything went wrong. When Almaviva entered to sing his serenade to Rosina, all the strings of his guitar snapped. Shortly afterwards, there was a like mishap with Figaro's instrument. To this quickly succeeded another unrehearsed incident, Basilio, instead of tripping sedately on to the stage, entering hurriedly head foremost. Then came the climax. Just as the concerted piece which closes the first act was begun, a cat came leisurely across the stage. Figaro chased it in one direction, Bartola in another, and Basilio in a third, and finally the animal, in a frantic effort to escape, took refuge in the skirt of Rosina's dress, thus holding up the action and convulsing the audience.

### The Composer's Contempt.

So, when the curtain fell, there was a hostile demonstration, which caused Rossini, who was at the piano, to turn towards the auditorium, shrug his shoulders, and clap his hands. This show of contempt intensified the uproar, which continued during the rest of the performance, with the result that not a note of the music was heard.

The composer said that the amount he received for the opera (£60) did not compensate him for the "agony" inflicted on him by this outrage. But, as a fact, he suffered little, if at all. He strolled calmly out of the theatre, and when, an hour later, the singers called at his lodgings to tender him their sympathy, he was fast asleep.

### The Lost Overture.

At the second performance, however, the opera "went" well, and very soon Rossini on several evenings in succession had the way to his rooms lighted by a thousand torches in the hands of the very people who had poured contempt on him a short time before.

Yet the reception of the work at Paris in 1821 was very similar to that which had been given it at Rome, and for much the same reason, though here again Rossini triumphed. As some of the critics demanded a revival of Paisiello's opera, it was staged, only to be greeted with derision.

Since its introduction, the *Barber of Seville* has undergone many modifications. The original

overture is said to have been lost, and the present one had done good service before it became associated with the ever-ready Figaro, having been the overture to two of Rossini's earlier operas, *Aureliano in Palmyra* and *Elisabeth, Queen of England*. From the former work also came the cavatina, "Lo, smiles the morn'g; in the sky," with which Almaviva serenades Rosina.

Still more curious have been the changes in the music-lesson scene in the second act. The air used here for a time was "Di Tanti Palpiti," from *Tancredi*—a composition known as the "rice aria," because Rossini composed it while cooking his rice. Like several other great musicians, he was proud of his skill in the culinary art, and he frequently declared that he could cook rice and macaroni better than anybody he knew. It was a standing joke of his, too, that he and Meyerbeer could never agree, because that composer liked sauerkraut better than macaroni.

### Liberties With the Score.

But ultimately Rossini let his prima donna sing what she wanted to in the lesson, and, as a result, the scene has long been one of the most grotesque absurdities in grand opera. For Rosina, though supposed to be a pupil receiving a lesson, has given selections which only a brilliant and accomplished artist would have the hardihood even to attempt. Sometimes, too, the selections have been modern waltz songs!

Patti, in particular, surpassed herself in the singing-lesson scene. Throughout the opera she took great liberties with the score, which she decked with so many frills that its own composer is said to have professed not to recognize it. In Paris she once sang to him "A little voice I heard just now," incorporating in it all her own embellishments.

"A pretty song," remarked Rossini. "Whose is it?"

### Puzzled the Printers.

But, as the learner, the great prima donna was delightfully incongruous. She was fond of giving selections, including the laughing song from *Manon Lescaut*, and she generally finished up by sitting down to the piano, and singing "Home, Sweet Home."

Not the least remarkable distinction of Rossini's comic masterpiece is that it is the first opera ever played in Italian in America, where it was represented in 1825. Shortly before it was put on the stage its title in the original, *Il Barbiere di Siviglia*, sorely puzzled the printers, one paper announcing that the opera of "H. Barbiora di Seviglia," by Rosina, is now in rehearsal, and will be given as soon as possible.

"Slander's Whisper" from this opera will be broadcast from Newcastle on July 23rd.

T. W. WILKINSON.

In giving particulars of the revival at Cardiff Station, on July 4th, of David Garrick's Musical Farce, *May Day, or The Little Gypsy*, it was not mentioned that the libretto had been specially revised for this occasion by Mr. Percival Graves. The music was composed by Dr. Arne, who wrote the tune for "Rule, Britannia."

SIR WILLIAM NOBLE, a Director of the B.B.C., and one of the earliest active friends and promoters of broadcasting in this country, has lost his younger daughter, Mrs. H. P. Gisborne, who died on June 29th. Listeners will, we are sure, associate themselves with the staff of the Company in offering their sympathy to Sir William in his bereavement.

# Official News and Views. GOSSIP ABOUT BROADCASTING.

## The Opening of Daventry.

ON the occasion of the opening of the new permanent High-Power Station at Daventry a special programme will be given by some of the most popular broadcast artists. The "2LO" Military Band will play, and other items in the programme will be provided by Miss Kate Winter (soprano), Mr. Walter Hyde (tenor), Mr. Norman Allin (bass) and Miss Daisy Kennedy (violinist).

## A Wembley Trip.

London, Glasgow and Dundee listeners will enjoy a short visit to Wembley on July 20th. Among other things, they will hear native sounds and music and the Muezzin Call from the Minaret.

## "Coffee and Cupid."

Among the new productions of the British National Opera Company in its autumn season is Bach's "Coffee and Cupid," an enlarged version of the "Coffee Cantata" which Dr. Sanford Terry has prepared. Dr. Terry is well known as the leading authority on Bach in Scotland. It is to be broadcast to all stations from Aberdeen on Sunday, July 26th, when the characters will be represented by Miss Dorothy Silk (Lieschen), Mr. Robert Radford (Schlendrian), and Mr. Stuart Wilson (Hans).

Mr. Irvine Cooper's Operatic Choir will sing the choruses, and the whole production will be under the direction of Mr. Paul Kilburn, the Station Musical Director.

Dr. Terry will say a few words by way of prologue.

## "Entente Cordiale."

The Weekly Feature in the London programme for July 22nd will be the relaying from the Royal College of Music at 10.30 p.m. of Dame Ethel Smyth's new opera, entitled *Entente Cordiale*.

This is the first performance of the piece, which is to be given by the students of the College and conducted by the composer.

## "London Cries."

On Friday, July 24th, London and Chelmsford will broadcast again Mr. Vincent Thomas's delightful arrangement of "London Cries" which have been collected and edited by Mr. Octavius Pink, who will again speak notes of interest on each "Cry" as it is given. The soloists will be Miss Nancy Royle and Mr. Michael Head, who gave the "Cries" before. The string orchestra accompaniment will be conducted by Mr. Dan Godfrey.

Many listeners may have seen the book of fine colour prints by Francis Wheatley, R.A., to which Mr. Pink contributed the notes and Mr. Thomas the music.

## The Old Style and the New.

Some prefer the new and some prefer the old style of music; but many listeners will welcome a programme which contains a varied selection of each. On Thursday, July 23rd, a programme of old and new songs in orchestral numbers has been arranged by the Cardiff Station. Miss Dorothy Bennett and Mr. John Collinson are to be the vocalists, and Mr. Frederick Nicolls, himself a modern composer, will give a short talk during the programme propounding the query, "What do you think of modern music?"

## "Nottingham by the Sea."

The Nottingham Station's concert on Friday, July 31st, has the novelty of being relayed from Skegness, the Lincolnshire seaside resort which is often named "Nottingham-by-the-Sea."

From 8 to 10 o'clock the Station will be linked to Arcadia, Skegness, and Nottingham listeners will hear the programme provided there by Mr. Fred Clements's Entertainers, who will be staging a Carnival Night.

## Musical Advisory Committee.

An important step has just been taken with a view to associating the work of the B.B.C. still more closely with the musical profession.

A Musical Advisory Committee has been formed consisting of Sir Hugh Allen (Royal College of Music), Mr. J. B. McEwen (Royal Academy of Music), Sir Walford Davies (University of Wales), Sir Landon Ronald (Guildhall School of Music), and Dr. Whittaker (Armstrong College, Newcastle). Colonel Somerville (former Commandant of Kneller Hall) and Professor Tovey, of Edinburgh, have been asked to join the Committee. Colonel Somerville has already accepted. The functions of the Committee are to give their views and advise on the musical policy of the B.B.C., on the systematic development of musical appreciation amongst the great body of listeners and also on the relations of the musical profession with broadcasting. The first meeting of the Committee took place on July 8th.

## A Centenary Service at Birmingham.

In connection with the centenary celebration of St. Martin's Church, Birmingham, it has been arranged to broadcast the bells from 7.50 until 8 on Sunday, July 19th, and to relay a special service from 8 to 8.30 p.m. This includes an anthem and hymn by the choir and an address by the Rector of Birmingham, Canon Guy T. Rogers.

This service will take the place of the one from the studio which is usually broadcast.

## An Irish Night.

A special Irish programme has been arranged at Manchester for Monday, July 27th. Two Irish artists, Mr. Jerome Murphy and Miss Mollie O'Callaghan, will contribute a miscellany of serious and humorous Irish songs, and a background of typical Irish music will be provided by the "2ZY" Orchestra.

## Humour and Shanties.

Mr. Stanley Maher and his "crew" of four achieved a great success in a recital of sea shanties at Manchester recently. Mr. Maher will appear again in a programme of Songs, Humour, and Sea Shanties on Thursday, July 30th.

## A Concert by the Sea.

A new experiment is to be made on Bank Holiday, August 3rd, when the B.B.C. outside broadcast department are going to visit a well-known seaside resort and relay items from a concert on the shore for the benefit of London listeners. It will probably be possible to broadcast the sound of the waves as a background. The feature is to be repeated ten days later for the benefit of those listeners who can only receive High Power transmissions.

## An Interesting Religious Service.

A religious service will be broadcast from the Edinburgh Station at 8.30 p.m. on Sunday, July 19th, and simultaneously broadcast to Aberdeen and Belfast. It will be conducted by the Rev. James Black, D.D., of St. George's United Free Church, Edinburgh, and successor to Dr. John Kelman. He will be assisted by the choir, under the direction of Dr. Alfred Hollins, F.R.C.O., the well-known organist.

## Round the World in a Sailing Ship.

Captain Howard Jackson will give his second talk at Bournemouth Station on July 31st, when his subject will be "A Voyage Round the World in a Sailing Ship in 1890." His narrative will be interspersed with popular sea songs and shanties in which well-known local artists will take part.

## "The Waterman."

The chief item in the Leeds programme on Friday, July 31st, will be a presentation of *The Waterman*, a ballad opera by Charles Dibdin, who wrote "Tom Bowling," and arranged by William Younge and Florian Pascal. This will be given by the "2LS Fireside Players," under the direction of Mr. Clifford Bean.

*The Waterman* was first performed at the Theatre Royal, Haymarket, on August 8th, 1774. It was revived at the St. James's in 1838, and again at the Haymarket in 1855. The continued popularity of this opera is, no doubt, due to the fact of its being the medium for introducing such famous ballads as "The Jolly Young Waterman," "Then Farewell, My Trim-built Wherry," and "The Bay of Biscay." Although originally set for three scenes, it will be presented over the microphone in one scene. The special feature of the play is the race for the "Doggett Coat and Badge."

## A Modern British Composer.

Belfast promises an interesting programme on Wednesday, July 29th, when Mr. Armstrong Gibbs will conduct and play in a programme of his own works.

Mr. Gibbs is one of the most significant of the younger generation of British composers, and will be known to many listeners for his share in the charming opera, *Midsummer Madness*, which was successfully produced in London last summer. In addition to a programme of instrumental works, listeners will hear a group of his effective settings of poems by Walter de la Mare.

## A House Warming.

The Edinburgh Station has now transferred to new and more commodious premises and, to inaugurate the opening of the new studio, a special programme has been arranged for the evening of Friday, July 31st, which will be relayed to the Glasgow and Aberdeen Stations. The programme itself will be divided into two parts, Miss Eileen Bingham, soprano, and Mr. John Petrie Dunn, the Scottish pianist, being the performers in Part I, while in Part II, the well-known London entertainers, Miss Grace Ivell, Miss Vivian Worth, and Mr. Louis Hertel will broadcast. The popular local Dance Orchestra, known as the Euterpe, will also render selections from their repertoire, and Captain P. P. Eckersley, Chief Engineer of the B.B.C., will give a short address.

The Lord Provost of Edinburgh, Sir W. L. Sleight, has expressed regret at being unable to be present during the evening, but has sent his best wishes for the future of the Station in its new surroundings.

## Three Adventurers.

Chelmsford listeners will be introduced on Saturday, July 25th, to Desmond, Tim, and Podge, during the course of the Cardiff Station programme, to be simultaneously broadcast from the High Power Station. This statement will have no particular significance for those listeners who have not heard of the previous exploits of these three adventurers, but the Cardiff audience will remember the hair-raising situation which has been described. On this occasion Desmond, Tim, and Podge will be revealed as warriors of the first order, their adventure being entitled "G.H.Q. at Kwang-Loo."

## Scots Music.

In response to numerous listeners' requests, the Glasgow Station has arranged to devote at least an hour in the programmes of each week to characteristic Scots music, and next week the programme for Wednesday evening, July 29th, includes an hour of Scots music, with old familiar songs by Mr. Robert Watson, and Gaelic and other melodies by the Station Orchestra.

# PEOPLE YOU WILL HEAR THIS WEEK.



[Maurice Beck & Macgregor.  
Mr. ROY HENDERSON (Baritone), who will be heard from Belfast on July 22nd.



[Gullensberg.  
Miss MIRIAM LICETTE (Soprano) will sing at Chelmsford on July 21st, and Newcastle on July 22nd.



[Mauil & Fox.  
Sir ANTHONY HOPE HAWKINS ("Anthony Hope"), the famous author, will read one of his "Dolly Dialogues" at London on July 20th.



[Foster.  
Miss MAY HUXLEY (Soprano) will be heard from London, Chelmsford and other Stations on July 19th.



H.R.H. PRINCESS MARY VISCOUNTESS LASCELLES is to speak at the opening of the Mary Sumner House on July 24th.



Miss ELSIE STELL (Violinist) will broadcast from Birmingham on July 19th.



[Harris.  
M. LAFFITTE, who will give a piano recital from London on July 19th (S.B. to other Stations).



[Bacon.  
Miss DORIS GAMBELL (Soprano) is to sing at Liverpool on July 24th.



Mr. OCTAVIUS PINK, the author, will broadcast descriptive notes to the "Cries of Old London" programme from various Stations on July 24th.

## Pieces in the Programmes.

### A Weekly Feature Conducted by Percy A. Scholes.

#### MENDELSSOHN'S OVERTURE TO "A MID-SUMMER NIGHT'S DREAM"

(LONDON, TUESDAY; S.B. TO ALL STATIONS, EXCEPT CHELMSFORD.)

MENDELSSOHN wrote this work when he was only seventeen years old, "in the beautiful summer of 1826, in the open air, in the Mendelssohn's garden." Knowledge of Shakespeare's fairy play is practically all one wants for listening to Mendelssohn's Overture to it, yet the Overture is so well planned and written, and so easy to follow in its general outline, that a short description is well worth while, if only to enable keen listeners to make a little study of orchestration.

The opening, then, consists of high chords in the WIND. The FIRST MAIN TUNE which follows is very rapid, fluttering and ideally fairy-like. Only VIOLINS, and occasionally VIOLAS, play. It lasts for some time and, indeed, dominates the whole Overture.

Presently, the FULL ORCHESTRA bursts forth.

When the climax dies down (about a minute-and-a-half to two minutes from the beginning of the piece), the SECOND MAIN TUNE is heard; it is much more serene and song-like. In the first phrase the melody is given to CLARINETS, then VIOLINS enter.

About a minute later, the fairies begin their noisy dance, and we hear the braying of Bottom with his donkey's head. (This is one of the least ambiguous touches of realism in all music.)

For the rest of the performance listeners may be left to their own understanding.

#### MOZART'S OBOE QUARTET.

(LONDON, CHELMSFORD AND BOURNEMOUTH, THURSDAY.)

This is a pleasant, graceful little work, which has a special attraction in being written for an unusual and rather piquant combination of instruments. It should be understood that "Oboe Quartet," "Clarinet Quintet," etc., are names given to works for the *one* wind instrument mentioned and so many string instruments. Thus, Mozart's Oboe Quartet is written for an Oboe, a Violin, a Viola and a Cello.

It is a quite short work; there are only three Movements, and none of them very extended.

#### I.

*Quick.* This Movement is constructed on the same general plan as most first movements of works of this type; but it is such a wonderful combination of daintiness with intricacy, and spontaneity with subtlety, that if the most experienced musician without previous knowledge of the work attempted to pick out "Main Tunes" and such-like while listening, he would be bound almost entirely to miss the spirit of the music. One can get the fullest possible enjoyment out of this Movement by listening to the almost continuous interplay of the Oboe with the Strings. Most of the time one speaks and another answers, but sometimes all are talking at once; yet, somehow, so delicately that they seem merely to support one another.

The Oboe has a liberal allowance of notes, but (at all events up to the last Movement) there is no question of mere display.

#### II.

*Slow.* This Second Movement is just a short, tranquil, expressive song—or rather, Quartet, for here again the Oboe is little more than the senior member of the party. Without detriment to the full enjoyment of the music, it might be possible in this slow-paced Movement to pay attention to the manner in which Mozart again

escapes making the Strings a mere accompaniment to this highly independent instrument.

#### III.

*RONDO. Quick, but not too quick.* A Rondo is, roughly speaking, a piece in which the same tune comes round several times. This particular Rondo is about as near an approach as the courtly Mozart ever made to a rustic dance, and the Oboe may be said to hint at its own prototype, the shepherd's reed.

The first sentence of the chief Tune (heard at the very beginning) is played by the Oboe, while Strings do not pretend to do much more than accompany. It is repeated by the Violin; the Oboe comes in with an amendment at the end, which also is confirmed by the Violin.

In the course of the Movement, the Oboe is given a real "run for his money."

#### SCHUMANN'S "POET'S LOVE."

(LONDON, CHELMSFORD AND BOURNEMOUTH, THURSDAY.)

Schumann was married in the year 1840, and in that year he is said to have written over a hundred songs. Among the best of them is the song-cycle, *Poet's Love* (in the original German, *Dichterliebe*), a setting of a poem-cycle of the nineteenth-century poet, Heine.

As regards the general style of these songs—the piano part is far more full and elaborate than the voice part.

It is obvious that concise lyric poems such as these cannot be paraphrased in a few words of prose, but it may, perhaps, be useful to give a short description of the whole cycle.

Nos. 1-5 are short, tender love songs.

No. 6 is very different; it is solemn and severely simple. It tells of the "Image of Our Lady" in Cologne Cathedral, reminding the poet of his own love.

No. 7—*I blame thee not, although my heart must break, Love who art lost to me.* This may be looked upon as Schumann at his best—powerful and noble.

No. 8 is similar to the first five.

No. 9 sings of wedding festivities—but the second verse suggests tragedy. The piano part here could almost stand as a solo.

No. 10 is wistful.

No. 11 introduces a new mood—gentle irony.

Nos. 12-14 are (speaking very generally) a return to the style of the first ones.

No. 15 is, again, delicate, but very lively.

*The fairy tales of childhood*

*Stretch forth a beckoning hand.*

No. 16:—

*Old songs of tears and sorrow*

*Dead dreams of days long past,*

*'Tis time they now were buried,*

*Fetch me a coffin vast.*

*I've buried all my sorrow*

*And all my love inside.*

This last song ends with a long, beautifully suggestive, meditative piano solo.

#### "RADIO TIMES" READING CASE.

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

## 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.)

### Would You Believe It!

DEAR SIR,—I am interested in broadcasting and think the programmes are excellent. I cannot understand why listeners complain.

*I always enjoy Vivian Foster, and I should like to know at which church he preaches.*

Yours, etc.,

London, W.

W. W. S. W.

### Honesty the Best Policy.

DEAR SIR,—During the past few months the B.B.C. have had several failures with their outside broadcasts. As a result, some people have accused the B.B.C. of lack of enterprise in not substituting "fake" sounds, as listeners "would never know the difference."

Truly, this is a most extraordinary view, and the people who express it must surely have fallen into the common error of looking at only one side of a question, for they do not seem to realize the chaotic aspect which broadcasting would assume if the B.B.C. were to begin a campaign of deception.

Everything which the listener heard would be marred by an element of doubt as to whether it was genuine or not. There is an old saying that "Honesty is the best policy," and it is certainly true in regard to the B.B.C. for the listener is dependent on the good faith of the man at "the other end."

Yours, etc.,

Kendal.

R. PICKLES.

### A Question of Spelling.

DEAR SIR,—Having read with interest an article by Sir Richard Terry on sea shanties in *The Radio Times*, I submit the following to you for the information of your many readers.

Seamen have always pronounced the word as "shanty." In a sea career of more than thirty years, seven of which were served in sailing ships where the shanties were sung, I have never heard the word otherwise pronounced. For verification of my statement I refer those who are interested to the following books: "The Shanty Book," by Sir Richard Terry; "Sea Songs and Shanties," by Captain W. B. Whall; and "A Sailor's Garland," by John Masfield.

The first book is written by one who is acknowledged to be the greatest living authority on sea shanties, the other two are by seamen who have served in sailing ships and should know of what they are writing.

Yours, etc.,

F. G. C. (Commander R.N.R.),

Southampton.

### In Praise of Outside Broadcasts.

DEAR SIR,—Having read the letters of your correspondents "Satisfied" and J. D. Millard under the respective headings of "Studio versus Hall" and "Listeners as Eavesdroppers," I feel compelled to protest against their endeavour to discourage the B.B.C. from broadcasting concerts, etc., held in public halls. There are thousands of listeners who delight in hearing the demonstrations of the audiences, whether extravagantly noisy or otherwise. It is a study in psychology.

Dame Clara Butt's recent concert gave enjoyment to my household and the thunderous applause accorded to her and her husband added to our pleasure.

Yours, etc.,

West Hartlepool.

FRANK B. GRAY.

(Continued on the facing page.)

## Listeners' Letters.

(Continued from the facing page.)

### The First Woman Baritone.

DEAR SIR,—About forty years ago there was a Miss Ella Dean on the music-hall stage billed as a "Woman Baritone." She certainly could sing "The Little Hero" and "Pat Malloy."

No doubt, a number of your old readers will recall her. Yours, etc.,  
Much Hadham, Herts. W. K. CRONE.

### Shall Your M.P. Be Broadcast?

(FROM CAPTAIN IAN FRASER, M.P.)

DEAR SIR,—Lieut.-Commander Kenworthy did the House of Commons an injustice in his article in *The Radio Times* when he expressed the view that back-benchers would oppose the broadcasting of Parliament unless their speeches were included. I am of opinion that the majority of the House will consent to a start being made by the broadcasting of front benchers' speeches only, when the whole matter is put properly before them. It would be indefensible for a back bencher to stand in the way of listeners hearing selected leading speakers on some universally interesting subject merely because their own speeches were not to be included in the broadcast from the beginning.

But why, it may be asked, should they not be included? Lieut.-Commander Kenworthy himself supplies one of the answers. Because, as he points out, it would not be advisable to attempt to interpose in existing programmes broadcast from existing stations, more than a very small and selected portion of the Debates. He suggests one and a half to two and a quarter hours a week, in periods of three-quarters of an hour. This is wise, for the B.B.C. does not want to give the public who are not all interested, too much of any particular type of material to which to listen.

In my view it also effectively rules out all but leaders of parties and front-rank men, for if the time is to be so limited, then the listener will want the best and the most interesting speakers he can get. Of course, certain back-benchers are amongst the best; but, in general, the leaders of all parties have greater opportunities of delivering important and interesting speeches, and their names are more generally known and their utterances would, therefore, excite more curiosity and be more entertaining and even, sometimes, educative.

It would be wise to start slowly, not to ask the House to give us too much, to submit to microphones being put up in all sorts of places, not, in fact, to disturb its accustomed habits too greatly.

The position is now that the Prime Minister has undertaken, as a result of a question I put to him in March, and of subsequent questions, to refer the whole matter to the Committee which he will have to set up shortly to consider the future organization of broadcasting in this country.

There, for the moment, the matter must rest, though listeners can help by giving publicity to their desire to have some opportunity of hearing the personalities of our political leaders.

Yours, etc.,

London, N.W.

IAN FRASER.

### Does Radio Help Vegetation?

DEAR SIR,—With reference to a paragraph which appeared in *The Radio Times*, regarding results obtained by attaching a wireless aerial to a walnut tree, we have had a somewhat similar experience with a bush planted near where the earth wire enters the ground. This bush seems to have made amazing progress since we have been using our set, and surpasses in size and luxuriance any of the other bushes of the same species we have in our garden and which were planted at the same time.

Cappellenbosch, Yours, etc.,

Belgium.

JOHN ROMBOOTS.

# The Need for a Radio Drama.

## Plays That Spell Success. By R. E. Jeffrey.

THE time is long past when the broad-casting of plays could depend for success, to some considerable extent, upon the novelty of the actual idea of transmission by radio; and now that radio has become a permanent and integral part of the everyday lives of millions of people, it is urgent that a new craftsmanship in drama should be created to supply the needs of broadcasting. In other words, there is necessity for a "radio drama."

By this is meant the creation of a play-writing technique which will produce the best possible type of drama for broadcasting purposes, overcoming the many obstacles and, perhaps, turning to advantage the peculiar limitations of the medium.

### "Doubting Thomases."

Broadcast drama is in somewhat the same position as was the cinema in its early days. "Doubting Thomases" there were who predicted speedy oblivion for the new craze of cinematography; only the perspicacious individual imagined—or dared to predict—that screen plays would ever have a real place in the entertainment of the masses. The confutation of the critics was protracted, but at long last they were confounded by results.

Radio drama, then, is experiencing an almost analogous phase. Our chief difficulty is a great one. The work of stage authors and producers is inevitably bound up in the knowledge that they can depend upon hearing *plus* sight for their effect upon the emotions of an audience. These senses, indeed, when both employed, strengthen each other by confirmation. It is generally considered that the radio author and producer can depend upon hearing *minus* sight, but even that is not granted us.

### Imaginary Scenery.

We have to deal with hearing *versus* sight. Consideration of this important psychological point will show what an excellent reason there is for requesting that lights be turned out while listeners are hearing a play by radio. Listeners must provide—aided by suggestion from the radio producers—their own play scenery from their own imaginations.

How much more prolific is the imagination when its possessor is in darkness—particularly when it is being prompted by virile suggestions from out the ether! One can hardly be expected to imagine, say, a Congo jungle or the interior of a ship at sea while sight is engaged by the china dogs on the mantelpiece, or by the cat washing itself!

### Thrills That Tell.

Mental antagonism, unconsciously induced, is difficult to overcome, as one is, in nine cases out of ten, quite unaware of the existence of the antagonism. Our problem, then, is greatly a psychological one. To interest by the spoken word coming from the ether, we have to endeavour to present situations and emotions which will penetrate deeply into the human consciousness.

This is the reason why thrilling melodramatic situations are at present more effective than more subtle ones. We have also to stimulate—we might even say train—the imagination of listeners to a greater degree than is required when the sight is assisting and confirming. And parallel with the radio play must come the development of the power of imagination of the listeners.

We ourselves have made this a greater difficulty than it need have been by taking listeners into our confidence by means of photographs in the Press. Many pictures have been published of radio players in modern dress, sitting with manuscripts in their hands and postured in nonchalant fashion round the micro-

phone; and, to complete the awful unreality of it all, these pictures have included extraordinary objects in the background for producing noises incidental to the play!

If these things are in the mind when listening to a radio play, imagination is balked and the critical faculty is made hypersensitive and alert. This effect is to be deplored, inasmuch as these conditions now obtain but seldom. In the development of this branch of broadcasting many changes have been made. A method has been introduced of projecting on to a screen the lines of the players, just in the same way as the sub-titles of a film are flashed before the gaze of the cinema audience. This enables the players in the studio to "act" with greater freedom, and also ensures that the throat is not constricted, as it often is when one is reading from a book while acting a part.

### New Players Wanted.

The noise effects are now usually in another room to avoid distracting the players, this requiring two synchronized microphones. In future, also, there may be an actual stage, and the players may dress their parts—all with the idea of getting the right "atmosphere."

As well as seeking a new technique of drama, we must have, if there is to be success, a new type of player. Actors in the wireless studio must possess richly imaginative minds, and voices of a sufficiently flexible and responsive quality to interpret and project each succeeding thought-transition with clearness and accuracy.

As to the actual nature of the plays, they will not follow the trend of the present stage play, with its predominating sex, or, rather, sexual, interest. They will set a new standard, rather than adopt an existing one. It must be remembered that radio plays are presented at the family fireside. Their ethics must be unquestionable.

As the writing of them becomes more cultivated, their literary quality must be equal to their dramatic strength. Their authors, too, must not be hide-bound by stage requirements; they must free themselves from this restrictive curb and adapt themselves to the changed conditions.

### The Financial Aspect.

The financial aspect gives us some concern. We cannot pay a nightly royalty, as can be done when a play is run at a theatre; but we can pay a fair price for the right to broadcast such plays in the British Isles. Several short plays by young authors have been accepted, and from this new school we hope much. One or two well-known authors have also been commissioned to write for broadcast.

Presenting stage plays on the radio is merely a stop-gap. They have been written for visible acting and speaking, and it is accidental if they are suitable for broadcast. Policy must not rely upon fortuitous circumstances. Hence the necessity of insisting upon a new type of play for radio.

### Novelties to Come.

The popularity already attained by the light sketch and the one-act play specially written for radio, has justified past work. The plays of Richard Hughes, Reginald Berkeley, Edgar Wallace and others who have written for broadcasting, have amused or thrilled hundreds of thousands of listeners. More plays of these authors will be transmitted, and other names are being added to the list of radio-playwrights, not the least of these being Emile Cammaerts and Captain Frank Shaw.

Next season's programmes will contain many interesting radio plays, and developments by playwrights, producers, and players may be anticipated.

# 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, July 19th.**

10.30 a.m.—WEATHER FORECAST.  
 3.30-5.30. } *Programmes S.B. from London.*  
 9.0-10.30. }  
 8.30-9.0.—Religious Service and Address by the Rt. Rev. the Lord Bishop of SALISBURY. *S.B. from Bournemouth.*

**MONDAY, July 20th.**

10.30 a.m.—WEATHER FORECAST.  
 6.0-11.0.—*Programme S.B. from London.*

**TUESDAY, July 21st.**

10.30 a.m.—WEATHER FORECAST.  
 6.0-8.0.—*Programme S.B. from London.*

**Symphony Programme.**

MIRIAM LICETTE (Soprano).  
 THE WIRELESS SYMPHONY ORCHESTRA:

Conducted by EUGENE GOOSSENS.

8.0. THE ORCHESTRA.

Overture, "Gwendoline" ..... *Chabrier*  
 "Siegfried's Journey to the Rhine" ..... *Wagner*

Two Small Pieces for Orchestra.

"On Hearing the Cuckoo in Spring" ..... *Delius*  
 "Summer Night on the River" }  
 MIRIAM LICETTE.

Air, "Torture Cannot Move Me" ("Il Seraglio") ..... *Mozart*

THE ORCHESTRA.

Symphony in E Flat ("The Rhenish") ..... *Schumann*  
 "Mennet des Follets" ("Faust") ..... *Berlioz*  
 "March to the Scaffold" (The "Fantastic" Symphony) ..... *Berlioz*  
 First Rhapsody in F ..... *Liszt*

MIRIAM LICETTE.

Air de Salomé ("Herodiade") ... *Maessnet*

THE ORCHESTRA.

Lament for String Orchestra-Frank Bridge  
 "Fêtes" ..... *Debussy*  
 Overture, "Siege of Corinth" ... *Rossini*

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

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

**WEDNESDAY, July 22nd.**

10.30 a.m.—WEATHER FORECAST.  
 6.0-8.0.—*Programme S.B. from London.*  
 8.0-10.0.—Orchestral Concert. *S.B. from Birmingham.*  
 10.0-11.0.—*Programme S.B. from London.*

**THURSDAY, July 23rd.**

10.30 a.m.—WEATHER FORECAST.  
 6.0-11.30.—*Programme S.B. from London.*

**FRIDAY, July 24th.**

10.30 a.m.—WEATHER FORECAST.  
 3.30-4.0.—Ceremony of the Opening and Dedication of the Mary Sumner House, including the Opening of the House by H.R.H. PRINCESS MARY VIS-COUNTESS LASCELLES, the Dedication of the Chapel by His Grace the Archbishop of CANTERBURY, and a Short Address by the Central President of the Mothers' Union, Mrs. HUBERT BARCLAY. Relayed from the Mary Sumner House, Church House, Westminster.  
 6.0-11.0.—*Programme S.B. from London.*

**SATURDAY, July 25th.**

10.30 a.m.—WEATHER FORECAST.  
 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.*

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## EVENTS OF THE WEEK.

**SUNDAY, July 19th.**

LONDON, 3.30.—First Performance by the "2LO" String Orchestra.  
 LONDON, 9.0.—The Olof Soloist Sextet.  
 BIRMINGHAM, 3.30.—Chamber Concert.

**MONDAY, July 20th.**

BIRMINGHAM, 10.30.—Interlude Protein—"The Valley of Enchantment."  
 BOURNEMOUTH, 8.15.—Operatic Evening.  
 MANCHESTER, 8.0.—Light Symphony Concert.  
 NEWCASTLE, 8.0.—Concert relayed from the Royal Infirmary.  
 GLASGOW, 8.0.—"The British Empire." A Programme which is in part relayed from the British Empire Exhibition, Wembley.

**TUESDAY, July 21st.**

"5XX," 8.0.—Symphony Concert. Conducted by Eugene Goossens.  
 ALL STATIONS except "5XX," 8.0.—Shakespeare—Tragedy and Comedy.

**WEDNESDAY, July 22nd.**

ALL STATIONS, 10.30.—DAME ETHEL SMYTHE Conducting her Opera, "L'Entente Cordiale."  
 BIRMINGHAM and "5XX," 8.0.—Vocal and Orchestral Programme.  
 CARDIFF, 8.0.—The Spirit of Adventure—in Bristol and Bath.  
 MANCHESTER, 8.0.—A "High Speed" Programme.  
 NEWCASTLE, 8.0.—An Hour of Opera.  
 BELFAST, 7.30.—Choral and Symphony Concert.

**THURSDAY, July 23rd.**

LONDON, 8.0.—Chamber Music and Schumann's "Dichterliebe."  
 BIRMINGHAM, 8.0.—A Trip into the Country in a Char-a-banc.  
 CARDIFF, 8.0.—The Old and New in Music and Song.  
 ABERDEEN, 8.0.—Gems from Opera, and Violin Solos.  
 BELFAST, 9.0.—"Among the Heather"—Scottish Songs and Airs.

**FRIDAY, July 24th.**

LONDON and "5XX," 3.30.—Opening of the Mary Sumner House by H.R.H. PRINCESS MARY VIS-COUNTESS LASCELLES, and Dedication by His Grace the Archbishop of CANTERBURY

LONDON, 10.30.—"Cries of Old London."  
 BOURNEMOUTH, 8.0.—The Comic Opera, "Falka" (Chassaigne).  
 MANCHESTER, 8.0.—Chamber Music.  
 ABERDEEN, 8.0.—Piano Recital of Modern Masters.  
 GLASGOW, 8.0.—Songs and Humour.

**SATURDAY, July 25th.**

BIRMINGHAM, 9.0.—Scenes from Great Comedies.  
 CARDIFF and "5XX," 8.0.—Comedy and Music.  
 ABERDEEN, 8.0.—The Opera, "Carmen" (Bizet). Acts I. and II.



# PROGRAMMES FOR SUNDAY (July 19th.)

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 152.**

**2LO LONDON. 365 M.**

3.30-5.30.  
First Performance by  
THE "2LO" STRING ORCHESTRA;  
Conducted by DAN GODFREY, Junr  
Assisted by  
MAY HUXLEY (Soprano).  
DENNIS NOBLE (Baritone).  
THE ORCHESTRA.  
Introduction and Allegro ..... Elgar  
"Serenade" ..... Piene  
"An Evening Breeze" ..... Langey  
MAY HUXLEY.  
Recit. and Aria, "Ah fors'è lui" ("La Traviata") ..... Verdi  
"The Cuckoo" ..... L. Lehmann  
DENNIS NOBLE.  
"The Great Awakening" ..... Kramer  
"He Who Loves a Rosy Cheek" .....  
Lionel Benson  
THE ORCHESTRA.  
Variations on "The Vicar of Bray"  
E. Austin  
Intermezzo, "Au moulin" ..... Gillet  
St. Paul's Suite ..... Holst  
MAY HUXLEY.  
"The Captive Lark" .....  
"A Song of Rest" ..... Landon Ronald  
"Love in the Woods" .....  
DENNIS NOBLE.  
"Dear Old Rye" (From "Four Songs of the Monastery" Rye) ..... Ernest Crampton  
5.0. THE ORCHESTRA.  
Concerto Grosso ..... Handel  
Intermezzo, "Lein du Bal" ..... Gillet  
Chiddingfold Suite ..... Dunhill

8.30-9.0.—Religious Service, relayed from Bournemouth. With an Address by the Right Reverend the Lord Bishop of SALISBURY.

MARY FOSTER (Contralto).  
LAFFITTE (Solo Pianoforte).  
THE OLOF SOLOIST SEXTET:  
Under the Direction of VICTOR OLOF.  
9.0. THE SEXTET.  
"La Boutique Fantasque" *Bossini-Respighi*  
LAFFITTE.  
Ballade in G Minor, Op. 118 ..... Brahms  
"Aufschwung" ("Soaring") ..... Schumann  
MARY FOSTER.  
"A Prayer" ..... Kallinikov  
"Secrecy" ..... Wolf  
Violin Solos.  
"Litany" ..... Schubert-Ronay  
"La Capricieuse" ..... Elgar  
(Soloist, VICTOR OLOF.)  
LAFFITTE.  
"Island Spell" .....  
"Ragamuffin" ..... John Ireland  
Toccata ..... Debussy  
THE SEXTET.  
"Cherry Ripe" ..... Cyril Scott  
"L'Anglaise" ..... Fiocco  
"Mock Morris" ..... Grainger

10.0.—TIME SIGNAL FROM GREENWICH.  
WEATHER FORECAST and GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
Local News.  
10.15. MARY FOSTER.  
"The Promise of Life" ..... Cowen  
"If I Can Live" ..... Stephenson  
THE SEXTET.  
"Liebestraume" (in A Flat) ..... Liszt  
MARY FOSTER.  
Recit. and Aria, "Ombra mai fu" ..... Handel

10.30.—Close down.

**5IT BIRMINGHAM. 479 M.**

3.30-4.30. Chamber Music.  
ISABEL TEBBS (Soprano).  
FRANK CANTELL (1st Violin).  
ELSIE STELL (2nd Violin).

ARTHUR KENNEDY (Viola).  
LEONARD DENNIS (Violoncello).  
WALTER HEARD (Flute).  
S. C. COTTERILL (Clarinet).  
W. A. CLARKE (Bassoon).  
S. C. Cotterill and String Quartet.  
Quintet in B Minor, Op. 115 ..... Brahms  
(For Clarinet, First and Second Violins, Viola and Cello.)  
ISABEL TEBBS.  
"Sognai" ..... Schira  
"Se Saran Rose" ..... Arditi  
WALTER HEARD and FRANK CANTELL.  
Duet, Op. 36 ..... Doppler  
(For Flute and Violin.)  
ISABEL TEBBS.  
"A Woodland Madrigal" ..... Batten  
"The First Violet" ..... Mendelssohn  
"Madrigal" ..... Chaminade  
WALTER HEARD, S. C. COTTERILL and W. A. CLARKE.  
Trio ..... Kummer  
(For Flute, Clarinet and Bassoon.)  
ISABEL TEBBS.  
"A Song of May" ..... Bath  
"Nymphs and Shepherds" ..... Purcell  
THE STRING QUARTET.  
Quartet in F, Op. 96 ("The Nigger") ..... Dvorak  
Allegro ma non troppo; Lento; Molto Vivace; Finale, Vivace ma non troppo.

7.50. The Bells of St. Martin's.  
8.0. Special Centenary Service, relayed from St. Martin's Church.  
Conducted by the Rev. T. GUY ROGERS.  
8.40.—Address by the Rev. HERBERT C. RAISON, Principal of Queen's College.  
9.0-10.30.—Programme *S.B. from London.*

**6BM BOURNEMOUTH. 386 M.**

3.30-5.30.—Programme *S.B. from London.*  
Religious Service.  
*S.B. to other Stations.*  
8.30. Choir of Holy Trinity Church.  
Choirmaster, H. J. NASH.  
"Magnificat" ..... Dr. Somervell  
Hymn, "We Love the Place, O God" (A. and M., No. 242).  
Bible Reading.  
The Right Rev. the Lord Bishop of SALISBURY: Religious Address.  
Choir: Quartet, "Holy Night" *Beethoven*  
Hymn, "Our Blest Redeemer" (A. and M., No. 207).  
9.0-10.30.—Programme *S.B. from London.*

**5WA CARDIFF. 353 M.**

3.30-5.30. REGINALD BUSSELL (Baritone).  
DOROTHY GODWIN (Solo Harp).  
THE STATION ORCHESTRA:  
Conductor—WARWICK BRAITHWAITE.  
THE ORCHESTRA.  
Overture, "Fidelio" ..... Beethoven  
"Waltzes," Book I ..... Brahms  
REGINALD BUSSELL.  
"Del vieni alla finestra" ..... Mozart  
"Largo al factotum" ..... Rossini  
"Give a Man a Horse He Can Ride" ..... M. Mead  
DOROTHY GODWIN.  
"Autumn" ..... J. Thomas  
"Mazurka" ..... Schuecker  
THE ORCHESTRA.  
Selection, "The Valkyrie" ..... Wagner-Tavan  
Suite, "Harvest Time" ..... Haydn Wood  
Harvesters' Dance; Interlude; Harvest Home.  
REGINALD BUSSELL.  
"Varlaam's Song" .....  
"Song of the Flea" ..... Moussorgsky  
"The War Song of the Vikings" ..... Beatrice Craik  
DOROTHY GODWIN.  
Impromptu Caprice ..... Piene

Prelude (*Chopin*). Revised for Harp by D. Godwin  
"Melodie-Mazurka" ..... Oberthur  
THE ORCHESTRA.  
Symphony No. 4 ("Jupiter") ..... Mozart  
8.30-9.0.—Service and Address by the Rt. Rev. The Lord Bishop of SALISBURY. *S.B. from Bournemouth.*  
9.0-10.30.—Programme *S.B. from London.*  
10.30.—"The Silent Fellowship."  
10.55.—Close down.

**2ZY MANCHESTER. 378 M.**

3.30-5.30.—THE HARTON COLLIERY BAND:  
Conductor—GEORGE HAWKINS.  
NORRIS PARKER (Bass-Baritone).  
ARTHUR SPENCER (Solo Pianoforte).  
THE BAND.  
"Egyptian Ballet" ..... Luigini  
NORRIS PARKER.  
"Hawthorn Time" .....  
"Love is a Sickness full of Woes" ..... John Ireland  
ARTHUR SPENCER.  
Impromptu in B Flat ..... Schubert  
Two Valses ..... Brahms  
THE BAND.  
"Slavonic Rhapsody" ..... Friedmann  
Intermezzo, "The Wedding of the Rose" ..... Leon Jeasel  
NORRIS PARKER.  
"A Soft Day" ..... C. F. Stanford  
"In Summertime on Bredon" ..... Graham Peel  
THE BAND.  
Overture, "William Tell" ..... arr. Hawkins  
ARTHUR SPENCER.  
Serenade to Columbine ..... Gabriel Piene  
"Lullaby" ..... Rachmaninov  
THE BAND.  
Reminiscences of Tchaikovsky ..... Bidgood  
Cornet Solo, "Facilita" ..... Hartman  
Soloist—JACK MACKINTOSH.  
NORRIS PARKER.  
"The Bells of San Marie" .....  
"When Lights Go Rolling Round the Sky" ..... John Ireland  
THE BAND.  
Symphony, Part 1 ..... Schubert  
5.30-5.45.—Music for the Children.

8.0-9.0.—S. G. HONEY: Talk to Young People.  
Methodist Hymnal No. 566, "Take My Life and Let It Be."  
Religious Address by the Rev. JOHN HEATH.  
Bible Reading.  
Anthem, "The Lord Is My Shepherd" (*Smart*).  
Methodist Hymnal No. 927, "Saviour, breathe an Evening Blessing."

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

**5NO NEWCASTLE. 403 M.**

3.30-5.30.—Programme *S.B. from London.*  
8.30-9.0.—Service and Address by the Rt. Rev. The Lord Bishop of SALISBURY. *S.B. from Bournemouth.*  
9.0-10.30.—Programme *S.B. from London.*

**2BD ABERDEEN. 495 M.**

3.30-5.30.—Programme *S.B. from London.*  
8.30-9.0.—Religious Service. *S.B. from Edinburgh.*  
9.0-10.30.—Programme *S.B. from London.*

**5SC GLASGOW. 422 M.**

3.30-5.30.—Programme *S.B. from London.*  
8.30-9.0.—Service and Address by the Rt. Rev. The Lord Bishop of SALISBURY. *S.B. from Bournemouth.*  
9.0-10.30.—Programme *S.B. from London.*

# PROGRAMMES FOR MONDAY (July 20th.)

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 152.**

**2LO LONDON. 365 M.**

- 3.15.—Transmission to Schools: Mr. E. Kay Robinson, "Water Scorpions and Their Allies."
- 4.0.—Time Signal from Greenwich. "A Slight Mistake," from "The Dolly Dialogues," read by the Author, ANTHONY HOPE (Sir ANTHONY HOPE HAWKINS). Programme of Music by the Band of the 8th King's Royal Irish Hussars, relayed from the Lake Bandstand, Wembley. "A Bridal Veil of Venetian Glass," by Violet M. Methley.
- 5.0.—An Hour's Dance Music.
- 6.0.—CHILDREN'S CORNER: Piano Solos by Auntie Sophie. "Brer Wolf Says Grace." "The Wireless Fairy," by Uncle Jack Frost.
- 6.30.—Children's Letters.
- 6.40.—An Appeal on behalf of the Invalid Children's Aid Association, by Lady DIANA DUFF-COOPER.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.  
Dr. J. J. SIMPSON, "The Animal with the Pen and Ink." S.B. from Cardiff.
- 7.25.—Musical Interlude. S.B. to all Stations except Belfast.
- 7.40.—Topical Talk. S.B. to other Stations.

### Popular Marches and Overtures.

- LILY FAIRNEY (Mezzo-Soprano).  
THE KEARTONS (Entertainers).  
THE CALLENDERS CABLE WORKS BAND:  
Conducted by TOM MORGAN.  
THE BAND.
- 8.0. March of the Crusaders from "Decameron Nights" ..... Finck  
Overture, "Ruy Blas" ..... Mendelssohn
- An Interlude from Wembley.**  
PALESTINE.
- 8.10. Foreword by Major R. T. LITTLE, Exhibition Commissioner for Palestine.
- 8.15. Buying and Selling in a Native Food and Fruit Bazaar.
- 8.18. A Yenenite—Shalom Haim Naddaf, singing two songs typical of Palestine.  
"Marriage Song"; "Holiday Song."
- 8.24. Two Songs by Mohammed Mussa.  
"El Aouliah"; "El Karam."  
Hamed Abdullah.
- 8.30. "The Call from the Minaret."  
SIERRA LEONE.
- 8.35. Foreword by Mr. K. G. BURBRIDGE, Exhibition Commissioner for Sierra Leone.
- 8.40. Well-Known Balanji Player of Sierra Leone.
- LILY FAIRNEY.
- 8.45. "What a Wonderful World It Would be"  
Hermann Lohr  
"The Moonlit Road" ..... W. H. Squire  
THE BAND.  
Overture, "Pique-Dame" ..... Suppé
- 9.5. **Popular Brass Band Music.**  
THE BAND.  
Selection, "Les Huguenots" ... Meyerbeer  
"STUNG."  
A Summertime Breakfast Comedy for Broadcasting by L. du G.  
Lucy ..... PHYLLIS PANTING  
George ..... RAYMOND TRAFFORD  
THE BAND.  
Diversion, "The Jolly Bandsmen" Sutton
- 9.30. Cornet Duet, "Ida and Dot" ... Lossy  
(Soloists, R. W. HARDY and J. W. SIMPSON.)  
Intermezzo, "Wedding of the Rose"  
Jessel
- THE KEARTONS.  
In their Original Numbers:  
Americans:

### THE EXPERIMENTAL TRANSMISSION For Amateur Wireless Engineers Will be carried out by the GLASGOW STATION 11.0-11.30.

- "Listen, Everybody, Have You Heard the News?"  
"I'm a Knut."  
"Chinatown Blues."  
THE BAND.  
"Three Dale Dances" ..... Arthur Wood
- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.  
Dame HENRIETTA BARNETT, D.B.E., "The Art of Holiday Taking." S.B. to all Stations. Local News.
- 10.30.—"The Valley of Enchantment." S.B. from Birmingham.
- 11.0.—Close down.

### 5IT BIRMINGHAM. 479 M.

- 3.45.—The Station Wind Quintet. James V. Cox (Baritone).
- 4.45.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., Topical Horticultural Hints—Late Salads." Gertrude Davies (Soprano).
- 5.15.—CHILDREN'S CORNER.  
6.0-6.5.—Children's Letters.
- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.  
Dr. J. J. SIMPSON. S.B. from Cardiff.
- 7.25.—Music. S.B. from London.
- 7.40.—Topical Talk. S.B. from London.

### 8.0.

- THE STATION ORCHESTRA.  
GERTRUDE DAVIES (Soprano).  
MAY MARTIN (Contralto).  
GEOFFREY DAMS (Tenor).  
HAROLD HOWES (Bass).  
SIDNEY RUSSELL (Lecturer).  
EDITH JAMES (Songs at the Piano).
- Old English Ballads.**  
GERTRUDE DAVIES.  
"Home, Sweet Home" ..... Bishop  
"Strangers Yet" ..... Claribel  
MAY MARTIN.  
"The Lost Chord" ..... Sullivan  
"The Last Waltz" ..... Molloy  
GEOFFREY DAMS.  
"Once Again" ..... Sullivan  
"The Holy City" ..... Adams  
JAMES HOWELL.  
"Thy Sentinel Am I" ..... Watson  
"In Old Madrid" ..... Trotter  
GEOFFREY DAMS and JAMES HOWELL.  
"Alice, Where Art Thou?" ..... Ascher  
GERTRUDE DAVIES, MAY MARTIN and GEOFFREY DAMS.  
"Memory" ..... Leslie  
A few Remarks regarding each of the above Items will be given by Sidney Russell.
- 9.0. **A Lightsome Programme.**  
THE ORCHESTRA.  
Overture to a French Comedy Keler-Bela  
Entr'acte, "Funiculi-Funicula"  
Denza-Gauwin  
Valse, "Gently Gliding" ..... Lincke  
EDITH JAMES.  
"N 'Tis a Botten World"  
Hayes and Bennett  
"Sorry, Oh, It's Quite All Right"  
Godfrey  
"Could Lloyd George Do It?"  
Weston and Lee  
THE ORCHESTRA.  
March, "The Little Lead Soldiers"  
Pierri  
Selection, "A Country Girl" ... Monckton
- 10.0-10.30.—Programme S.B. from London.

### 10.30. Interlude Protean. S.B. to other Stations.

- "THE VALLEY OF ENCHANTMENT."  
Specially written by John Overton for PERCY EDGAR, who will play the following characters in the order named: SERGEANT COLLINS (A Commissionaire).  
JOE BRUMMEL (A Cockney Coster).  
PERCY EDGAR (Himself).  
PADDY WHACK (An Old Gipsy Tinker).  
JOHN O' DREAMS.
- 11.0.—Close down.

### 6BM BOURNEMOUTH. 386 M.

- 3.45.—"Antique Furniture," by Jordan Moore. The Wireless Orchestra: Conducted by Capt. W. A. Featherstone.
- 5.15.—CHILDREN'S CORNER: Songs and Stories, etc.
- 5.45-6.0.—Children's Letters.
- 6.30.—Music.
- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.  
Dr. J. J. SIMPSON. S.B. from Cardiff.
- 7.25.—Music. S.B. from London.
- 7.40.—Topical Talk. S.B. from London.
- 8.0-8.15.—Interval.

### Popular Operatic Night.

- Relayed from the Winter Gardens.  
THE MUNICIPAL ORCHESTRA:  
Conductor, Sir DAN GODFREY.  
DILLON SHALLARD (Tenor).  
JEANNE DELUNE (Soprano).  
THE ORCHESTRA.
- 8.15. Coronation March, "La Prophète"  
Meyerbeer  
Overture, "William Tell" ..... Rossini  
Introduction and Dance of the Hours, "La Gioconda" ..... Ponchielli  
DILLON SHALLARD.  
"Aria" (from "Benvenuto") ..... Diaz  
"There is No Death" ..... O'Hara  
THE ORCHESTRA.  
Selection, "Cavalleria Rusticana"  
Mascagni  
DILLON SHALLARD and JEANNE DELUNE.  
"Scena and Duetto" ("Il Trovatore")  
Verdi
- Interval.  
THE ORCHESTRA.  
Ballet Music, "Faust" ..... Gounod  
JEANNE DELUNE.  
"Aria" ("Aida") ..... Verdi  
"The Star" ..... W. Rogers  
THE ORCHESTRA.  
Selection, "Rigoletto" ..... Verdi
- 10.0-10.30.—Programme S.B. from London.  
10.30.—Programme S.B. from Birmingham.  
11.0.—Close down.

### 5WA CARDIFF. 353 M.

- 11.30-12.0.—The Band of the Argyll and Sutherland Highlanders, relayed from the Institution Gardens, Bath.
- 3.30-4.30.—The Band of the Argyll and Sutherland Highlanders, relayed from the Royal Victoria Park, Bath.
- 5.0.—"5WA'S" "FIVE O'CLOCKS."  
5.30.—CHILDREN'S CORNER.  
6.5.—"The Letter Box."  
6.15-6.30.—"Teens' Corner: "Holidays and Cameras"—by Mr. S. J. Lewis.
- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.  
Dr. J. J. SIMPSON, M.A., D.Sc., "The Animal with the Pen and Ink," S.B. to all Stations.
- 7.25.—Music. S.B. from London.
- 7.40.—Topical Talk. S.B. from London.  
8.0.
- A Summer Merry Making.**  
ELSIE SUDDABY (Vocalist).  
JOSEPH SLATER (Solo Flute).  
THE MOUNTAIN ASH GIRLS' CHOIR.  
MICHAEL PENN (Recitals).  
THE STATION ORCHESTRA:  
Conductor, WARWICK BRAITHWAITE.

# PROGRAMMES FOR MONDAY (July 20th.)

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

**8.0. THE ORCHESTRA.**  
 "Shepherd's Hey" ..... Grainger  
 "Hornpipe" ..... O'Neill

**8.10. MICHAEL PENN.**  
 "The Poetry of Summer."

**8.15. ELSIE SUDDABY.**  
 "Amid the New-Mown Hay" ..... Anon., 17th Cent.  
 "When Daisies Pied" ..... Arne  
 "Come, Lasses and Lads" ..... Anon., 17th Cent.

**8.25. JOSEPH SLATER.**  
 "Valse Gracieuse" ..... Edward German  
 "Gipsy Dance" .....  
 "Jig" ..... Handel

**8.35. THE CHOIR.**  
 Old English Maypole Dances (accompanied by the Violin).  
 (Solo Violin, LEONARD BUSFIELD.)

**8.45. THE ORCHESTRA.**  
 "Country Song" ..... Holst  
 "Marching Song" .....  
**8.55. JOSEPH SLATER.**  
 Minuet in G ..... Beethoven, arr. J. Slater  
 Allegretto ..... B. Godard  
 Minuet ..... Mozart  
 "Moment Musical" Schubert, arr. J. Slater

**9.5. THE CHOIR.**  
 Country Songs.

**9.15. THE ORCHESTRA.**  
 "Sylvan Scenes."

**9.35. MICHAEL PENN.**  
 Recital of Poetry.

**9.40. ELSIE SUDDABY.**  
 "I Love The Jocund Dance" ..... Walford Davies  
 "A Green Cornfield" ..... Michael Head  
 "Scythe Song" ..... Hamilton Harty  
 "Blackbird's Song" ..... Roger Quilter  
 "When Childher Plays" Walford Davies

**9.50. THE ORCHESTRA.**  
 "Shepherd Fenel's Dance" ..... Gardiner

10.0-10.30.—Programme S.B. from London.  
 10.30.—Programme S.B. from Birmingham.  
 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" ("The Death Scene"), Act V., Part of Scene 2.  
 The Besses o' th' Barn Band: Conductor, Harry Barlow. Relayed from the Municipal Gardens, Southport.

4.0.—Edith Wearing (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.  
 Dr. J. J. SIMPSON. S.B. from Cardiff.  
 7.25.—Music. S.B. from London.  
 7.40.—Topical Talk. S.B. from London.  
 8.0-10.0.

### Light Symphony Concert.

BERNARD ROSS (Baritone).  
 HARRY MORTIMER (Solo Clarinet).  
 THE "2ZY" AUGMENTED ORCHESTRA:  
 Conductor, T. H. MORRISON.  
 THE ORCHESTRA.  
 Overture, "The Roman Carnival" Berlioz  
 BERNARD ROSS.  
 "Wotan's Farewell" ("The Valkyrie") Wagner  
 THE ORCHESTRA.  
 Prelude and Lullaby ..... Jarnefelt  
 HARRY MORTIMER.  
 "Sarabande" ..... Lloyd  
 THE ORCHESTRA.  
 Tone Poem, "Vltava" ..... Smetana  
 Strings Only, "Andante Cantabile" Tchaikovsky

BERNARD ROSS.  
 "Requiem" ..... Sidney Homer  
 "O Mistress Mine" ..... Roger Quilter  
 THE ORCHESTRA.  
 Brandenburg Concerto in G ..... Bach (Strings Only.)  
 HARRY MORTIMER.  
 Adagio and Rondo from Concerto in A Major ..... Mozart (With Orchestra.)  
 BERNARD ROSS.  
 "Sea Fever" ..... John Ireland  
 "To Wine and Beauty" ..... Roger Quilter  
 THE ORCHESTRA.  
 "Peer Gynt," Suite No. 1 ..... Grieg  
 10.0-10.30.—Programme S.B. from London.  
 10.30.—Programme S.B. from Birmingham.  
 11.0.—Close down.

## 5NO NEWCASTLE. 403 M.

4.0.—Orchestra, relayed from Fenwick's Terrace Tea Room.  
 5.0.—Tea-Time Topics: "A Slight Mistake," from "The Dolly Dialogues" (Anthony Hope). Weekly News Letter.  
 Dorothy Sunderland (Soprano).  
 5.30.—CHILDREN'S CORNER.  
 6.10.—Scholars' Half-Hour: Mr. M. J. Sayburn, M.Sc., A.I.C., "The Horsetail and Typical Pine."  
 6.30.—Music.  
 6.40.—Farmers' Corner: Mr. H. C. Pawson, "Agricultural Research."  
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.  
 Dr. J. J. SIMPSON. S.B. from Cardiff.  
 7.25.—Music. S.B. from London.  
 7.40.—Topical Talk. S.B. from London.

### Concert

relayed from  
 THE ROYAL INFIRMARY.  
 (Provided by "5NO.")  
 GLADYS PALMER (Contralto).  
 ARCHIBALD FAIRBAIRN (Recitals).  
 THE PRUDHOE GLEEMEN.  
 THE STATION ORCHESTRA:  
 Conductor, EDWARD CLARK.  
 This Concert will start at 7.30, but the items between 7.30 and 8.0 will not be broadcast.

8.0. ARCHIBALD FAIRBAIRN.  
 Selections from his Repertoire.

8.10. THE ORCHESTRA.  
 "The Grand Duchess" ..... Offenbach

8.20. THE GLEEMEN.  
 Dramatic Part Songs.  
 "Song of the Bards" ..... Julius Harrison  
 "The Reveille" ..... Elgar  
 "By Babylon's Wave" ..... Gounod

8.35. ARCHIBALD FAIRBAIRN.  
 Further Selections from his Repertoire.

8.50. GLADYS PALMER.  
 Two Elizabethan Songs.  
 "Weep Ye No More, Sad Fountains" Dowland  
 "Whither Runneth My Sweetheart?" Bartlett  
 "The Wraggle-Taggle Gipsies" Traditional

9.0. THE GLEEMEN.  
 Miscellaneous Part Songs.  
 "In Absence" ..... Dudley Buck  
 "The Mulligan Musketeers" ..... Atkinson  
 "The Soldier's Farewell" ..... Kinkel  
 "When Evening's Twilight" ..... Hatton

9.15. THE ORCHESTRA.  
 "The Shamrock" ..... Myddleton

9.30. Pianoforte Recital by EDWARD ISAACS.  
 From the Lighter Music of J. S. Bach, with Explanatory Remarks.  
 Two Preludes in E Major and E Minor.  
 Prelude and Fugue in C Sharp Major (No. 3 of the "Forty-Eight").  
 Siciliano, from Piano and Flute Sonata.  
 French Suite, No. 6 in E Major.  
 10.0-10.30.—Programme S.B. from London.  
 10.30.—Programme S.B. from Birmingham.  
 11.0.—Close down.

## 2BD ABERDEEN. 495 M.

11.0-12.0.—Morning Transmission—Gramophone Music.  
 3.30-5.0.—The Wireless Dance Orchestra, Morland Hay (Entertainer at the Piano).  
 Feminine Topics.  
 5.15.—CHILDREN'S CORNER.  
 6.0.—Boy Scouts' News Bulletin. Girl Guides' News Bulletin.  
 6.30.—Steadman's Symphony Orchestra, relayed from the Electric Theatre.  
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.  
 Dr. J. J. SIMPSON. S.B. from Cardiff.  
 7.25.—Music. S.B. from London.  
 7.40.—Mr. G. M. FRASER, Aberdeen City Librarian: Historical Walks—(4) "The Barmekin of Echt and Round About."

### Miscellaneous Programme.

ALFRED J. FORBES (Tenor).  
 THE WIRELESS ORCHESTRA.  
 S.B. to Glasgow.  
 "Empire March" ("1924") ..... Elgar

8.10. ALFRED J. FORBES.  
 "The Battle of Stirling Brig" Traditional  
 "Mary Morrison" ..... arr. Sullivan  
 "Duncan Gray" .....  
 "Robin Tamson's Smiddy" ..... Traditional

Vocal—Humour—Cello.  
 8.25. D. MILLAR CRAIG (Violoncello).  
 Grave ..... Martini  
 Sarabande and Courante ..... Buxtehude  
 Aria ..... Tenaglia  
 Canzonetta ..... Paradisi

8.41. VIVIENNE CHATTERTON (Soprano).  
 "The Self-Unseeing" ..... D. M. Stewart  
 "Time's Garden" ..... Goring Thomas  
 "Hindoo's Song" ..... Bemberg  
 "A Lover's Lullaby" ..... Besly

8.56. RONALD GOURLEY.  
 Music and Humour.  
 D. MILLAR CRAIG.  
 9.6. "Old Scots Airs" ..... Millar Craig  
 "Cradle Song" .....  
 9.20. VIVIENNE CHATTERTON.  
 "The Grace for Light" ..... Hamilton Harty  
 "Sea Wrack" .....  
 "Who'll Buy My Lavender?" ..... German  
 "A Funny Fellow" ..... Mead  
 "Golden Slumbers" ..... arr. Cedric Sharpe

9.35. RONALD GOURLEY.  
 More Music and Humour.  
 9.45. THE ORCHESTRA.  
 S.B. to Glasgow.  
 "Land of Hope and Glory" ..... Elgar  
 10.0-10.30.—Programme S.B. from London.  
 10.30. Song Recital.  
 STUART ROBERTSON (Baritone).  
 11.0.—Close down.

## 5SC GLASGOW. 422 M.

4.0.—An Hour of Melody: Orchestra, relayed from the Central Station Hotel.  
 5.0.—WOMEN'S HALF-HOUR: Miss Maxwell Scott, "Victor Hugo in Guernsey."  
 5.30.—CHILDREN'S CORNER.  
 6.0-6.5.—Weather Forecast for Farmers.  
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.  
 Dr. J. J. SIMPSON. S.B. from Cardiff.  
 7.25.—Local News.  
 7.30.—Music. S.B. from London.  
 7.40.—Mr. W. KERSLEY HOLMES: Topical Talk.  
 8.0-10.0.

### The British Empire Via Wembley.

EMPIRE PHONO-FLIGHT, No. 4.  
 THE LESSER-KNOWN POSSESSIONS. S.B. to Dundee.  
 We cannot all visit Wembley, but, through the medium of "5SC," we shall endeavour to give you some idea of what this great Exhibition stands for, together with a glimpse of life and incident in these parts of the Empire.

(Continued on page 169.)

# THE CHILDREN'S CORNER.

## NEWS FROM THE AUNTS AND UNCLES.

### A Fairy League Picnic.

MEMBERS of the Fairy League in Newcastle and the surrounding counties are all excited at the prospect of the picnic which is being organized for August 5th. Uncle Peter has made arrangements to take the children by motor saloon to Cocken Hall, by kind permission of the Earl of Durham. In addition to games and sports and a tea party, it is hoped to have a children's concert in the grounds of Cocken Hall, or inside the house, and to relay this concert to be broadcast from the Newcastle Station, so that those who are not able to go to the picnic, will still have the pleasure of hearing how those who have been able to go are enjoying themselves.

A charge of 1s. 6d. is made for each child, to help to cover expenses, and a charge of 2s. for each grown-up. Applications for tickets should be sent to Uncle Peter at the Newcastle Station by July 25th at latest.

### "Tea by Ballot."

Children in Newcastle and district are listening eagerly now to the Children's Corner every day, so that they will not miss hearing the result of the ballots which are drawn once a week, to find out which six children shall be invited to tea at the Studio on Saturday afternoons.

The first of these tea parties took place on Saturday, June 27th, and it was a merry affair. The rest of the children who were listening enjoyed it almost as much as did those at the party.

### Cardiff's Mysterious Visitors.

Fifty-two newly-enrolled Radio Sunbeams took advantage of their privilege and spoke to the Kiddiewinks and Sunbeams of the Cardiff area on July 4th. Even the smallest of them showed no signs of stage fright, and they spoke up splendidly.

In spite of the effort of the Aunties, two strange individuals, who called themselves "Spick and Span," forced their way into the Cardiff Station

on a recent occasion and insisted on telling the Kiddiewinks about their adventures at the Dog Show. On leaving, they announced their intention of making a further appearance at a later date. We shall see and you will hear.

### A Clever Young Violinist.

The Children's Corner seems to attract gifted children in every district and that at Aberdeen is no exception. Many children have broadcast from the Station, songs, duets, choruses, and all kinds of instrumental music. During the week beginning Monday, July 27th, several clever children will broadcast during the Children's Corner and the Aunties and Uncles are anxious for the other children to hear the little violinist who will play on that date. He is only ten and cannot yet manage a full size instrument, but his tone is so fine and full that many a much older player might learn from him.

### Writing Plays at Twelve.

Then, many of the Aberdeen children help with the little plays which are given from time to time from the Station. But Aberdeen was first in broadcasting a play which was written for wireless by a boy of twelve and performed without any alteration whatever! The author himself took the part of the hero. It was a very exciting play about Robin Hood with a bold bad Baron, who shut people up in a deep dungeon, and Richard the King who appeared in the nick of time to save his faithful Knight from being hanged.

There was a cook, too, who had a huge iron ladle and a very harsh tongue, but whose heart was quite kind, for she helped the children to escape. We are looking forward to the next play from this young author. He intends to write one about pirates and cannibals!

### Uncle Edgar's Challenge.

After many alarms and excursions, excitement and preparation, the war against the Troll and the Underworld has been brought to a successful conclusion, at Birmingham.

Needless to say, the greatest enthusiasm had been aroused when Uncle Edgar challenged the Troll to single combat, and everything might have been lost but for the lucky coming of the Nightmares, headed by the Witch of the World's End.

Unfortunately, the Fairy Godmother was overpowered during the battle, and was found later in a faint. Uncle Edgar is afraid that she is under a spell.

### The Sparrow and the Microphone.

When the engineers' test was being made on the day before the opening of Birmingham's Hall of Memory, the microphone was placed on a lawn in front of the Hall. Much to everyone's astonishment, a little sparrow hopped cheekily up to the "mike" until about two feet from it and then, evidently thinking that the nightingale had had too much broadcast publicity, opened his little throat and sent out about half a dozen very healthy "cheeps" which, to those who happened to be listening to the test, sounded extraordinarily like the 6 dot seconds which we are accustomed to hear later in the evenings.

Having thus contributed his part of the test, he hopped gravely away with an expression which said quite plainly, "now the honour of all sparrows has been vindicated."

### A Hull Mystery Solved.

The mysterious "dark" blue band, which is making special efforts in the Hull Children's Corner on Saturday afternoons in aid of the fund to provide the Hull Children's Hospital with wireless equipment, have now blossomed forth under the name of "The Savannah Six," and will continue to charm listeners in spite of this name!

### Reaching Out!

LONDON MOTHER (at 10 p.m.): "Jim, do go to sleep—there's a good boy!"

JIM (aged 12): "Mummy, how can you expect me to be good when I've just got Manchester?"

## OLD THUNDER WAGS HIS TAIL!

By CLARENCE WINCHESTER.



He put his head into the loud speaker.

for lost people and save them from freezing to death. But to London he had to come; and when he found it was very hot there, his big brown eyes looked very crossly at Uncle Ether and Auntie Aerial, who had bought him from a mountain guide.

"I know I shan't be happy in this noisy, stuffy place," he said to himself, "so I shan't wag my nice bushy tail any more. I'll just keep it still all the time, so there!"

He was in Uncle Ether's back garden, lying

W H E N Old Thunder was brought from the snows of the Swiss mountains to the heat and dust of London, his long bushy tail stopped wagging. He didn't want to live in a big city because his daily task was to search the mountain paths

under a tree, and he couldn't see why he had to lead such a lazy life. He wanted to save people from being frozen—and how could they freeze in stuffy London? Neither dog nor man should be lazy, he thought. Besides, there was no snow to play with, nothing to amuse him.

Uncle Ether and Auntie Aerial didn't know why he wouldn't wag his tail, for they were very kind to him.

"Perhaps his tail is tired," said Uncle Ether. "It's a very long one, and if it's wagged, it's more likely to get tired than a short one!"

"Of course," replied Auntie Aerial, "the longer a dog's tail, the heavier it must be!"

"I know what we'll do," said Uncle Ether. "We'll bring him in and put on the loud speaker. He's never heard one before, I know!"

"That's fine!" cried Auntie. "Let's do it now."

So Old Thunder was led into the sitting-room to hear the wireless. At first, he took no notice, but when he saw that neither Uncle Ether nor Auntie Aerial was speaking, although a voice was sounding in the room, he pricked up his ears and listened hard.

"That's funny," he said to himself. "These grown-ups are not saying any words, yet I can hear someone talking!"

Slowly he walked to the table and put his front paws on the edge, lifting himself up. Then he put his head into the loud speaker, trying to see who was talking. How Uncle Ether and Auntie Aerial did laugh!

Any moment they thought his head would become fixed in the horn, so they lifted him away and placed him on the floor again. To

their surprise he began to wag his tail, for he thought the loud speaker was a great idea. And when the music came, he grew very excited and wagged his tail faster and faster. Very soon he forgot that London was hot and stuffy.

Some days after that, Old Thunder thought that London might hold a lot of other amusing things. He slipped out of the front door when Uncle Ether and Auntie Aerial were not looking, and away he went.

He could not be found anywhere, and Uncle and Auntie were very sad indeed. One night they thought they would listen to cheer themselves up, and this is what they heard when the news was read out:—

"Brave dog saves little girl. At Balham this morning a little girl, aged five, was saved from death by the courage of a big dog. Seeing the child in front of a moving motor-car, the animal dashed into the road and dragged the girl to safety. She was not hurt. The dog, which was very like those used on the mountains for life saving, placed the girl on the pavement and wagged his tail rapidly. A moment later, he was lost in the crowd."

Auntie Aerial jumped to her feet.

"Why!" she cried, "that must be Old Thunder, the dear thing!"

And it was, for late that night Old Thunder was barking to be let in, and by the look in his eyes anyone could tell that he was the happiest dog in London and that he had done a good deed.

"It was nice to be at work again," he said to himself as he snuggled down in his basket. "I'll have to look for another job to-morrow. London is not so bad, after all!"

# PROGRAMMES FOR TUESDAY (July 21st.)

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

The High-Power (Chelmsford) Programme will be found on page 152.

## 2LO LONDON. 365 M.

1.0-2.0.—Time Signal from Greenwich. Holborn Restaurant Luncheon Music.

4.0-5.0.—"Famous Figures in Fiction—The Curates in 'Shirley'" (by Ella MacMahon). Organ and Orchestral Music, relayed from Shepherds' Bush Pavilion. "Stories and Jingles to tell the Under-Fives" (by Muriel Wrinch).

6.0.—CHILDREN'S CORNER: Songs by Kate Winter. "Scylla and Charybdis." (E. W. Lewis.)

"Let's Pretend Stories," told by Frank Worthington.

6.30.—Children's Letters.

6.40.—Musical Interlude.

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

JOHN STRACHEY, "Literary Criticism." S.B. to all Stations.

7.25.—Musical Interlude. S.B. to all Stations.

7.40.—Mr. H. J. LEWIS, "Light-weight Camping," No. 2. S.B. to other Stations.

### Shakespeare.

S.B. to all Stations except "5XX."

NORMAN NOTLEY (Baritone).

THE J. H. SQUIRE CELESTE OCTET.

MAYER GORDON (Violin).

FRANK READE (Pianoforte).

Under the Direction of J. H. SQUIRE.

Scenes spoken by MILTON ROSMER,

IRENE ROOKE, HENRY OSCAR,

HOWARD ROSE, MARGARET

HALSTAN.

### "Tragedy."

8.0. THE OCTET.

Suite, "Othello" . . . . . Coleridge-Taylor

Excerpt from

"OTHELLO."

Act III., Scene 3.

THE OCTET.

Selection, "Romeo and Juliet" . . . . . Gounod

8.30. Excerpt from

"ROMEO AND JULIET."

Act II., Scene 3.

NORMAN NOTLEY.

"Take, O Take Those Lips Away"

("Measure for Measure") . . . . . R. Quilter

Excerpt from

"JULIUS CÆSAR."

Act I., Scene 3.

THE OCTET.

Overture, "Hamlet" . . . . . Bach

8.55.—"From My Window," by Philemon.

### "Comedy."

THE OCTET.

Suite, "The Merchant of Venice" . . . . . Rosse

Excerpt from

"TWELFTH NIGHT."

Act I., Scene 5.

THE OCTET.

Overture, "A Midsummer Night's Dream"

Mendelssohn

9.25. Excerpt from

"HAMLET."

Act V., Scene 1.

NORMAN NOTLEY.

"I Know a Bank" ("A Midsummer

Night's Dream") . . . . . Martin Shaw

"O Mistress Mine" ("Twelfth Night")

Benjamin Dale

"Full Fathom Five" ("The Tempest")

Gordon Bryan

"Under the Greenwood Tree" ("As You Like It") . . . . . Parry

Excerpt from

"AS YOU LIKE IT."

Act III., Scene 5.

THE OCTET.

Overture, "The Merry Wives of Windsor"

Nicolai

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

Mr. C. LEONARD WOOLLEY, "The Moon-God's Temple, from Abraham to Belshazzar." S.B. to all Stations.

Local News.

10.30. THE SAVOY HAVANA BAND

and

THE SELMA BAND.

Relayed from the Savoy Hotel, London.

S.B. to other Stations.

11.30.—Close down.

## 5IT BIRMINGHAM. 479 M.

3.45.—Lozells Picture House Orchestra. James Howell's Party.

4.45.—WOMEN'S CORNER: Louise Thibault: "What Women Admire in Men." Winifred Morris (Contralto).

5.15.—CHILDREN'S CORNER.

6.0-6.5.—Children's Letters.

7.0-11.30.—Programme S.B. from London.

## 6BM BOURNEMOUTH. 386 M.

11.30-12.30. THE "6BM" TRIO:

REGINALD S. MOUAT (Violin).

THOMAS E. ILLINGWORTH (Cello).

ARTHUR MARSTON (Pianoforte).

Suite, "Three Fours" . . . . . Coleridge-Taylor

Entr'acte, "Serenata" . . . . . Mascagni

First Movement from Trio in D Minor

Arensky

3.45.—Travel Talk by Miss M. K. Penrice.

THE ROYAL BATH HOTEL DANCE

ORCHESTRA, relayed from King's Hall

Rooms. Musical Director: DAVID S.

LIFE. Cliff Martell (Entertainer).

5.15.—CHILDREN'S CORNER: Songs and

Stories, etc.

5.45-6.0.—Children's Letters.

6.30.—Music.

7.0-11.30.—Programme S.B. from London.

## 5WA CARDIFF. 353 M.

11.30-12.30.—The Band of the Argyll and

Sutherland Highlanders, relayed from

the Institute Gardens, Bath.

3.0.—School Transmission: A Talk on

"Careers," by Mr. E. R. Appleton.

3.30.—The Station Trio: Frank Thomas

(Violin); Frank Whitnall (Violoncello);

Vera McComb Thomas (Piano).

4.0.—Tea-time Music from the Carlton Restau-

rant.

5.0.—"5WA'S" "FIVE O'CLOCKS."

5.30.—CHILDREN'S CORNER.

6.5-6.15.—"The Letter Box."

7.0-11.30.—Programme S.B. from London.

## 2ZY MANCHESTER. 378 M.

1.15-2.0.—Concert by the "2ZY" Quartet.

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

3.30.—The "2ZY" Quartet: George Thorpe (Baritone).

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.

JOHN STRACHEY. S.B. from London.

7.25.—Music. S.B. from London.

7.40.—Mr. W. H. PARRY, M.A., M.Com.,

B.Sc.: "Prospecting for Manchester Amateurs" (1).

8.0-11.30.—Programme S.B. from London.

## 5NO NEWCASTLE. 403 M.

11.30-12.30.—Elsie Pringle (Violin). Nellie Moffoot (Contralto). George Korbei (Zither).

4.0.—Orchestra, relayed from Tilley's Restaurant.

5.0.—Tea-time Topics: "Famous Figures in Fiction: The Curates in 'Shirley'" (by Ella MacMahon). "Stories and Jingles to tell the Under-Fives," (by Muriel Wrinch).

ANEURIN BODYCOMBE (Tenor).

"Teach Me to Live" . . . . . Liddle

"On Wings of Delight" . . . . . Brewer

"I Dream that I Hear You Singing"

Marshall

"Old Mary" . . . . . Grant

5.30.—CHILDREN'S CORNER.

6.10-6.30.—Music.

7.0-11.30.—Programme S.B. from London.

## 2BD ABERDEEN. 495 M.

An Afternoon With Mozart.

THE WIRELESS ORCHESTRA.

3.30. The Orchestra.

Overture, "Seraglio."

Selection, "The Magic Flute"

Mozart-Tavan

3.50. KATHLEEN GILLESPIE (Soprano).

"Voi che sapete" ("You Who Have Know-

ledge") ("The Marriage of Figaro").

Aria, "Dans un bois" ("Through the

Wood I Lately Wandered").

4.0. THE ORCHESTRA.

Selection, "Don Juan" . . . . . Mozart-Tavan

4.15. KATHLEEN GILLESPIE.

"Vedrai carino" ("Come,

Shall I Tell Thee?") . . . . .

"Batti, batti, bel masetto"

("Can'st Thou See Me Un-

forgiven?") . . . . .

4.25. THE ORCHESTRA.

Overture, "The Impresario."

4.45.—Feminine Topics.

5.15-6.0.—CHILDREN'S CORNER: Kathleen

Gillespie, "Folk Songs of Other Lands—

(4) What the Country Folk in Russia

Sing About." The Wireless Quintet.

6.30. THE ORCHESTRA.

Half-an-Hour of Concert Valses.

"Venus On Earth" . . . . . Lincke

"Valse Lente" . . . . . Gillet

"Casino Tanze" . . . . . Gung'l

"Charme d'Amour" . . . . . Godin

"Der Romantiker" . . . . . Lanner

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

JOHN STRACHEY. S.B. from London.

7.25.—Music. S.B. from London.

7.40.—Mr. JOHN AULEY STEELE, M.A.,

"With the Prince of Wales in South

America" (1).

8.0-11.30.—Programme S.B. from London.

## 5SC GLASGOW. 422 M.

4.0.—An Hour of Melody: Orchestra, relayed

from the Central Station Hotel.

5.0.—WOMEN'S HALF-HOUR.

5.30.—CHILDREN'S CORNER.

6.0-6.5.—Weather Forecast for Farmers.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

JOHN STRACHEY. S.B. from London.

7.25.—Local News.

7.30.—Programme S.B. from London.

7.40.—Music.

8.0-10.25.—Programme S.B. from London.

10.25.—DANCE MUSIC, relayed from Glen-

eagles Hotel. S.B. to Belfast and Dundee.

11.30.—Close down.

# PROGRAMMES FOR WEDNESDAY (July 22nd.)

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

**The High-Power (Chelmsford) Programme will be found on page 152.**

**2LO LONDON. 365 M.**

4.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Alan O. Pearson (Tenor). "My Part of the Country," by A. Bonnet Laird. "What the Prince is Seeing in South Africa" (6), by Annette Adams.

5.0.—An Hour's Dance Music.

6.0.—CHILDREN'S CORNER: Musical Improvisations and a Chat, by Uncle Jeff. "The Tale of Two Tails," told by Auntie Yvette.

6.30.—Children's Letters.

6.40.—Musical Interlude.

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

"The Man and the Moment." *S.B. to all Stations.*

7.25.—Musical Interlude. *S.B. to other Stations.*

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

7.45.—Mrs. WILLOUGHBY HODGSON, "Porcelain." *S.B. to other Stations.*

"Over the Mountains."

BARRINGTON HOOPER (Tenor).  
THE WIRELESS ORCHESTRA.

8.0. THE ORCHESTRA.

"A Night on the Lonely Mountain"

*Moussorgsky*  
"In the Hall of the Mountain King"  
("Peer Gynt") ..... *Grieg*

BARRINGTON HOOPER.  
"The Mountain Lovers" ..... *Squire*

"The Green Hills of Somerset"  
..... *Eric Coates*

8.35. THE ORCHESTRA.

"Bredon Hill" ..... Pastoral { *Ernest*

"Over the Hills and Far Away" ..... Impresions { *Farrer*

"A Hillside Melody" ..... *Montague Phillips*  
BARRINGTON HOOPER.

"The Hills of Donegal" ..... *Sanderson*

"Over the Mountains" ..... *Roger Quilter*  
THE ORCHESTRA.

"On the Mountains" ..... *Grieg*  
Overture, "Land of the Mountain and the Flood" ..... *MacCunn*

9.0 "Radio Radiance."

(3rd Edition.)

A REVUE

in

Twelve to Fifteen Beams.

Played by a Company of

WEST-END ARTISTS,

including

TOMMY HANDLEY, IRIS WHITE,

EDDIE MORRIS, DOROTHEA IND,

JAMES WHIGHAM, ETHEL COWAN,

ARTHUR FEAR,

YORKE and BRIAN,

and

DANCING CHORUS.

Book by JACK HELLIER.

Popular Musical Numbers.

Produced by

JAMES LESTER and R. E. JEFFREY.

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and 2ND

GENERAL NEWS BULLETIN. *S.B.*

*to all Stations.*

Mr. J. T. GREIN, "The Magic of Broad-

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

Local News.

10.30. The Week's Feature.

*S.B. to all Stations.*

The First Performance of the Opera

"ENTENTE CORDIALE,"

by

Dame ETHEL SMYTH.

Performed by  
The STUDENTS of the ROYAL  
COLLEGE OF MUSIC.  
Conducted by the Composer.

Relayed from the College.

11.0.—Close down.

**5IT BIRMINGHAM. 479 M.**

3.45.—The Station Pianoforte Quintet. Nellie Hill (Solo Pianoforte).

4.45.—WOMEN'S CORNER: Harold Baker, F.R.P.S., "Food and Manners of the Past."

5.15.—CHILDREN'S CORNER.

6.0-6.5.—Children's Letters.

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

8.0-10.0.

Vocal and Orchestral Programme.

THE STATION AUGMENTED

ORCHESTRA:

Conducted by JOSEPH LEWIS.

DOROTHY SILK (Soprano).

NORMAN ALLIN (Bass).

Relayed to "5XX."

THE ORCHESTRA.

Suite, "The Open Road"

*Frederick Nicholls*

The Joy of the Road; A Water Scene;

Rustic Revels.

NORMAN ALLIN.

"O Isis and Osiris" ("The

Magic Flute") ..... *Mozart*

"See the Way You Rogues Come"

Prying" ("Il Seraglio") ..... *Verdi*

"Il Lacerato Spirito" ("Simon Boccan-

gra") ..... *Verdi*

DOROTHY SILK.

"A Morning Hymn" ..... *George Henschel*

"Crabbed Age and Youth" } *Hubert Parry*

"The Maiden" ..... *Villiers Stanford*

"Sea Wrack" ..... *Villiers Stanford*

THE ORCHESTRA.

Cotswold Suite ..... *Alexis Gunning*

Sunrise; Spring Flowers; Elegie; Fairy

Revels; Moonlight over the Hills.

(First time of Performance.)

NORMAN ALLIN.

"The Harp Player" ..... *Moussorgsky*

"The Clock" (By Request) ..... *Loewe*

"O Could I in Song Tell My Sorrow"

..... *Malashkin*

DOROTHY SILK.

"Lullaby" ("Bethlehem")

*Rutland Boughton*

"To April" ..... *Graham Peel*

"The Early Morn" ..... *Martin Shaw*

"The Palanquin Bearers" ..... *Armstrong Gibbs*

"The Fields are Full" ..... *Martin Shaw*

"The Cuckoo" ..... *Martin Shaw*

THE ORCHESTRA.

Suite, "Maoriland" (By Request)

*Alexis Gunning*

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

**6BM BOURNEMOUTH. 386 M.**

3.45.—"The Wooing of Ferdinand and

Miranda," by Dr. Charles R. Fisher,

Mus.Doc. Orchestra relayed from the

Bungalow Café, Southampton. Musical

Director, Arthur Pickett.

5.15.—CHILDREN'S CORNER.

5.45-6.0.—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.

Light and Varied.

STUART ROBERTSON (Baritone).

ETHEL SMITH (Concertina).

GEORGE STONE (Baritone).

K. M. CORNERE (Tenor).

"THE ROOSTERS" CONCERT

PARTY:

ARTHUR MACKNESS (Tenor);  
SEPTIMUS HUNT (Baritone);  
PERCY MERRIMAN (Entertainer);  
WILLIAM MACK (Humorist);  
GEORGE WESTERN  
(Pianist and Entertainer).

THE WIRELESS ORCHESTRA:

Conducted by

Capt. W. A. FEATHERSTONE.

8.0. "A VOYAGE ROUND THE WORLD  
IN A SAILING SHIP IN 1890" (1).

By Capt. Howard Jackson.

Stuart Robertson (Sea Songs and Shanties);

Ethel Smith (Concertina); The Wireless

Orchestra.

Capt. HOWARD JACKSON, Narrator.

THE ORCHESTRA.

Overture, "Calm Sea and a Prosperous

Voyage" ..... *Mendelssohn*

"A Voyage Round the World in a Sailing

Ship in 1890" (Continued).

THE ORCHESTRA.

Overture, "Plymouth Hoe" ..... *Ausell*

8.30. GEORGE STONE and K. M. CORNERE.

Operetta, "The Blind Beggars" *Offenbach*

8.50. "THE ROOSTERS"

Will Entertain.

9.15. THE ORCHESTRA.

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

9.30. "THE ROOSTERS"

Again.

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

**5WA CARDIFF. 353 M.**

11.30-12.30.—The Band of the Argyll and

Sutherland Highlanders, relayed from

the Institution Gardens, Bath.

3.0-4.30.—The Band of the Argyll and Suther-

land Highlanders, relayed from the Royal

Victoria Park, Bath.

5.0.—"5WA'S" "FIVE O'CLOCKS."

5.30.—CHILDREN'S CORNER.

6.5-6.15.—"The Letter Box."

6.45.—Local Radio Societies Bulletin.

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.—"In the Vale of Glamorgan," by Mr.

L. A. KNIGHT.

The Spirit of Adventure—II.

In Bristol and Bath.

MAY MIDDLETON (Soprano).

Dramatic Sketches and Incidents in Local

History. Written and Introduced by

J. KYRLE FLETCHER.

Performed by

THE NEWPORT PLAYGOERS'

SOCIETY.

THE STATION ORCHESTRA:

Conductor, WARWICK BRAITHWAITE.

8.0. THE ORCHESTRA.

Suite, "In Downland" ..... *Hewitt*

"April Song"; "Shepherd's Lullaby";

"Lavender Time."

8.10. MAY MIDDLETON.

"My Love She Dwells

at Dondry" ..... *Maud Wingate*

"The Ebb-Tide Passes

Brandon" (Elizabeth

an Ballad) ..... *Maud Wingate*

"On Durdham Down in

May Time" ..... *Maud Wingate*

8.20. "JOHN CABOT, THE OLD

ADMIRAL."

Characters:

Mistress George ..... DAISY O'BRIEN

Anne ..... MAY CHARLES

John Cabot IFAN KYRLE FLETCHER

Robert Thorne ..... R. GLENDENNING

Richard Eden ..... J. W. FISHER

The Beadle ..... T. L. PRICE

Scene: The Ship Tavern on the Welsh

Back, Bristol.

Time: A Summer Evening.

# PROGRAMMES FOR WEDNESDAY (July 22nd.)

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

8.35. **THE ORCHESTRA.**  
"Autumn and Winter" ("The Seasons")  
*Glazounov*

"Pas des Fleurs" ..... *Delibes*  
8.45. **THOMAS CHATTERTON, THE BRISTOL POET.**

*Characters:*  
Mrs. Chatterton ..... **LILIAN MILLS**  
Molly Chatterton ..... **MAY CHARLES**  
Mr. Barrett ..... **T. LI. PRICE**  
Tom Carey ..... **J. W. FISHER**  
Thomas Chatterton ..... **R. GLENDENNING**  
Mr. Wheezy ..... **IFAN KYRLE FLETCHER**  
Mr. Todd ..... **J. W. FISHER**  
Mr. Cross ..... **J. KYRLE FLETCHER**  
Mrs. Angel ..... **DAISY O'BRIEN**  
Scene I: The Home of the Chattertons, Redcliff Hill, Bristol.  
Time: The Morning of April 24th, 1770.  
Scene II: The Chapter Coffee House, Paternoster Row, London.  
Time: Evening, June 1st, 1770.  
Scene III: The Landing Outside Chatterton's Room at 39, Brook Street, Holborn.  
Time: Late Evening and the Early Morning, Friday, August 24th, 1770.

9.10. **MAY MIDDLETON.**  
"When Abbots Ruled at Avalon"  
*Maud Wingate*  
"Earl Bristol's Farewell" ..... *Lidgey*  
"Merchant Adventurers"

9.20. **"A DAY IN THE LIFE OF BEAU NASH."**  
*Characters:*  
The Duchess of Kingsbury ..... **MAY CHARLES**  
Captain Trevor ..... **IFAN KYRLE FLETCHER**  
Beau Nash ..... **J. W. FISHER**  
Mr. Matthew ..... **R. GLENDENNING**  
Mrs. Fairleigh ..... **LILIAN MILLS**  
John Wesley ..... **T. LI. PRICE**  
Scene I: The Assembly Room, Bath.  
Time: Evening.  
Scene II: The Abbey Churchyard.  
Time: The following morning.

9.45. **THE ORCHESTRA.**  
Minuet ..... *Boccherini*  
"Ride of the Valkyries" ..... *Wagner*

10.0.—**WEATHER FORECAST and NEWS.**  
*S.B. from London.*  
Mr. J. T. GREIN. *S.B. from London.*  
Local News.  
10.30.—*Programme S.B. from London.*  
11.0.—Close down.

**2ZY MANCHESTER. 378 M.**  
3.0.—Broadcast for Schools: (3.0) Father Bernard Butler, S.J., "Some Strange Foster Mothers." (3.15) Miss Reynolds, "Some Greek Heroes—Bellerophon and the Chimera."  
The Besses o' th' Barn Band: Conductor, Harry Barlow. Relayed from the Municipal Gardens, Southport.

3.30-4.0. }  
4.10-5.0. }  
4.0.—Gertrude Williams (Contralto).  
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 Bulletin.  
7.35.—A Motor Chat, by Ronald Cann.  
8.0. **A High Speed Programme.**  
New Artists—No Intervals.

**JAMES LOUGHLIN** (Solo Pianoforte).  
**ADA GIBSON** (Soprano).  
**WILL MERRION** (Fairy Bells).  
**IDA WANT** (Siffluer).  
**HAYLOCK EYRE** (Recitals).  
**ESTHER FRANCE** (Solo Cello).  
**ARTHUR ELLIS** (Tenor).  
**MARY WRIGHT** (Entertainer).  
**FRANK LOWCOCK** (Alto).  
Brothers **FIRTH** (Concertinas).  
**L. COHEN** (Sound Music).

**HARRY SMEDLEY** (Bass).  
**KATHLEEN BAILEY** (Solo Pianoforte).  
**ROBERT BALLANTYNE** (Entertainer).  
**BERTRAM WEST** (Baritone).  
**J. H. PLATT** (Cornet).  
**REGINALD PEARSON** (Recitals).  
**PATRICIA WILMOT** (Contralto).  
(None of the above artists has broadcast before.)  
10.0-11.0.—*Programme S.B. from London.*

**5NO NEWCASTLE. 403 M.**

4.0.—Orchestra, relayed from Fenwick's Terrace Tea Room.  
5.0.—Tea-Time Topics: "My Part of the Country," by A. Bonnet Laird. "What the Prince Will See in South Africa" (6), by Annette Adams. Hilda Davison (Soprano).  
5.50.—**CHILDREN'S CORNER.**  
6.10.—Scholars' Half-Hour: Mr. Thomas Carter, M.I.C.E., M.I.E.E., F.E.A.I.E.E., "How We Get Electric Power and Light."  
6.30.—Music.  
6.40.—Farmers' Corner: Prof. Gilchrist, Seasonable Notes.  
7.0-7.40.—*Programme S.B. from London.*  
7.40.—Royal Horticultural Society Talk.  
7.45.—Mrs. **WILLOUGHBY HODGSON.** *S.B. from London.*

**MIRIAM LICETTE**  
in  
**Roles from Mozart's Operas.**  
**THE STATION SYMPHONY ORCHESTRA:**  
Conductor, **EDWARD CLARK.**

8.0. **THE ORCHESTRA.**  
Overture to "Idomeneo."  
8.5. **MIRIAM LICETTE.**  
Costanza (the Abduction from the Seraglio).  
Aria, "Torture Cannot Move Me."  
The Countess ("The Marriage of Figaro").  
Aria, "Golden Moments."  
8.20. **THE ORCHESTRA.**  
Sarabande and March ("Figaro," Act III).  
8.30. **MIRIAM LICETTE.**  
Cherubino ("The Marriage of Figaro").  
"Non so piu, cosa son, cosa faccio."  
Pamina ("The Magic Flute").  
"Ah, Lo So."  
8.40. **THE ORCHESTRA.**  
Overture to "Cosi fan tutte."  
8.45. **STERNDALE-BENNETT.**  
Original Songs at the Piano.  
"Drake is Going to Sea."  
"Those Blooming Roses."  
"A Persian Passion Poem."  
"I Doan Wanna Go Back to Dixie."  
"There's Another Little Girl I'm Fond Of."

9.0. **On Tyneside.**  
**WILLIAM BOWDEN.**  
(Original Tyneside Poems.)  
"Be Careful When Out Walkin'" .....  
"Divent Talk Aboot Yorsel" .....  
"Tutankhamen" .....  
"The Collier to His Wife on Thor Golden Weddin' Morn'" .....  
*William Bowden*

9.10. **TOM CLOUGH.**  
(Northumbrian Pipes.)  
"Tyck a Peep at Peggy's Foot" .....  
(One of Northumbria's Oldest Pipe Tunes.) .....  
"Little Fishie" .....  
"O Dear! What Can the Matter Be?" .....  
*Traditional*

9.20. **"A NORTHUMBRIAN IDYLL."**  
A One Act Play.  
(Specially Written for Miss Ivy Chipp by the late Lt. W. J. Haggart.)  
*Cast:*  
Tom Douglas ..... **FRED PATTERTON**  
Susan, His Wife ..... **IVY CHIPP**  
Scene: A Miner's Cottage. Time: Afternoon.

9.35. **WILLIAM BOWDEN.**  
"Billy's Crystal Set" ... *William Bowden*  
9.45. **NORTHUMBRIAN PIPES.**  
"Meggie Lauder" Variations *Traditional*  
"Old Fowler" ..... *W. Shields*  
"Corn Riggs" Variations ..... *T. Todd*  
10.0.—**WEATHER FORECAST and NEWS.**  
*S.B. from London.*  
Mr. J. T. GREIN. *S.B. from London.*  
Local News.  
10.30.—*Programme S.B. from London.*  
11.0.—Close down.

**2BD ABERDEEN. 495 M.**

3.30-5.0.—Steadman's Symphony Orchestra, relayed from the Electric Theatre. Feminine Topics: A Talk on "Clothes, Cleanliness, and Health."  
5.30-6.0.—**CHILDREN'S CORNER:** Vi Fraser, "Our Breakfast Table."  
6.30.—Steadman's Symphony Orchestra, relayed from the Electric Theatre.  
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. **LESLIE P. HOPE.** "The Year 1625—A Study in the 'Good Old Times.'"  
8.0-10.0.—**BALLAD CONCERT.** *S.B. from Glasgow.*  
10.0-11.0.—*Programme S.B. from London.*

**5SC GLASGOW. 422 M.**

11.30-12.30.—Midday Transmission.  
4.0.—An Hour of Melody. Orchestra, relayed from the Central Station Hotel.  
5.0.—**WOMEN'S HALF-HOUR:** Mabel Penman, "What's in a Name?"  
5.50.—**CHILDREN'S CORNER.**  
6.0-6.5.—Weather Forecast for Farmers.  
7.0-7.40.—*Programme S.B. from London.*  
7.40.—Music.

8.0-10.0.  
**Ballad and Humour.**  
*S.B. to Aberdeen, Edinburgh, and Dundee.*  
**WILLIAM ANDERSON** (Bass).  
**CONSTANCE IZARD** (Violin).  
**VIVIENNE CHATTERTON** (Soprano).  
**RONALD GOUBLEY** (Entertainer).

8.0. **WILLIAM ANDERSON.**  
"Off to Philadelphia" ..... *Haynes*  
"Father O'Flynn" ..... *Stanford*  
"Connemara" ..... *Lardelli*  
"In Limerick City" ..... *MacDonald*

8.15. **CONSTANCE IZARD.**  
"Ave Maria" ..... *Schubert-Wilhelmj*  
"Menuet" ..... *Beethoven*  
"Valse" ..... *Brahms-Hochstein*  
"Rondo" ..... *De Beriot*

8.30. **VIVIENNE CHATTERTON.**  
"Cupid, Cupid" ("Pamela") *F. Norton*  
"Fly Away, Kite" ("Miss Hook of Holland") ..... *Rubens*  
"Just Round the Corner" ("Patricia")  
*G. Gwyther*

8.45. **RONALD GOUBLEY.**  
Music and Humour.  
9.0. **WILLIAM ANDERSON.**  
"Star o' Robbie Burns" ..... *Booth*  
"Ae Fond Kiss" .....  
"Blue Bonnets" .....  
"Scots, Wha Hae" .....  
*arr. M. Lawson*

9.15. **CONSTANCE IZARD.**  
"Legend" ..... *Wieniawski*  
"Gavotte" ..... *Gossec*  
"Hindoo Song" *Rimsky-Korsakov-Kreiser*  
"Mazurka" ..... *Wieniawski*  
"Poeme" ..... *Fibich*

9.30. **VIVIENNE CHATTERTON.**  
"The Little Men" ..... *Roger Jolowicz*  
"Almond, Wild Almond" ... *Graham Peel*  
"Wind o' the Autumn" ... *Wm. Murdoch*  
"Bird of Blue" ..... *Ed. German*  
"Summer" ..... *H. Lohr*

9.45. **RONALD GOUBLEY.**  
Music and Humour.  
10.0-11.0.—*Programme S.B. from London.*

# PROGRAMMES FOR THURSDAY (July 23rd.)

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

## The High-Power (Chelmsford) Programme will be found on page 152.

- 2LO LONDON. 365 M.**
- 1.0-2.0.—Time Signal from Greenwich. The Week's Concert of New Gramophone Records.
- 4.0-5.0.—"Books to Read," by Ann Spice. Trocadero Tea-Time Music. "Summer Drinks Made With Fruit," by Dr. Josiah Oldfield.
- 6.0.—CHILDREN'S CORNER: Piano Solos by Constance Jenkins. "Ship Ahoy!" (Hyacinthe Crampton). "The Newest Zoo Babies," 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.—Ministry of Agriculture's Fortnightly Bulletin. *S.B. to all Stations.*
- 7.25.—Music. *S.B. to all Stations except Belfast.*
- 7.40.—Mr. ARTHUR PUGH, "The Man and the Machine." *S.B. to other Stations.*
- Chamber Music**  
and  
**Schumann's "Dichterliebe."**  
(Poet's Love.)  
*S.B. to other Stations.*  
HERBERT HEYNER (Baritone).  
CHARLES WOODHOUSE (Violin).  
ERNEST YONGE (Viola).  
AMBROSE GAUNTLETT (Violoncello).  
LEON GOOSSENS (Oboe).  
RICHARD WALTHER (Pianoforte).
- 8.0. CHARLES WOODHOUSE, ERNEST YONGE, AMBROSE GAUNTLETT and LEON GOOSSENS.  
Quartet in F Major for Oboe and Strings  
*Mozart*  
Allegro; Adagio; Rondo.  
HERBERT HEYNER.  
"Dichterliebe" ("Poet's Love") (in English) ..... *Schumann*  
" 'Twas in the Lovely Month of May."  
"From Out My Tears Are Springing."  
"The Rose and the Lily."  
"I Gaze Into Thy Tender Eyes."  
"I'll Breathe My Soul and To Yearning."  
"The Rhine, That Holiest River."  
"I Blame Thee Not."  
"If Only Flowers Could Know It."
- 8.30. LEON GOOSSENS and RICHARD WALTHER.  
Sonata in D Major, Op. 166, for Oboe and Pianoforte ..... *Saint-Saens*  
Andantino; Allegretto; Molto Allegro.  
HERBERT HEYNER.  
"Poet's Love" ..... *Schumann*  
"The Flutes and Fiddles are Sounding."  
"Whene'er I Hear Them Singing."  
"A Youth Once Loved a Maiden."  
"I Wept as I Lay Dreaming."  
"At Nightfall I See You."  
"The Fairy Tales of Childhood."  
"Old Songs of Tears and Sorrows."
- 9.0. CHARLES WOODHOUSE, ERNEST YONGE, AMBROSE GAUNTLETT and RICHARD WALTHER.  
Quartet in G Minor for Pianoforte and Strings ..... *Richard Walthew*  
Allegro non troppo; Andante, poco adagio; Allegro, molto moderato; Allegro energico.
- 9.30. **Half-an-Hour of Military Band Music.**  
THE BAND OF H.M. GRENADIER GUARDS.  
Relayed from  
The British Empire Exhibition, Wembley.
- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*

- Sir ARTHUR STEELE MAITLAND, Bart., M.P., under the Auspices of the British Empire Union. Topical Talk. *S.B. to all Stations.*  
Local News.
- 10.30. THE SAVOY HAVANA BAND and THE SELMA BAND.  
Relayed from the Savoy Hotel, London. *S.B. to all Stations.*
- 11.30.—Close down.
- 5IT BIRMINGHAM. 479 M.**
- 3.45.—The Station Pianoforte Quintet.
- 4.45.—WOMEN'S CORNER: Gordon Fletcher, "Week-End Jaunts."
- 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 and Ministry of Agriculture's Fortnightly Bulletin. *S.B. from London.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—Mr. ARTHUR PUGH. *S.B. from London.*
- 8.0. **An Imaginary Trip into the Country.**  
Singers and Players take a char-à-banc ride to a little Country Village and take part in local festivities.  
*Characters:*  
The Driver ..... PERCY EDGAR  
The Landlady ..... NORAH TARRANT  
The Ostler ..... WILLIAM BONSELL  
The Waitress ..... JOAN MAXWELL  
The Traveller ..... HAROLD CASEY  
The Village Wag WANDERING WILLIE (His First Appearance)  
Special Music, including  
"Songs of a Wayside Inn"  
*Foster and Mullen*  
Personally Conducted  
(The Trip, Not the Music)  
by  
PERCY EDGAR.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Sir ARTHUR STEELE MAITLAND. *S.B. from London.* Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.
- 6BM BOURNEMOUTH. 386 M.**
- 11.30-12.0.—The "6BM" Trio: Reginald S. Mout (Violin); Thomas E. Illingworth (Cello); Arthur Marston (Piano).
- 3.45.—London Papers, read by Anne Farnell-Watson. Orchestra, relayed from the Electric Theatre. Musical Director, D. C. Ronald.
- 5.15.—CHILDREN'S CORNER. Stories and Music by Auntie Ethel.
- 5.45-6.0.—Children's Letters.
- 6.30.—Music.
- 7.0-11.30.—Programme *S.B. from London.*
- 5WA CARDIFF. 353 M.**
- 12.30-1.30.—The Carlton Orchestra, relayed from the Carlton Restaurant.
- 3.0-4.30. HOWARD WINTLE (Tenor).  
THE STATION ORCHESTRA:  
Conductor, WARWICK BRAITHWAITE.  
THE ORCHESTRA.  
Overture, "Le Puits d'Amour" ... *Balfe*  
HOWARD WINTLE.  
"Drinking Song" ("Rose of Persia")  
*Sullivan*  
"The Merry Wanderer" ... *Martin Shaw*  
"Jenny's Mantle" ..... *arr. A. Somervell*  
"Have You Seen But a White Lily Grow?"  
*Anon. 1614*
- THE ORCHESTRA.  
Suite, "Americana" ..... *Thurban*  
"Tiger's Tail"; "When Malindy Sings"; "Watermelon Fête."  
HOWARD WINTLE.  
"Sigh No More, Ladies," ... *W. A. Aikin*  
"Phyllis Has Such Charming Graces"  
*arr. Lane Wilson*

- "Songs My Mother Taught Me" *Dvorak*  
THE ORCHESTRA.  
Selection, "Jack and Tommy's Tunes"  
*Gordon*
- HOWARD WINTLE.  
"Fair House of Joy" ..... *Quilter*  
"The Maiden (From Song Cycle)"  
Blush ..... "To Julia" } *Quilter*  
"To Daisies" }  
THE ORCHESTRA.  
Ballet Music, "Le Cid" ..... *Massenet*  
Castillane; Andalouse; Aragonaise;  
Aubade; Catalane; Madrilène; Navarraise.
- 5.0.—"5WA'S" "FIVE O'CLOCKS."
- 5.30.—CHILDREN'S CORNER.
- 6.5.—"The Letter Box."
- 6.15-6.30.—"Teens' Corner: Sports and Recreations."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Market Prices for Farmers. Ministry of Agriculture's Fortnightly Bulletin. *S.B. from London.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—Mr. ARTHUR PUGH. *S.B. from London.*
- The Old and the New in Song and Music.**  
DOROTHY BENNETT (Soprano).  
JOHN COLLINSON (Tenor).  
THE STATION ORCHESTRA:  
Conductor, WARWICK BRAITHWAITE.  
THE ORCHESTRA.
- 8.0. Overture, "The Secret Marriage" *Cimarosa*  
"Dance Suite" ..... *Bartok*
- 8.15. JOHN COLLINSON.  
"Kind, Kind and Gentle" ..... *Richardson*  
"Songs of Araby" ..... *Moir*  
"Five Eyes" ..... *A. Gibbs*  
"The Lum" ..... *Madison*
- 8.25. DOROTHY BENNETT.  
"Nymphs and Shepherds" ..... *Parcell*  
"Sighing, Weeping, Trouble, Want" *Bach*  
"To One Who Passed Whistling Through the Night" ..... *Armstrong Gibbs*
- 8.35. THE ORCHESTRA.  
"Pavane and Galliard" for String Orchestra ..... *Gibbons*  
"A Severn Rhapsody" ..... *Finzi*
- 8.50. JOHN COLLINSON.  
"Snowy Breasted Pearl" ..... *Robinson*  
"Berceuse de Jocelyn" ..... *Godard*  
"Rivulet" ..... *Shaw*  
"I Heard a Piper" ..... *Baz*
- 9.0. FREDERICK NICHOLLS (Talk).  
"What Do You Think of Modern Music?"
- 9.10. THE ORCHESTRA.  
Suite of Four Pieces for String Orchestra  
*Bach*  
"By the Tarn" ..... }  
"Jack O'Lantern" ..... } *Goossens*
- 9.30. DOROTHY BENNETT.  
"A Spring Morning" ..... *Old English*  
"Phyllis Has Such Charming Graces"  
*arr. Lane Wilson*  
"Eriskay Love Lilt" *M. Kennedy-Fraser*  
"The Little Bells of Sevilla" ..... *U. Scott*
- 9.40. THE ORCHESTRA.  
Ballet, "Old King Cole"  
*Vaughan Williams*  
Overture, "Coriolanus" ..... *Beethoven*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Sir ARTHUR STEELE MAITLAND. *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.—The "2ZY" Quartet.
- 11.45.—Broadcast to Schools—"Choice of Employment—(6) Opening on the Land."
- 12.0-12.30.—The "2ZY" Quartet.
- 4.30.—The "2ZY" Quartet. W. H. Ratcliffe (Tenor). Talk to Women.
- 5.30.—Children's Letters.
- 5.45-6.30.—CHILDREN'S CORNER.





# PROGRAMMES FOR FRIDAY (July 24th.)

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

The High-Power (Chelmsford) Programme will be found on page 152.

## 2LO LONDON. 365 M.

- 1.0-2.0.—Time Signal from Greenwich. Lunch-time Music at the Hotel Metropole.
- 3.30-4.0.—Ceremony of the Opening and Dedication of the Mary Sumner House, including the Opening of the House by H.R.H. PRINCESS MARY VISCONTESS LASCELLES, the Dedication of the Chapel by His Grace the Archbishop of CANTERBURY, and a Short Address by the Central President of the Mothers' Union, Mrs. HUBERT BARCLAY. Relayed from the Mary Sumner House, Church House, Westminster.
- 4.0.—"The Excursions of Petronella," by Constance Coventry. Music, relayed from the Capitol Theatre, Haymarket. "Children and the Law," by Junior Counsel.
- 5.0.—An Hour's Dance Music.
- 6.0.—CHILDREN'S CORNER, Dance Music. "A Fishy Tale." Some More of the Wicked Uncle.
- 6.30.—Children's Letters.
- 6.40.—Musical Interlude.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- PERCY SCHOLES, the B.B.C. Music Critic. *S.B. to all Stations.*
- 7.25.—Musical Interlude. *S.B. to all Stations.*
- 7.40.—Miss KENNETH HARE, "Elizabethan London." *S.B. to other Stations.*
- 8.0.—"Round the Stations."
- 9.0.—The "Girls" of Musical Comedy. JOAN HAY (Soprano). THE WIRELESS ORCHESTRA. THE ORCHESTRA. Selection, "The Runaway Girl" *Caryll and Monckton* JOAN HAY. "Under the Deodar" ("Country Girl") *Monckton* "Soldiers in the Park" ("Runaway Girl") *Monckton* THE ORCHESTRA. Selection, "The Girl on the Film" *Rollo*
- 9.30.—"The Pearl Girl" ..... *Felix and Talbot* JOAN HAY. "Dancing Time" ("Cabaret Girl") *Keen* "Let the Great Big World Keep Turning" ("The Bing Girls are Here") ..... *Ayer* THE ORCHESTRA. Selection, "The Girl in the Taxi" ..... *Gilbert*
- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Colonel the MASTER OF SEMPILL, A.F.C., A.F.R.Ae.S. "The Royal Aeronautical Society." *S.B. to all Stations.* Local News.
- 10.30. NANCY ROYLE and MICHAEL HEAD. "CRIES OF OLD LONDON." Arranged for Voices, Strings, and Celesta, by Vincent Thomas. Notes Spoken by OCTAVIUS PINK.
- 11.0.—Close down.
- ## 5IT BIRMINGHAM. 479 M.
- 3.45.—Lozells Picture House Orchestra. Gertrude Bennett (Contralto).
- 4.45.—WOMEN'S CORNER: Estelle Steel-Harper, "The Art of the Catacombs." Mabel Senior (Soprano).
- 5.15.—CHILDREN'S CORNER.
- 6.0-6.5.—Children's Letters.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- PERCY SCHOLES. *S.B. from London.*
- 7.25.—Music. *S.B. from London.*

- 7.40.—Mr. PERCIVAL HARDIDGE, "Advice to Swimmers on Holiday." 8.0-10.0.
- Military Band and Humour. THE STATION MILITARY BAND. Conducted by W. A. CLARKE. YVETTE (The Quaint Comedienne). JOCK WALKER (Entertainer).
- 8.0. THE BAND. March, "Unter Kanonendonner" *Meinecke* Overture, "The Trumpet" ..... *Bazin* Selection, "A Waltz Dream" ..... *Straus*
- 8.25. JOCK WALKER. In "Some Scotch."
- 8.45. THE BAND. Romance, "Musica Probita" ..... *Gastillon* Characteristic Piece, "Babilage" ..... *Gillet* Intermezzo, "The Darkey's Jubilee" *Turner*
- 9.5. YVETTE. "Quotes a few Proverbs."
- 9.15. THE BAND. Cornet Solo, "Sizilietta" ..... *Von Blon* Minuet ..... *Boccherini* Intermezzo, "Rêve du Bal" ..... *Eilenburg*
- 9.30. JOCK WALKER. In "More Scotch."
- 9.40. THE BAND. March, "Parade of the Tin Soldiers" *Jessel* Selection, "The Catch of the Season" *Haines*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Colonel the MASTER OF SEMPILL. *S.B. from London.* Local News.
- 10.30. Violin Recital by EDGAR WHEATLEY. Sonata in D ..... *Handel* Nocturne in E Flat ..... *Chopin-Sarasate* Schön Rosmarin } ..... *Kreisler* Liebeslied. .... } *J*
- 11.0.—Close down.

## 6BM BOURNEMOUTH. 386 M.

- 11.30-12.0.—Orchestra relayed from the Bungalow Café, Southampton. Musical Director, Arthur Pickett.
- 3.15.—Educational Talk by Mr. J. C. B. Carter, B.A., "Books—How and What to Read—The Cloister and the Hearth," by Charles Reade." (Read by Mr. R. F. Pechey, M.A.)
- 3.45.—"Care of Pets," by Mrs. Falconer. H. J. Sherring (B'njoist). Helena Millais (Entertainer). In Light Songs and Fragments from Life. J. P. Cole and F. J. Bath (Double Pianoforte).
- 5.15.—CHILDREN'S CORNER: Uncle Jack's Fairy League Talk.
- 5.45.—Children's Letters.
- 6.30.—Music.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- PERCY SCHOLES. *S.B. from London.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—Mr. E. CAVAN DANCE, "The Robbing of the Gold Escort."

### Comic Opera Night.

8.0-10.0.

"FALKA."

A Comic Opera in Three Acts. Written by H. B. Farnie. Composed by F. Chassaigne.

Cast:

- Folbach (Military Governor of Montgratz) GEORGE STONE  
Tancred (his Nephew—Usher in a village school) ..... JAMES EMERSON  
Arthur (Student—Son of a rich Hungarian Farmer) ..... HAROLD STROUD  
Lay Brother Pelican (Door-keeper of the Convent) ..... KENDRICK DEAN  
Konrad (Captain of the Governor's Pages) A. C. WOOD  
Tekeli (Sergeant of the Patrol) H. C. CLEWETT  
Boboky (Tzigan Scout) ..... F. L. JENKINS  
Boleslas (Chief of the Tzigan) ERNEST EADY

- Falka (Niece of Folbach, at the Convent School) ..... MARY LOHDEN  
Edwige (Sister of Boleslas) MARJORIE STONE  
Alexina De Kelkirsch (a Young Heiress) VERA SMITH  
Minna (her Maid)... LILIAN LAZENBY  
Janotha (Landlady of the Inn) GLADYS JAMES  
Military Pages, Soldiers of the Watch, Maids of Honour, Peasants, Bohemians, etc. THE "6BM" CHORUS.  
THE WIRELESS ORCHESTRA: Conducted by Capt. W. A. FEATHERSTONE.  
The Action passes in Hungary, in the middle of the last century.  
Act I.—The Market Place of Montgratz.  
Act II.—The Hall of the Governor's Castle, Montgratz.  
Act III.—The Battlements of the Castle, Montgratz.  
Produced by GEORGE STONE. Conducted by Capt. W. A. FEATHERSTONE.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Colonel the MASTER OF SEMPILL. *S.B. from London.* Local News.
- 10.30.—"FALKA" (Continued).
- 11.0.—Close down.

## 5WA CARDIFF. 353 M.

- 11.30-12.30.—The Band of the Argyll and Sutherland Highlanders, relayed from the Institution Gardens, Bath.
- 3.0.—The Station Trio. Frank Thomas (Violin); Frank Whitnall (Violoncello); Vera McComb Thomas (Piano).
- 4.0.—Tea-time Music 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—Mr. Charles E. Carpenter on "Swimming."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.* PERCY SCHOLES. *S.B. from London.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—Mr. NORMAN RICHES. "A Cricketer's 'Over'—The Fourth Ball."
- 8.0-10.0.—Programme *S.B. from Swansea.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Colonel the MASTER OF SEMPILL. *S.B. from London.* Local News.
- 10.30.—Programme *S.B. from Swansea.*
- 11.0.—Close down.

## 2ZY MANCHESTER. 378 M.

- 1.15-2.0.—Orchestral Music, relayed from the State Café.
- 3.30.—Broadcast for Schools. (3.30) The Rev. H. Allen Job on "New Zealand." (3.45) Mr. Edward Cressy on "The Testimony of the Rocks."
- 4.0.—The "2ZY" Quartet. Sidney Wright (Cello). 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.* PERCY SCHOLES. *S.B. from London.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—Mr. HERBERT KENDRICK: "The Cotton Industry's Place in World Trade."
- Chamber Music.  
DOROTHY SILK (Soprano).  
WILLIAM ANDERSON (Bass).  
THE "2ZY" STRING QUARTET:  
DON HYDEN (1st Violin);  
MAURICE WARD (2nd Violin);  
HAROLD WIDDOP (Viola);  
SIDNEY WRIGHT (Cello).

# PROGRAMMES FOR FRIDAY (July 24th.)

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

**8.0. THE QUARTET.**  
 Quartet No. 14 in B Flat ..... *Mozart*  
 Allegro ma non troppo; Andante con Moto; Minuetto—Allegro vivace.

**DOROTHY SILK.**  
 "Caro Selve" ..... *Handel*  
 "La Pastorella" ..... *Venucini*

**WILLIAM ANDERSON.**  
 "Coat Song" ("La Bohème") ..... *Puccini*  
 "Fare Thee Well" ..... *Schumann*

**THE QUARTET.**  
 Two Movements from Quartet No. 1 in A Flat ..... *Eric Fogg*  
 Rhapsody (quasi recitativo); Scherzo.

**DOROTHY SILK.**  
 "It Was a Lover and His Lass" ..... *Roger Quilter*  
 "The Palanquin Bearers" ..... *Martin Shaw*

**THE QUARTET.**  
 Quartet No. 2 in D Major ..... *Borodin*  
 Allegro Moderato—Nocturne—Finale.

**WILLIAM ANDERSON.**  
 "Secrecy" ..... *Hugo Wolf*  
 "Wandering" ..... *Hugo Wolf*

**10.0.—WEATHER FORECAST and NEWS.**  
*S.B. from London.*  
 Colonel the MASTER OF SEMPILL.  
*S.B. from London.*  
 Local News.

**10.30. STERNDALE-BENNETT.**  
 Recital of  
 Songs at the Piano.

**11.0.—Close down.**

**5NO NEWCASTLE. 403 M.**  
**3.30.—Transmission to Schools:** Mr. Edward Clark, "Musical Appreciation."  
**4.0.—Orchestra,** relayed from Tilley's Restaurant.  
**5.0.—Tea-Time Topics:** "The Excursions of Petronella," by Constance Coventry. "Children and the Law," by Junior Counsel.  
 Music.  
**5.30.—CHILDREN'S CORNER.**  
**6.10—6.30.—Scholars' Half-Hour:** Mr. T. O. HILL, B.Sc., "Some African Towns."  
**7.0.—WEATHER FORECAST and NEWS.**  
*S.B. from London.*  
**PERCY SCHOLES.** *S.B. from London.*  
**7.25.—Music.** *S.B. from London.*  
**7.40.—Miss KENNETH HARE.** *S.B. from London.*

**Musical Comedy.**  
**MADGE RAINE** (Contralto).  
**THE STATION ORCHESTRA:**  
 Conductor: EDWARD CLARK.

**8.0. THE ORCHESTRA.**  
 March, "Boccaccio" ..... *Suppe*  
 Waltz, "Count of Luxemburg" ..... *Lehar*

**8.10. MADGE RAINE.**  
 "Unavailing Little Lady" ("The Rebel Maid") ..... *Montague Phillips*  
 "Silhouettes" ("The Lady of the Rose") ..... *Jean Gilbert*  
 "O Peaceful England" ("Merrie England") ..... *E. German*

**8.20. THE ORCHESTRA.**  
 "Take a Little One" } "No No Nanette"  
 "Step" ..... } *Youmans*  
 "I Want to be Happy" }

**8.30. MADGE RAINE.**  
 "On a January Morning in Zummer-zäisheer" ("Tom Jones") ..... *German*  
 "With Me" ("The Lady of the Rose") ..... *Jean Gilbert*  
 "Popinette Loves All the Soldiers" ("The Rose of the Border") ..... *H. Elliott Smith*

**8.40. THE ORCHESTRA.**  
 Selection: "Rose Marie" ..... *Friml*  
**Tenor Songs—Violin Solos.**  
**CONSTANCE IZARD** (Violin).  
**R. M. KENT** (Tenor).

**8.50. CONSTANCE IZARD.**  
 Sonata in A ..... *Handel*

**9.0. R. M. KENT.**  
 "Tis the Day" ("Mattinata") ..... *Leoncavallo*  
 "The Knight of Bethlehem" ..... *D. C. Thompson*  
 "O Vision Entrancing" ("Esmeralda") ..... *A. Goring Thomas*

**9.10. CONSTANCE IZARD.**  
 "Meditation" ("Thais") ..... *Massenet*  
 Minuet ..... *Padereuski-Kreiser*  
 Old French Dance ..... *Marius*

**9.20. R. M. KENT.**  
 "La Donna e mobile" ..... *Verdi*  
 "When I Awake" ..... *Ellen Wright*  
 "The Lane to Anywhere" ..... *Edward Green*

**9.30.—What other Stations are doing.**

**10.0.—WEATHER FORECAST and NEWS.**  
*S.B. from London.*  
 Colonel the MASTER OF SEMPILL.  
*S.B. from London.*

**10.30.—What other Stations are doing** (Continued).

**11.0.—Close down.**

**2BD ABERDEEN. 495 M.**  
**3.30.—School Transmission:** Miss E. H. M. Coutts, M.A., B.Sc., "Simple Plant Studies—(4) The Work of the Plant."  
**3.45—5.0.—The Wireless Orchestra.** Talk. Feminine Topics.  
**5.15.—CHILDREN'S CORNER:** Mrs. J. G. Burnett, "The Music of Edward German."  
**6.0.—Cricket Corner:** Mr. C. H. Webster, "Playing by the Clock" (11).  
**Farmers' Advice Corner,** conducted by Don G. Munro, M.A., B.Sc. Agricultural Notes.  
**6.30.—Steadman's Symphony Orchestra,** relayed from the Electric Theatre.  
**7.0.—WEATHER FORECAST and NEWS.**  
*S.B. from London.*  
**PERCY SCHOLES.** *S.B. from London.*  
**7.25.—Music.** *S.B. from London.*  
**7.40.—Mr. WALTER MURSELL, M.A., D.D.,** Summer Time Talks—(1) "On Going Back." *S.B. to Dundee.*

**Pianoforte Recital—Orchestra.**  
**JULIEN ROSETTI** (Pianoforte).  
**THE WIRELESS ORCHESTRA.**  
**JULIEN ROSETTI.**  
 Recital on "Modern Masters."  
 Russian { Study in C Sharp Minor } ..... *Scriabin*  
 { Study in E Major ..... }  
 { Barcarolle in G } ..... *Rachmaninov*  
 { Minor ..... }  
 { Waltz in A Major }  
 Scandinavian { "Little Haakon" } ..... *Grieg*  
 { "I Love You" ..... }  
 Polish—Caprice Op. 14, No. 3. .... *Padereuski*

**8.0. THE ORCHESTRA.**  
 "Petite Suite d'Orchestre" ..... *Bizet*  
 March; Berceuse; Impromptu; Duo; Galop.

**8.55. JULIEN ROSETTI.**  
 British { "Melodie Intime" ..... } *Percy Pitt*  
 { "Ragamuffin" ..... } *John Ireland*  
 { "Danse Langonrevse" } ..... *Cyril*  
 { "Little Waltz" ..... } *Scott*  
 French { "Suite Bergamasque" ..... } *Debussy*  
 Prelude; Menuet; Clair de Lune; Passepied.

**Scottish Programme.**  
*S.B. to Glasgow.*  
**NEIL McLEAN** (Tenor).  
**THE "2BD" REPERTORY PLAYERS.**  
**THE WIRELESS ORCHESTRA.**  
**9.20. NEIL McLEAN.**  
 Scottish Songs.

**9.30. "THE FAIRIES."**  
 A Play in One Act.  
 By Arthur Black.  
 Characters:  
**John McKay** (A Crofter)  
**GEORGE DEWAR**  
**Maggie McKay** (His Wife)  
**GRACE R. WILSON**  
**Daft Wullie**  
**NEIL McLEAN**  
 The Visitor }  
 Scene: A Crofter's House and Surroundings.

**9.50. THE ORCHESTRA.**  
 Overture, "Echoes of Ossian" ..... *Gade*

**10.0.—WEATHER FORECAST and NEWS.**  
*S.B. from London.*  
 Colonel the MASTER OF SEMPILL.  
*S.B. from London.*  
 Local News.

**10.30. THE WIRELESS QUARTET.**  
 Quartet in E Flat Major ..... *Mendelssohn*

**11.0.—Close down.**

**5SC GLASGOW. 422 M.**  
**11.30—12.30.—Midday Transmission.**  
**4.0.—An Hour of Melody:** Orchestra, relayed from the Central Station Hotel.  
**5.0.—WOMEN'S HALF-HOUR:** Jean Aitken: "Preserving Summer Fruits for Winter Use."  
**5.30.—CHILDREN'S CORNER.**  
**6.0—6.5.—Weather Forecast for Farmers.**  
**7.0.—WEATHER FORECAST and NEWS.**  
*S.B. from London.*  
**PERCY SCHOLES.** *S.B. from London.*  
**7.25.—Local News.**  
**7.30.—Music.** *S.B. from London.*  
**7.40.—Prof. PATERSON:** Agriculture Bulletin.

**Humour—Play—Song.**  
**MIRIAM LICETTE** (Soprano).  
**FLORENCE DAVIS** (Elocutionist).  
**CONSTANCE WILLIS** (Contralto).

**8.0. MIRIAM LICETTE.**  
 "Un Bel di" ("Madame Butterfly") ..... *Puccini*  
 "Jewel Song" ("Faust") ..... *Gounod*  
 "Waltz Song" ("La Bohème") ..... *Puccini*

**8.15. FLORENCE DAVIS.**  
 "Uncle Podger Hangs a Picture" ..... *Jerome K. Jerome*  
 "Lining the Route" (At Princess Mary's Wedding) ..... *Anon.*

**8.30. CONSTANCE WILLIS.**  
 "Wood Fires" ..... *Hazlehurst*  
 "Colombine" ..... *Hazlehurst*  
 "Dusk of Dreams" ..... *Easthope Martin*  
 "Summer Highland Days" ..... *Graham Peck*

**8.45. MIRIAM LICETTE.**  
 "Over the Mountains" ..... *R. Quilter*  
 "Go Not, Happy Day" ..... *F. Bridge*  
 "Twickenham Ferry" ..... *T. Marzials*  
 "Wings" ..... *Guy d'Hardelo*  
 "Villanelle" ..... *Dell'Acqua*

**9.0. FLORENCE DAVIS.**  
 "Seen' Things at Night" ..... *Eugene Field*  
 "The Achievement" (An Incident in the Great War) ..... *A. P. T.*  
 "Hullo!" ..... *S. W. Foss*

**9.15. CONSTANCE WILLIS.**  
 "Sea Reiver's Song" ("Songs of the Hebrides") ..... *Lidgley*  
 "Mackintosh's Lament" ("Songs of the Castle of Dromore") ..... *North*  
 "See Where My Love-a-Maying Goes" ..... *Lidgley*

**9.30. Scots Play.**  
 Orchestral Item.  
*S.B. from Aberdeen.*

**10.0.—WEATHER FORECAST and NEWS.**  
*S.B. from London.*  
 Colonel the MASTER OF SEMPILL.  
*S.B. from London.*

**10.25—11.0.—Programme S.B. from London.**

# PROGRAMMES FOR SATURDAY (July 25th.)

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 152.**

## 2LO LONDON. 365 M.

4.0.—Time Signal from Greenwich. Concert: The "2LO" Octet and Leonora Hilton (Mezzo-Soprano). The London Singers. R. Henri Goddard (Entertainer). "The Plant in the Window," by Capt. Edward Gregory (Author of "The Art and Craft of Home-Making"). "A Garden Chat," by Marion Cran, F.R.H.S.  
 6.0.—CHILDREN'S CORNER: Music by the Octet. Selected Items by Nieces and Nephews.  
 6.30.—Children's Letters.  
 6.40.—Musical Interlude.  
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 Mrs. CHARLOTTE MANSFIELD on "St. James of Santiago." *S.B. to all Stations.*  
 7.25.—Musical Interlude. *S.B. to all Stations except Belfast.*  
 7.40.—A Talk on "Walking," by Major J. T. GORMAN. *S.B. to other Stations.*

8.0.

### A Vocal Half-Hour.

GABY VALLE (Soprano).  
 THE SALISBURY SINGERS.  
 THE WIRELESS ORCHESTRA:  
 Conducted by DAN GODFREY, Junr.  
 8.0. THE ORCHESTRA.  
 "Marching Song" ..... *Holst*  
 THE SINGERS.  
 "Strike the Lyre" ..... *Dr. Cooke*  
 "When For the World's Repose"  
*Earl of Mornington*  
 GABY VALLE.  
 "Sweet Blue-Eyed Maiden" ..... *MacDowell*  
 "The Spring Is At the Door"  
*Roger Quilter*  
 "A Feast of Lanterns" *Granville Bantock*  
 THE SINGERS.  
 "Song of the Volga Boatmen"  
*Traditional Russian*  
 "Haste Ye, Soft Gales" ... *G. W. Martin*  
 "What Has Still'd the Song" ..... *Sibelius*

### 8.30. "The Growth of Ragtime."

EARLE SPICER (Baritone).  
 THE WIRELESS ORCHESTRA.  
 EARLE SPICER  
 in  
 Negro Spirituals.  
 THE ORCHESTRA.  
 "Whistling Rufus" ..... *Mills*  
 "The Coon Band Contest" ..... *Pryor*  
 "The Wedding Glide" ..... *Hirsch*  
 "Alexander's Ragtime Band" ..... *Berlin*  
 "The Gaby Glide" ..... *Hirsch*  
 "Raggin' Thro' the Rye" ..... *Braham*  
 "Horsey, Keep Your Tail Up" ... *Keplar*

### 9.0. "Radio Radiance."

(4th Edition.)  
 A Revue in  
 Twelve to Fifteen Beams.  
 Played by a Company of  
 WEST-END ARTISTS,  
 Including  
 TOMMY HANDLEY, IRIS WHITE,  
 EDDIE MORRIS, DOROTHEA IND,  
 JAMES WHIGHAM, ETHEL COWAN,  
 ARTHUR FEAR,  
 YORKE and BRIAN,  
 and  
 DANCING CHORUS.  
 Book by JACK HELLIER,  
 Popular Musical Numbers.  
 Produced by  
 JAMES LESTER and R. E. JEFFREY.  
 10.0.—TIME SIGNAL FROM GREENWICH.  
 WEATHER FORECAST and 2ND  
 GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 Sports Talk. *S.B. to all Stations except Glasgow.* Local News.

10.30. THE SAVOY HAVANA BAND,  
 and  
 THE SELMA BAND.  
 Relayed from the Savoy Hotel, London.  
*S.B. to all Stations.*  
 12.0.—Close down.

## 5IT BIRMINGHAM. 479 M.

3.45.—The Buffalo Orchestra (Direction, Shenkman and Quitt). Relayed from the Palais de Danse.  
 4.45.—WOMEN'S CORNER: Dora G. Mercer, "Mother Nature—Modiste."  
 5.15.—CHILDREN'S CORNER: Auntie Phil and a Further Snooky Adventure.  
 6.0-6.5.—Children's Letters.  
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Mrs. CHARLOTTE MANSFIELD. *S.B. from London.*  
 7.25.—Music. *S.B. from London.*  
 7.40.—Mr. GORDON FLETCHER: "Rambles in the Midlands—(1) Pershore and the Bredon Country."  
 8.0-9.0.

### THE STATION ORCHESTRA.

WILLIAM ANDERSON (Bass).  
 EDNA GODFREY-TURNER } (Players).  
 WILLIAM MACREADY ..... }  
 Mainly from Musical Comedies.  
 8.0. THE ORCHESTRA.  
 Selection, "Paul Jones" ..... *Planquette*  
 WILLIAM ANDERSON.  
 "The Yeoman's Wedding Song"  
*Poniatowski*  
 "Ho, Jolly Jenkin" ("Ivanhoe")  
*Sullivan*  
 "Vulcan's Song" ("Philemon and Baucis") ..... *Gounod*  
 THE ORCHESTRA.  
 Valse, "The Kiss Call" ..... *Caryll*  
 WILLIAM ANDERSON.  
 "The Yeomen of England" ("Merrie England") ..... *German*  
 "The Jocund Dance" ..... *Walford Davies*  
 "The Sea" ..... *Marshall*  
 THE ORCHESTRA.  
 Selection, "The Girl on the Film" ... *Kollo*

9.0. **Scenes from Great Comedies.**  
 "THE RIVALS."  
 (R. Sheridan.)  
 Mrs. Malaprop  
 EDNA GODFREY-TURNER  
 Sir Lucius ..... WILLIAM MACREADY  
 "LONDON ASSURANCE"  
 (Boucicault.)  
 Charles ..... WILLIAM MACREADY  
 Grace ..... EDNA GODFREY-TURNER  
 "OURS"  
 (Robertson.)  
 Marie ..... EDNA GODFREY-TURNER  
 Hugh ..... WILLIAM MACREADY  
 "MASKS and FACES."  
 (Reade.)  
 Peg ..... EDNA GODFREY-TURNER  
 Triplet ..... WILLIAM MACREADY

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Sports Talk. *S.B. from London.*  
 Local News.  
 10.30.—THE SAVOY BANDS. *S.B. from London.*  
 12.0.—Close down.

## 6BM BOURNEMOUTH. 386 M.

3.45.—"Gardening," by George Dance, F.R.H.S. Orchestra, relayed from the Bungalow Café, Southampton. Musical Director, Arthur Pickett.  
 5.15.—CHILDREN'S CORNER: Songs and Stories, etc.  
 5.45-6.0.—Children's Letters.  
 6.30.—Music.  
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Mrs. CHARLOTTE MANSFIELD. *S.B. from London.*  
 7.25.—Music. *S.B. from London.*  
 7.40.—Major J. T. GORMAN. *S.B. from London.*

8.0-10.0.  
 ERMYN PEGG (Soprano).  
 HAROLD STROUD (Tenor).  
 WILLIAM PATRICK (Baritone).  
 F. M. COPPENDALE (Piper).  
 THE "6BM" CHORUS.  
 THE WIRELESS ORCHESTRA:  
 Conducted by  
 Capt. W. A. FEATHERSTONE.

"Join in the Chorus."  
 THE ORCHESTRA.  
 8.0. Selection of Wilfred Sanderson's Ballads  
 WILLIAM PATRICK.  
 "Glorious Devon" ..... *E. German*  
 "My Old Shako" ..... *Trottere*  
 ERMYN PEGG.  
 "Dear Love, My Love" ..... *Frim*  
 "Moon, My Moon" ..... *Pelissier*  
 HAROLD STROUD.  
 "Keep on Smiling" ..... *Allegn*  
 "Wun-Lung-Tu" ..... *Gideon*  
 THE ORCHESTRA.  
 Selection of W. H. Squire's Songs.  
 HAROLD STROUD.  
 "Moonlight" ..... *Conrad*  
 ERMYN PEGG.  
 "Some Day Waiting Will End"  
*Ivan Caryll*  
 "Love Bells" ..... *Sankey and Gwyther*  
 WILLIAM PATRICK.  
 "A West Country Courting" ... *Sanderson*  
 "Uncle Tom Cobleigh" ..... *arr. T.B.*  
 THE ORCHESTRA and CHORUS.  
 "A Musical Switch" ..... *Alford*

9.0. **"Humour in Music."**  
 THE ORCHESTRA.  
 "Funeral March of a Marionette" *Gounod*  
 Humorous Paraphrase, "The Tearin' o' the Green" ..... *Shipley Douglas*  
 Valse, "Jolly Boys" ..... *Vollstedt*  
 Humorous Variations, "Three Blind Mice"  
*Lotter*

9.30. **"Bonnie Scotland."**  
 F. M. COPPENDALE (Piper).  
 "Strathspey" ..... *J. Murray*  
 "Reel" ..... *McLeod*  
 THE ORCHESTRA and CHORUS.  
 Scotch Patrol, "Scots, Wha Hae"  
*Featherstone*  
 HAROLD STROUD,  
 CHORUS and ORCHESTRA.  
 "Will Ye No Come Back Again?" *Tradi-*  
 "Annie Laurie" ..... *tional*  
 THE ORCHESTRA.  
 Fantasia, "The Thistle" ... *Myddleton*  
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Sports Talk. *S.B. from London.*  
 Local News.  
 10.30.—THE SAVOY BANDS. *S.B. from London.*  
 12.0.—Close down.

## 5WA CARDIFF. 353 M.

12.30-1.30.—The Carlton Orchestra, relayed from the Carlton Restaurant.  
 3.0-4.30.—The Band of the Argyll and Sutherland Highlanders, relayed from the Institution Gardens, Bath.  
 5.0.—"5WA'S" "FIVE O'CLOCKS."  
 5.30.—CHILDREN'S CORNER.  
 6.5-6.15.—"The Letter Box."  
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Mrs. CHARLOTTE MANSFIELD. *S.B. from London.*  
 7.25.—Music. *S.B. from London.*  
 7.40.—Mr. L. E. WILLIAMS, "The County Cricket Championship."  
 8.0-10.0.

**Comedy and Music.**  
 Relayed to "5XX."  
 STERNDALÉ BENNETT  
 (Entertainer at the Piano).  
 LILLIAN LEWIS (Mezzo-Soprano).  
 SIDNEY EVANS (Baritone).  
 THE STATION ORCHESTRA:  
 Conductor, WARWICK BRAITHWAITE.

# PROGRAMMES FOR SATURDAY (July 25th.)

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

8.0. **THE ORCHESTRA.**  
Selection, "The Geisha" ..... Jones

8.15. **LILLIAN LEWIS.**  
"A Ring of Roses" ("The Dollar Princess")  
*Leo Fall*  
"That's the Sort of Man" ("The Street Singer") ..... *Ivy St. Helier*  
"O Peaceful England" ("Merrie England")  
*German*

8.25. **STERNDALE BENNETT.**  
Original Songs at the Piano.  
"I Doan' Wanna Go Back to Dixie."  
"She Seems to Know."  
"I Do Like to Sing in My Bath."  
"There's Another Little Girl I'm Fond Of."

8.40. **THE ORCHESTRA.**  
Selection, "Cleopatra" ..... *Strauss*

8.55. **"G.H.Q. AT KWANG-LOO."**  
By *Ivor Herbert McClure.*  
**Field-Marshal DESMOND.**  
**Adjutant-General TIM.**  
**Quartermaster-General PODGE.**  
In Their Fourth Adventure.

**IVOR MADDOX,**  
**SIDNEY EVANS,**  
**DONALD DAVIES,**  
Of the "5WA" RADIO PLAYERS,  
In Their Original Parts.  
Directed and Produced  
by the Author.

9.25. **SIDNEY EVANS.**  
"My Matter" ("The Arcadians") *Monckton*  
"Germs" ("The Fun of the Fair")  
*Silvio Hein*

9.35. **LILLIAN LEWIS and**  
**SIDNEY EVANS.**  
Duets { "Our Little Farm" ("Our Miss Gibbs") ..... *Caryll and Monckton*  
"When You're in Love" ("The Maid of the Mountains") *Tate*

9.45. **THE ORCHESTRA.**  
Selection, "The Dollar Princess" *Strauss*

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

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

12.0.—Close down.

**2ZY MANCHESTER. 378 M.**  
The Besses o' th' Barn Band:  
3.15-4.0. Conductor, Harry Barlow. Re-  
4.10-5.0. layed from the Municipal Gardens,  
Southport.  
4.0.—Esie Heywood (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.*  
**Mrs. CHARLOTTE MANSFIELD. S.B.**  
*from London.*  
7.25.—Music. *S.B. from London.*  
7.40.—**Mr. F. STACEY LINTOTT:** Weekly  
Talk on Sport.  
8.0-10.0.

**A "Dancer's" Night.**  
(Dances—Seven Minutes. Intervals—  
Three Minutes.)  
**MIRIAM LICETTE** (Soprano).  
**REGINALD WHITEHEAD** (Bass).  
**JUPITER MARS** (Entertainer).  
**THE "SCARLET SYNCOPATORS"**  
**DANCE BAND:**  
Musical Director—**ARCHIBALD NIMAN.**

8.0. **THE BAND.**  
Fox-trots { "I Want to Be Happy"  
"I'll Take Her Back"  
*V. Youmans*  
*L. Katzman*

**JUPITER MARS.**  
Entertaining.  
**THE BAND.**  
Waltzes { "In Shadowland" .. *J. Young*  
"What Do You Mean?"  
*A. L. Keith*

**REGINALD WHITEHEAD.**  
"The King's Minstrel" ..... *Pinsuti*

**THE BAND.**  
Fox-trots { "Tea for Two" .. *V. Youmans*  
"I'll See You in My Dreams"  
*L. Jones*

**JUPITER MARS.**  
Entertaining.  
**THE BAND.**  
Fox-trots { "Titania"  
"By the Lake" .... *A. Lange*

**REGINALD WHITEHEAD.**  
"Out On the Deep" ..... *F. Lohr*

**THE BAND.**  
One-steps { "English Medley" .. *D. Somers*  
"Toy Drum Major"  
*H. Nicholls*

8.50 (approx.). Interval.  
**MIRIAM LICETTE.**  
"O mio Babbino caro" ("Gianni Schicchi")  
*Puccini*  
Waltz Song, "Romeo and Juliet" *Gounod*  
"Sometimes in My Dreams" } *G. d'Hardelot*  
"Wings" .....  
"Go Not, Happy Day" } .. *Frank Bridge*  
"Love Went A-Riding" } ..

9.0 (approx.). **THE BAND.**  
Fox-trots { "Rose Marie" ..... *R. Friml*  
"Indian Love Call" } ..

**JUPITER MARS.**  
Entertaining.  
**THE BAND.**  
Fox-trots { Selected  
"Show Me the Way to Go"  
"Home" ..... *L. King*

**REGINALD WHITEHEAD.**  
"My Beloved Queen" ..... *Fabian Rose*

**THE BAND.**  
Tangos { "Spain" ..... *I. Jones*  
"Havana" ..... *Schonberger*

**JUPITER MARS.**  
Entertaining.  
**THE BAND.**  
Waltzes { "Haunting Melody" .... *Spier*  
"Poem" ..... *Fibich*

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

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

12.0.—Close down.

**5NO NEWCASTLE. 403 M.**  
4.0.—Concert.  
5.0.—Tea-Time Topics: "The Plant in the Window," by Capt. Edward Gregory. "A Garden Chat," by Marion Cran, F.R.H.S. Music.  
5.30.—CHILDREN'S CORNER.  
6.10.—Music.  
6.50.—Poultry Notes.  
7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
**Mrs. CHARLOTTE MANSFIELD. S.B.**  
*from London.*  
7.25.—Music. *S.B. from London.*  
7.40.—**Major J. T. GORMAN. S.B. from London.**

**Popular Concert.**  
**GLADYS LAWSON** (Soprano).  
**JEROME MURPHY** (Entertainer).  
**F. KEMP JORDAN** (Baritone).  
**THE BRANCEPETH COLLIERY**  
**SILVER PRIZE BAND:**  
Conductor: **J. B. WRIGHT.**

8.0. **THE BAND.**  
Comedy Overture, "La Coquette."  
Galop, "The Merry Boys" ..... *Sutton*

8.15. **GLADYS LAWSON.**  
"Tit for Tat" ..... *Poulet*  
"Tell All the World" ..... *Pat Thayer*  
"If To-day You Were Mine"  
*Frank Matthew*

8.25. **JEROME MURPHY.**  
Selections from his Repertoire.

8.35. **KEMP JORDAN.**  
"When Song is Sweet" ..... *Sans Souci*  
"Sea Fever" ..... *John Ireland*  
"The Old Spinnet" ..... *Squire*

8.45. **THE BAND.**  
Waltz, "Amourette" .....  
Air Varié, "The Koel Row" } ..... *Rimmer*

9.0. **GLADYS LAWSON.**  
"O Flower of All the World"  
*Woodforde-Pinden*  
"Land of My Waiting Heart"  
*Frank Matthew*

9.10. **KEMP JORDAN.**  
"You Don't Believe in Fairies" ..... *Hops*  
"Tommy Lad" ..... *Margetson*

9.20. **JEROME MURPHY.**  
Selections from his Repertoire.

9.35. **THE BAND.**  
Selection, "Mirella" ..... *Grunod*  
Airs, "Scotland" ..... *Bimmer*

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

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

12.0.—Close down.

**2BD ABERDEEN. 495 M.**  
3.30-5.0.—The Wireless Orchestra. *Sylvia Morrison* (Contralto). *Feminine Topics.*  
5.30-6.0.—CHILDREN'S CORNER: "Songs of the Sea," by Uncle Bob.  
6.30.—Steadman's Symphony Orchestra, relayed from the Electric Theatre.  
7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
**Mrs. CHARLOTTE MANSFIELD. S.B.**  
*from London.*  
7.25.—Music. *S.B. from London.*  
7.40.—This Week's Interesting Anniversary: "Robert Burns Died at Dumfries, July 21st, 1796." (Prepared by John Sparkes Kirkland.)

8.0. **THE WIRELESS ORCHESTRA.**  
A Few Marches.  
"Marche Militaire" ..... *Schubert*  
"Marche Solennelle" ..... *Luigini*  
"From Marne to Oregon" ..... *Sousa*  
"Carmen."  
(Bizet.)  
Acts 1 and 2.  
Cast:  
*Micaela* ..... **FLORENCE HOLDING**  
*Carmen* ..... **CONSTANCE WILLIS**  
*Don José* ..... **HUBERT CARTER**  
*Escamillo* ..... **HARRY BRINDLE**  
**THE "2BD" OPERATIC CHOIR.**  
**THE WIRELESS ORCHESTRA:**  
Conductor: **IRVINE S. COOPER.**

9.0.—DANCE MUSIC, relayed from Gleneagles Hotel. *S.B. from Glasgow.*  
10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Sports Talk. *S.B. from London.*  
Local News.

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

12.0.—Close down.

**5SC GLASGOW. 422 M.**  
4.0.—An Hour of Melody. Orchestra, relayed from the Central Station Hotel.  
5.0.—WOMEN'S HALF-HOUR.  
5.30.—CHILDREN'S CORNER.  
6.0-6.5.—Weather Forecast for Farmers.  
7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Talk. *S.B. from London.*  
7.25.—Local News.  
7.30.—Programme *S.B. from London.*  
7.40.—Musical Interlude.

**Round the Stations and Dances.**  
8.0-8.15.—Programme *S.B. from Belfast.*  
8.15-8.30.—Programme *S.B. from Manchester.*  
8.30-8.45.—Programme *S.B. from Cardiff.*  
8.45-9.0.—Programme *S.B. from Bournemouth.*  
9.0.—DANCE MUSIC, relayed from Gleneagles Hotel. *S.B. to Aberdeen.*  
10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
**Mr. G. B. PRIMROSE:** "Sport of the Day."  
10.30.—THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.

# Talking Without a Voice.

Wonders of Artificial Speech. By Sir Richard Paget.\*

**M**OST people have done a bit of talking in their time; but not many can remember how they learned to do it, or what kind of experiments they had to make before they hit on the way of producing the various sounds of English speech.

You all know, of course, more or less, what is happening when we talk. Our lungs are blowing air up the windpipe and between the two little lips formed at the top of the windpipe—which are called the vocal cords, and which are enclosed within the little lump in our throats which is called "Adam's apple." If we keep these little lips separated, our mouths produce breathed or whispered sounds.

## A Succession of Puffs.

If we keep the vocal cords pressed together, the air makes them chatter, as it forces its way between them. In that case, the air enters our mouths, not as a continuous stream, but as a rapid succession of little puffs, and our mouths then produce what are called voiced sounds.

We hear these puffs as a musical note, and we can vary the rate at which the puffs are produced—and, consequently, the pitch of the musical note which we hear—by tightening or loosening the lips of our vocal cords.

If we make our vocal cords long and loose, we get a very low note; if we make them short and tight, we get a high note.

What our mouth and tongue and lips actually do is to vary the number and the sizes of the cavities which the air-stream or the air-puffs pass; they also vary the size of the opening from one cavity to the next cavity, or to the open air. In this way we can *tune* the different cavities in our mouth so that they resonate (as it is called) to different notes.

## Talking Organ Pipes.

This action can be imitated by models. For example, I have a set of small talking organ pipes. The vocal cords in this case consist of an ordinary organ reed, very much like the reed of a motor-horn or of a mouth-organ.

The artificial mouth consists simply of a short cardboard tube six or seven inches long and about two inches across. Inside this tube is the artificial tongue which consists of a stop—or partial obstruction of the tube—which thus divides the tube into two resonating cavities, separated by a narrow waist. According as the artificial tongue is set forward or backward in the tube, so as to give what we may call a high-waisted or a low-waisted shape to the air space inside the tube, we get different pairs of resonances set up, which our ears hear as different vowel sounds.

## High Waist or Low Waist.

I have a model with the waist-line high up—in what women would call Empire style. The short front cavity gives a high-pitched resonance—the long cavity behind the tongue gives a low note, and when I blow the pipe by means of a foot bellows, you hear the result as the vowel sound "i," as in "eat."

I am covering and uncovering the mouth of the pipe by hand, so as to give the vowel sound with a consonant; this makes it easier to recognize.

Here is another pipe with the waist-line a little lower (but still not nearly as low as the present fashions). This gives the vowel sound "e," as in the word "men." "A" is a low-waisted sound—about in the present fashion. "o" is still lower—with the waist-line somewhere round the knee.

In this way, we can reproduce all the various vowel sounds, for they are all due to shaping

our mouths so as to produce a pair of cavities, each giving a particular pair of resonances.

Here I have a similar tube, but the tongue, instead of being fixed, is fitted so as to slide easily inside the tube. The tongue has a wire handle which projects beyond the mouth of the tube, so that the tongue can be moved up and down in the tube, like a piston inside its cylinder.

If, while I blow the tube by means of the bellows, I move the tongue from the "i" to "o" positions, we get the familiar call of a well-known domestic animal.

When we come to the consonants, matters are a little more complicated.

Here I have a talking pipe, just like the others, except that it has another shorter length of pipe of the same diameter fixed to it so as to branch off at right angles from the main pipe behind the artificial tongue. If I hold the main pipe horizontally with the branching pipe pointing downwards, the main pipe and its branch look like the capital letter T.



Sir Richard Paget demonstrating the Cheirophone.

The branching pipe acts, you will understand, as a nasal cavity, and it has its outer end closed, except for a small hole or nostril. The resonant pitch of this pipe is about the same as that which I had heard in my own nasal cavity.

Instead of using pipes for our resonators, one can use the human hands by themselves to form a variable resonator.

Here I have the little instrument which I call the Cheirophone. It is a small hollow handle, about the size of a small pear, with an air-tube attached to its thin end. Inside there is an artificial vocal cord made of indiarubber, which vibrates when air is blown past it.

I now hold the handle between the thumb and first finger of my right hand, held palm down. I next close my right hand against my left hand (held palm up) so as to make the biggest cavity I can between the palms and fingers of my two hands. Then I draw back the three outer fingers of my right hand, so that they are within the cavity, and can act as a movable tongue.

Now I can talk with my hands alone, by simply blowing air through the pipes to the artificial vocal cord inside the Cheirophone and moving my fingers so as to give—as nearly as possible—the same resonances and changes of resonance inside my hands as I have heard inside my mouth.

# "Radio Radiance."

Mr. Jack Hellier on Wireless Revues.

**M**R. JACK HELLIER, as a comedian of long experience, writes all his own patter, and has written scores of sketches which have been produced on the stage; but he confessed in a conversation I had with him the other day that in the case of his revue, *Radio Radiance*, the third and fourth editions of which will be broadcast during the current week, his task was different from any he has ever undertaken before.



Mr. JACK HELLIER.

"In the first place," he said, "the technique is different. A broadcast revue must have continuity; the slightest break in the action is fatal. On the stage a comedian may entertain his audience for several minutes without speaking a word, and the producer also has the advantage of varying matters by spectacular display.

## The Chief Thing Needed.

"Those are valuable assets—how valuable, no one realizes until he tries his hand at maintaining the interest of a vast audience which can see nothing, and has an instant remedy at hand if it becomes bored.

"The main essential is to write sketches which will set the imagination to work unconsciously, and to deal with incidents of everyday life that we are all familiar with, and are easy to visualize.

"Another necessity is brevity. No sketch must take longer than three or five minutes to act, because the listener does not want to be bored with long-winded orations and explanations. To work out a plot in that short time is a most difficult art.

## Rightly Barred.

The slightest suggestion of vulgarity is barred, as, of course, it should be.

"Well, I hate vulgarity as much as anyone, and, though it requires skill, I have always found it possible to provide humour without giving offence."

Mr. Hellier explained that he finds most of his ideas in 'buses, trains, the street, or anywhere that is the haunt of human beings. "While I was out the other day," he said, "I saw a small boy with a crowd round him because he had got something in his eye. Someone took him to a chemist, who put him right, whereupon, he managed to get a hair in his eye. The humorous possibilities of the situation struck me at once, and I shall probably exploit them in a future broadcasting sketch.

## A Human Tragedy.

"I was once in a friend's house when someone broke an ornament. The woman of the house was overcome with emotion. "That was the first bit of our little home," she exclaimed, "and now it is broken." It was a human tragedy in its way. This incident happened twenty years ago, but I suddenly recalled it, and when I introduced it into a sketch, it was tremendously appreciated.

"I have done quite a lot of broadcasting myself. I had with me one day Miss Gladys Ffolliott, the well-known actress, and I suggested that if she remained outside the studio and put headphones on, she would be able to hear me quite well. 'Oh, that won't do,' she said. 'I don't want to hear you; I want to see you.'

"I laughed so much at the idea of seeing me without hearing that it was some moments before I dared to speak into the microphone."

HERBERT S. GREENHALGH.

\* In a Talk from London.

# Memories of Master Musicians.

By Professor FRANCESCO BERGER, Hon. R.A.M.

[Probably no living man has enjoyed the companionship of great instrumentalists, singers, and composers more than Professor Berger, who has just celebrated his ninety-second birthday. For nearly forty years he has been a well-known figure at the Guildhall School of Music, and in this article he gives readers a glimpse of some of his treasured memories.]

TO sit still, with eyes closed, and to listen to a wireless symphony concert is one of my greatest joys. It recalls friendships with so many famous musical personalities. Before my mind's eye passes a magic panorama of figures, and I live over again the happy hours spent in their company.

Tschaikovsky and Grieg, Clara Schumann, and Saint-Saëns, Moszkowski, Rubinstein, Gounod—all these wonder-men of the past I knew and remember well.

### An Eccentric Genius.

Some of my early training I received at Trieste, on the Adriatic, under Luigi Ricci. The floors of his rooms were covered with extracts from his own operas! Later on, I worked in Leipzig for several years under Moscheles and Hauptmann, both personal friends of Mendelssohn; but eventually I came home to London.

I have always lived in a world of music.

One of the most eccentric men I ever met was Hans von Bülow, a German with a most excitable temper. When I was the hon. secretary of the Royal Philharmonic Society, I once invited von Bülow to dine with the directors. He replied: "What have I done that, besides playing at your concert, I should be expected to dine with your directors?"

His opinion of the works of his great countryman, Wagner, was eccentric also, for I remember, on one occasion, when the latter's music was under discussion, the remark was made: "Well, Herr Bülow, you must admit that Wagner had some heavenly moments."

"I don't dispute the heavenly moments," he answered, "but he had some devilish bad half-hours!"

### Introduced at the Zoo.

A very old friend was the great virtuoso, Sarasate. He and Otto Goldschmidt, his pianist, were once visitors with me at the London Zoological Gardens. In fact, it was whilst strolling through the "Zoo" one day that I was able to introduce to Sarasate one of my pupils, who became famous in another branch of the arts—the late Miss Marie Corelli.

Miss Sybil Thorndike was also a pupil of mine at the Guildhall School, and I was much impressed by the beauty of her playing on the pianoforte. Had she continued studying, I am confident that this gifted actress would have achieved equal success as a pianiste.

Sims Reeves was another of the Victorian "stars" whom I was proud to count as a

friend. His personality was charming, and his rendering of Balfe's lovely "Come Into the Garden, Maud," in which I often accompanied him, was a sheer delight. He had some pronounced mannerisms of his own when on the concert platform, and these, strangely enough, were inherited by his son, Herbert Reeves. I can recall a concert in the Dome at Brighton, when Herbert had to deputize for his father, and some wit wrote this poem to fit the occasion:—

The minstrel's boy to the Dome has gone,  
On the platform there you'll find him;  
His father's tricks he has put on,  
But his voice he's left behind him!

Unequalled for personal charm, Arthur Sullivan stands out in my memory as one of the most captivating personalities I ever knew. He was talented, and yet so modest and so kindly, in spite of being something of a social "lion." Once, when calling upon him, I found his staff preparing to receive the Princess of Wales, now Queen Alexandra, at dinner, which was an honour conferred on no other composer, I believe.

### When Ysaye's Hair Caught Fire.

His collaboration with W. S. Gilbert was curious, for the two men were so utterly different in character. Gilbert was, of course, a very brilliant man and a born humorist; but he was highly temperamental, and always inclined to be what the French term *difficile*.

It was at one of my parties that Sir Joseph Barnby wrote down the melody of the ever-popular song, "Sweet and Low."

At my happy home, too, Ysaye nearly lost his



Prof. FRANCESCO BERGER.

lovely head of jet black hair, of which he was so proud.

Leaning against the mantelsheff, he was smoking his after-dinner cigar when his hair caught fire in a lighted candle. Fortunately, another of my guests rescued him in time, or the famous Ysaye might have been burned to death. As it happened, he was able to fulfil a professional appointment later in the evening.

Those supreme performers on the piano and violin, Paderewski and Kubelik, I have also known intimately; indeed, in his letters to me, the great pianist does me the honour of calling me "My dear colleague." Needless to say, I am extremely proud of the friendship of such great artists.

### A Violinist on Skates.

Then there is Rachmaninoff, who dined at my house when he first visited London. I found him a delightful companion, and look upon him as one of the greatest of living composers. Unfortunately, he always says he is never allowed to forget that "youthful indiscretion," as he himself terms it—his famous "Prelude in C Sharp Minor."

Another friend of mine was the world-famous violinist, Joachim. He was fond of telling the story against himself of how he learned the gentle art of skating. Having practised with an instructor, he tried what he could do without any assistance. When he let go of the man's arm, he fell flat on the ice. "You see," said the instructor, "it isn't quite so easy to skate as to play the fiddle!"

Besides these master musicians it has been my happy privilege to number among my friends such distinguished artists as Dvorak, Godowsky, Josef Hofmann, Piatti, Bottesini, Regondi, Arditi, and many others.

The spirit of their work will live for ever in the ether. And radio provides the means for everyone to catch this immortal spirit and make it his own.

### RADIO ON LIFEBOATS.

UNDER the Life Saving Appliance Rules of 1924, new Board of Trade Regulations dealing with the equipment of ships' lifeboats have come into force. They contain important rules which make it obligatory upon certain classes of foreign-going ships to carry lifeboat wireless installations, and lay down certain standards to which the apparatus must conform.

The regulations require that a foreign-going ship carrying more than ten lifeboats shall have one equipped for wireless telegraphy. Where there are more than fifteen boats, one of them shall be a motor-boat with a wireless installation, and two such motor-boats, similarly equipped, shall be carried when the number of lifeboats exceeds twenty. These new rules will, no doubt, be the means of saving many valuable lives.



"Stop fooling with that wireless, Henry! This is the fourth time I've had to get up for the National Anthem."

# PROGRAMMES FOR BELFAST (July 19th to July 25th.)

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.*  
 8.30-9.0.—Religious Service. *S.B. from Edinburgh.*  
 9.0-10.0.—*Programme S.B. from London.*  
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 10.15.—*Programme S.B. from London.*  
 10.30.—Close down.

## MONDAY.

- 4.0.—The "2BE" Quartet.  
 5.30.—CHILDREN'S CORNER.  
 5.55-6.0.—Children's Letters.  
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Dr. J. J. SIMPSON. *S.B. from Cardiff.*  
 7.25.—Local News.  
**Vocal and Instrumental Music.**  
 THE STATION ORCHESTRA.  
 WILLIAM ANDERSON (Bass).  
 CONSTANCE IZARD (Violin).  
 PAULINE BARKER (Harp).  
 7.30.—THE ORCHESTRA.  
 March, "With the British Colours" *Blon*  
 Overture, "Oberon" *Weber*  
 7.50.—WILLIAM ANDERSON.  
 Songs with Orchestra.  
 "She Alone Charmeth My Sadness" }  
 "Vulcan's Song" } *Gounod*  
 "Serenade" ("Faust") }  
 8.2.—THE ORCHESTRA.  
 "Andante and Rondo" from *Symphonie*  
*Espagnole* for Violin and Orchestra *Lalo*  
 (Solo Violin, CONSTANCE IZARD).  
 8.15. Suite, "A Day in Naples" *Byng*  
 8.28.—WILLIAM ANDERSON.  
 Songs with Orchestra.  
 "Straight Opening" }  
 "Now Heaven in Fullest Glory" } *Haydn*  
 8.40.—CONSTANCE IZARD.  
 "Negro Spiritual" *arr. Cameron White*  
 "Valse" *Brahms-Hochstein*  
 "Berceuse" *G. Faure*  
 "Mazurka" *Zarzynski*  
 8.55.—THE ORCHESTRA.  
 Entr'actes ("Chansonette" *Brian Hope*  
 "In a Fairy Boat")  
 9.5.—PAULINE BARKER.  
 "Fileuse" ("Spinning Song") *Hasselmann*  
 9.15.—PHYLLIS HARDING on "Finland."  
**Medleys.**  
 9.30.—THE ORCHESTRA.  
 Valse Pot-pourri (100 years in 15 minutes)  
*Fetras*  
 "Melodious Memories" *Finck*  
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Dame HENRIETTA BARNETT. *S.B. from London.*  
 10.30.—*Programme S.B. from Birmingham.*  
 11.0.—Close down.

## TUESDAY.

- 11.30-12.30.—Gramophone Records.  
 THE STATION ORCHESTRA.  
 EVA SPARKES (Contralto).  
 4.0.—THE ORCHESTRA.  
 March, "Pomp and Circumstance," No. 2  
 in A *Elgar*  
 Suite, "Othello" *Coleridge-Taylor*  
 4.25.—EVA SPARKES.  
 "Silver Ring" *Chaminade*  
 "A Brown Bird Singing" *Haydn Wood*  
 "I Love Thee" *E. Grieg*  
 "The Birth of Morn" *Leoni*  
 4.37.—THE ORCHESTRA.  
 Suite, "Green Lanes of England" *Clutsam*  
 Idyll, "The Banks of Green Willow"  
*Butterworth*

- 5.0.—EVA SPARKES.  
 "The Lament of Isis" *Bantock*  
 "O Ship of My Delight" *M. Phillips*  
 "They Say" *Warwick Evans*  
 "The Roadside Fire" *H. Harty*  
 5.12.—THE ORCHESTRA.  
 Fox-trot, "Meet Me in the Spring"  
*Gilbert Lynton*  
 Valse, "Serenade" *Drigo*  
 Fox-trot, "The Love Dream in Your Eyes"  
*Zardo*  
 5.30.—CHILDREN'S CORNER.  
 5.55-6.0.—Children's Letters.  
 7.0-10.25.—*Programme S.B. from London.*  
 10.25.—DANCE MUSIC, relayed from Glen-  
 eagles Hotel. *S.B. from Glasgow.*  
 11.30.—Close down.

## WEDNESDAY.

- 4.0-5.0.—The "2BE" Trio.  
 5.30.—CHILDREN'S CORNER.  
 5.55-6.0.—Children's Letters.  
 6.40.—Mr. Seaton, B.Sc., of the Ministry of  
 Agriculture, "Plant Breeding."  
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 "The Man and the Moment." *S.B. from London.*  
 7.25.—Local News.  
**Choral and Symphony Concert.**  
 THE STATION CHORUS.  
 THE AUGMENTED ORCHESTRA:  
 Conducted by E. GODFREY BROWN.  
 ROY HENDERSON (Baritone).  
 E. H. EMERY (Solo Pianoforte).  
**Coleridge-Taylor.**  
 7.30.—THE ORCHESTRA.  
 Overture to the Song of "Hiawatha,"  
 Op. 30, No. 3.  
 "Bon Bon" Suite for Baritone Solo, Chorus  
 and Orchestra.  
 The Magic Mirror; The Fairy Boat; To  
 Rosa; Love and Hymen; The Watch-  
 man; Say, What Shall We Dance?  
 (Soloist, ROY HENDERSON.)  
 8.20.—"Idyll," Op. 44.  
**Song and Piano.**  
 8.30.—ROY HENDERSON.  
 Selected Songs.  
 8.48.—E. H. EMERY.  
 Prelude and Fugue *Bach*  
 Pastorale *Scarlatti-Tausig*  
 Berceuse *Esposto*  
 Liebestraume *Liszt*  
**Edward German.**  
 9.0.—THE ORCHESTRA.  
 Overture, "Much Ado About Nothing."  
 Gipsy Suite, "Four Characteristic Dances."  
 March Paraphrase ("Men of Harlech").  
**French Music.**  
 9.30.—THE ORCHESTRA.  
 Prelude, "L'Après Midi d'un Faune"  
*Debussy*  
 "Bacchanale" ("Samson and Delilah")  
*Saint-Saens*  
 "España" (Rhapsody) *Chabrier*  
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Mr. J. T. GREIN. *S.B. from London.*  
 10.30.—*Programme S.B. from London.*  
 11.0.—Close down.

## THURSDAY.

- 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.*  
 Market Prices for Farmers, and Ministry of  
 Agriculture's Fortnightly Bulletin. *S.B. from London.*  
 7.25.—Local News.  
**Popular Programme.**  
 THE STATION ORCHESTRA.  
 ISOBEL PICKERING (Contralto).  
 E. J. HARRIS (Solo Clarinet).  
 RONALD GOURLEY (Entertainer).

- 7.30.—The Orchestra.  
 March, "In Bond Street" ("The Girl on  
 the Film") *Kollo*  
 Popular Song Selection, "Radioland"  
 (1924-5 Song Successes) *Stoddon*  
 Selection, "Katinka"  
 8.0.—RONALD GOURLEY.  
 Will Entertain.  
 8.15.—THE ORCHESTRA.  
 "The Magic Clarinet" *Vollstedt*  
 (Soloist, E. J. HARRIS.)  
 "Idylle" *Elgar*  
 8.35.—RONALD GOURLEY.  
 Again.  
 8.50.—THE ORCHESTRA.  
 "Glimpses of London" *Herbert Ivey*  
 In the Park; A Day's Shopping; Father  
 Thames by Night; London en Fête.  
**Among the Heather.**  
 9.0.—THE ORCHESTRA.  
 "Coronach" ("A Highland Lament")  
*Ed. Barratt*  
 9.10.—ISOBEL PICKERING.  
 "The Auld House" *Words, Lady Nairne,*  
*arr. Finlay Dun*  
 "Jock o' Hazeldean" *Words, Sir W. Scott*  
 "Ye Banks and Braes" *Words, Burns*  
 "O Can Ye Sew Cushions?"  
*Old Scottish Nursery Song*  
 9.22.—THE ORCHESTRA.  
 Suite, "Gaelic Melodies" *Foulds*  
 9.35.—ISOBEL PICKERING.  
 "The Auld Scotch Songs" *J. F. Lesson*  
 "Wi' A Hundred Pipers"  
*Lady Nairne, arr. Moffatt*  
 "The Bonnie Banks o' Loch Lomond"  
*arr. Finlay Dun*  
 "There Was a Lad Was Born in Kyle"  
*Words, Burns*  
 9.47.—THE ORCHESTRA.  
 "Savoy Scottish Medley" *Somers*  
 Patrol, "The Wee Macgroggor" *Amers*  
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Sir ARTHUR STEELE MAITLAND. *S.B. from London.*  
 10.30.—THE SAVOY BANDS. *S.B. from London.*  
 11.30.—Close down.

## FRIDAY.

- 4.0-5.30.—  
 THE STATION ORCHESTRA.  
 JOHN VINE (Tenor).  
 ERNEST A. A. STONELEY (Violin).  
 REGINALD DOBSON (Cello).  
 PAULINE BARKER (Harp).  
 T. O. CORRIN (Piano).  
**Hebrew Music.**  
 THE ORCHESTRA.  
 "Zion" Fantasy on Hebrew Melodies  
*Phillipson*  
 4.12.—Hebrew Melody, "Hamabdil" for Vi-  
 oloncello and Harp *Bantock*  
 (Soloists, REGINALD DOBSON  
 and PAULINE BARKER.)  
 4.22.—ERNEST A. A. STONELEY.  
 "Hebrew Melody" *Achron*  
**Song Recital.**  
 4.30.—JOHN VINE.  
 "Adelaide" *Beethoven*  
 "The Flower of Finae" *H. Hughes*  
 "Piggessie" *Peter Warlock*  
 "So Perverse" *F. Bridge*  
 "Love's Message" *Schubert*  
**Light Music.**  
 4.50.—T. O. CORRIN.  
 Novelty Piano Solo, "Dustin' the Keys"  
*W. O'Neill*  
 5.0.—THE ORCHESTRA.  
 Children's Suite, "Cap and Bells"  
*Holliday*  
 (Old Tales Humorously Retold.)  
 (Continued on the facing page.)



### Belfast Programme.

(Continued from the facing page.)

- Fox-trot, "Tea For Two" .... Youmans  
Valse, "Poem" ..... Fibich  
One-step, "Beautiful Day" ... Pattison
- 5.30.—CHILDREN'S CORNER.  
5.55-6.0.—Children's Letters.  
7.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
PERCY SCHOLES. S.B. from London.  
7.25.—Local News.  
7.30.—Music. S.B. from London.  
7.40.—Miss KENNETH HARE. S.B. from London.
- 8.0-9.0.  
"Round the Stations."
- 9.0-10.0.  
A Varied Hour.  
THE STATION ORCHESTRA.  
JEANNIE ERSKINE and ANNA WARNOCK.  
9.0. THE ORCHESTRA.  
From Gluck (1714) to Wagner (1813)  
*Schreiner*  
(Chronological Pot-Pourri.)  
9.12. JEANNIE ERSKINE and ANNA WARNOCK  
present  
"Waiting For the Mail Car"  
(Anna Warnock).  
9.22. THE ORCHESTRA.  
Entr'acte, "The Glow Worm's Wedding"  
*Siede*  
(With Glockenspiel Solo.)  
"A Keltic Lament" from "Keltic Suite"  
*Foulds*
- 9.40. JEANNIE ERSKINE and ANNA WARNOCK.  
"Choosing a Minister for 2nd Drum-honey"  
..... Anna Warnock  
9.50. THE ORCHESTRA.  
Selection, "Merrie England" .... German  
10.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Colonel the MASTER OF SEMPILL.  
S.B. from London.  
10.30.—Programme S.B. from London.  
11.0.—Close down.

### SATURDAY.

- 4.0-5.0.—The "2BE" Trio. E. J. HARRIS  
(Solo Clarinet).  
5.30.—CHILDREN'S CORNER.  
5.55-6.0.—Children's Letters.  
7.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Mrs. CHARLOTTE MANSFIELD. S.B.  
from London.  
7.25.—Local News.  
THE STATION ORCHESTRA.  
MINA HARPUR (Violin).  
PAULINE BARKER (Harp).  
CHARLES WREFORD (Entertainer).  
7.30. THE ORCHESTRA.  
Overture, "Libussa" ..... Smetana  
Symphonic Poem, "Die Moldan"  
..... }  
7.50. CHARLES WREFORD.  
Entertaining.  
8.0. PAULINE BARKER.  
Fantasy on Irish Melodies  
arr. Gerhard Taylor  
8.10. THE ORCHESTRA.  
Overture, "Shamus O'Brien" ... Stanford  
8.20. MINA HARPUR.  
Adagio—Moto Perpetuo ..... Ries  
8.32. CHARLES WREFORD.  
Again Entertains.  
8.47. THE ORCHESTRA.  
"Patriotic Memories" ... Ed. St. Quentin  
(Medley of Favourite Melodies.)  
9.0-10.0.—Programme S.B. from London.  
0.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Sports Talk. S.B. from London.  
10.30.—THE SAVOY BANDS. S.B. from London.  
12.0.—Close down.

## PROGRAMMES FOR MONDAY (July 20th.)

(Continued from page 155.)

- You will hear buying and selling in a Native Bazaar; Native Songs, Drummers; "A Voice from the Minaret" calling the faithful to prayer; the "Algaita" (Nigerian Bag-Pipes); a Malayan Orchestra, etc., relayed from the Pavilions at the British Empire Exhibition.  
A Word-Picture of the undernoted possessions will be given with details as to:  
1. Disposition. 2. History. 3. Climate. 4. British Population. 5. Products.  
The foreword in each case will be given by the Commissioners of the various Pavilions at Wembley.  
JOHN COLLINSON (Tenor).  
DUNCAN CLARK (Elocutionist).
- 8.0. THE ORCHESTRA.  
S.B. from Aberdeen.  
"Empire March" ("1924") ..... Elgar  
8.15. Foreword by Major R. T. LITTLE, Exhibition Commissioner for Palestine.  
8.15. Buying and Selling in a Native Food and Fruit Bazaar.  
8.18. THE YEMENITE—SHALOM HAIM NADDAF.  
Songs { "Holiday Song."  
"Marriage Song."  
8.24. MOHAMMED MUSSA.  
Songs { "El Aouliah."  
"El Karam."  
8.30. HAMED ABDULLAH.  
"The Call From the Minaret."
- Sierra Leone.  
8.35. Foreword by Mr. K. G. BURBIDGE, Exhibition Commissioner for Sierra Leone.  
8.40.—The well-known "Balanji" Player of Sierra Leone.
- Gold Coast.  
Foreword.  
8.45. THE ASHANTI DRUMMER.  
Will drum a message of welcome. (As performed for H.R.H. the Prince of Wales.)  
8.52. Foreword.  
The famous Bogobiri of Sokoto and the Madara of Sokoto. Algaita (Pipe) and Drum Call.  
Malaya.  
Foreword.  
9.2. Lagu Jambu Merah ("The Song of the Rose Apple"), Sung by Inchi Itam, Inchi Dahim and Chorus.  
Orchestral Music, "Malay Opera Overture." (Instruments used are the Gamus, the Violin and Gong.)  
Lagu Dua Singapura ("Two Singapore Songs"), Sung by Inchi Mahmud, Inchi Mat Sum and Chorus.  
Lagu Bungar Rampai ("Pot Pourri"), Sung by Inchi Hamzah, Inchi Udin, Inchi Mahmud and Inchi Dahim.  
Burma.  
Foreword.  
9.20. JOHN COLLINSON.  
Songs of Burma.  
9.25. DUNCAN CLARK.  
Poem, "Vale!" from "Ballads of Burma," by Mr. M. C. Conway Poole.  
9.45. THE CHOIR AND ORCHESTRA.  
S.B. from Aberdeen.  
"Land of Hope and Glory."  
10.0-10.30.—Programme S.B. from London.  
10.30-11.0.—Programme S.B. from Birmingham.  
11.0-11.30.—EXPERIMENTAL TRANSMISSION.  
"5SC'S" Potted Programme.

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### Dundee Programme.

2DE 331 M.

Week Beginning Sunday, July 19th.

#### SUNDAY, July 19th.

- 3.30-5.30.—Programme S.B. from London.
- 6.30-7.45.—Service conducted by the Rev. GORDON QUIG, B.D., relayed from Dundee Parish Church (St. Mary's).
- 9.0-10.30.—Programme S.B. from London.

#### MONDAY, July 20th.

- 3.30-4.30.—The Station Trio. Afternoon Topics.
- 5.30.—CHILDREN'S CORNER.
- 6.0-6.5.—Children's Letters.
- 6.40-8.0.—Programme S.B. from London.
- 8.0-10.0.—Programme S.B. from Glasgow.
- 10.0-11.0.—Programme S.B. from London.

#### TUESDAY, July 21st.

- 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.
- 6.40-10.30.—Programme S.B. from London.
- 10.25-11.30.—Programme S.B. from Glasgow.

#### WEDNESDAY, July 22nd.

- 3.0-4.30.—The Station Trio. Afternoon Topics. Stanley Murdoch (Bass-Baritone).
- 5.30.—CHILDREN'S CORNER.
- 6.0-6.5.—Children's Letters.
- 6.40-7.40.—Programme S.B. from London.
- 7.40.—Local Horticultural Society Talk.
- 8.0-10.0.—Programme S.B. from Glasgow.
- 10.0-11.0.—Programme S.B. from London.

#### THURSDAY, July 23rd.

- 3.30-4.30.—Kinnaird Hall Picture House Orchestra.
- 5.30.—CHILDREN'S CORNER.
- 6.0-6.5.—Children's Letters.
- 6.40-8.0.—Programme S.B. from London.
- 8.0-9.20.—Programme S.B. from Glasgow.
- 9.20-10.0.—Programme S.B. from Birmingham.
- 10.0-11.30.—Programme S.B. from London.

#### FRIDAY, July 24th.

- 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. W. MURSELL, M.A. S.B. from Aberdeen.

#### "In Holiday Mood."

- ETHEL WALKER (Soprano).
- FRANK H. FAIRWEATHER (Baritone).
- J. C. DORSIE (Entertainer).
- ERNEST BELL (Flautist).
- THE ORCHESTRA:  
Under the Direction of  
WILLIAM HARTLEY.
- 8.0. THE ORCHESTRA.  
March, "Colonel Bogey" ..... Alford  
J. C. DORSIE  
in  
Mirthful Melodies.
- 8.20. FRANK H. FAIRWEATHER.  
"Charming Chloe" ..... German  
"Drake Goes West" .. Wilfred Sanderson  
"Nirvana" ..... Stephen Adams  
"Where My Caravan Has Rested"  
Herman Lehr
- THE ORCHESTRA.  
Selection, "Melody Maze" ..... Slatter
- 8.42. ETHEL WALKER.  
The Indian Love Lyrics Woodforde-Finden  
"Temple Bells"; "Less Than the Dust";  
"Kashmiri Song"; "Till I Awake."
- 8.55. ERNEST BELL.  
Piccolo Solo, "Silver Birds" .. Lechiere  
FRANK H. FAIRWEATHER.  
"To Anthea" ..... J. L. Hatton  
"Simon the Cellarer" ..... J. L. Hatton  
"Macushla" ..... D. Macmurrrough

(Continued in the next column.)

(Continued from the previous col.)

- 9.15. THE ORCHESTRA.  
Selection, "No No Nanette" Youmans
- 9.25. J. C. DORSIE  
in  
More Mirthful Melodies.
- 9.40. THE ORCHESTRA.  
"The Cockney Lover" ..... Kettleby  
ETHEL WALKER.  
"I Hear You Calling Me" ..... Marshall  
"O Lovely Night" .... Landon Ronald  
"Love's Garden of Roses" .. Haydn Wood
- THE ORCHESTRA.  
Selection of Popular Songs.
- 10.0-10.30.—Programme S.B. from London.  
Station Director's Talk.  
Local News.
- 10.35-11.0.—Programme S.B. from London.

#### SATURDAY, July 25th.

- 3.0-4.30.—The Station Trio. Women's Topics.  
James Corrigan (Baritone).
- 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.
- 8.0-9.0.—"Round the Stations." S.B. from Glasgow.
- 9.0-12.0.—Programme S.B. from London.

(Continued from col. 3.)

- Part I.
- 8.0. THE DANISH CHOIR.  
"Jagerkor" ..... Hartmann  
"Sakuntala" ..... Rosenfeld  
"Dans, ropte felen" ..... Heise
- 8.10. GRETTA DON.  
Old English Songs.  
"The Bailiff's Daughter of Ilington"  
arr. Clive Carey  
"O, Wherefore Sweetheart" ..... } arr.  
"Come, Kiss Me Now or Never" } Moffat
- 8.22. THE DANISH CHOIR.  
"Sjofararen vid milan" ..... Palmgren  
"Flyv, Fugl, Flyv" ..... Hartmann  
"Fridolin dansar" ..... Fornudd
- 8.33. GRETTA DON.  
Scottish Songs.  
"There Grows a Bonnie Briar-  
bush" ..... } arr.  
"Ye Banks and Braes" ..... } Moffat  
"Kind Robin Lo'es Me" ..... }
- 8.45. THE DANISH CHOIR.  
"Ak, Yaa Marken" ..... Lange-Muller  
"Olaf Trygvason" ..... Reissiger  
"Fredmans Epistel, No. 38" ..... Bellman
- Part II.
- 9.0. GEORGE L. MARSHALL and LEONARD  
S. MUNN.  
Concerto No. 2 in C Major for Two Piano-  
fortes and String Orchestra. J. S. Bach  
Allegro Maestoso; Adagio ovvero Largo;  
Fugue (allegro con spirito).  
(Orchestra under the Direction of Fred  
Falconer.)
- 9.17. GRETTA DON.  
Modern English Songs.  
"Spring Sorrow" ..... Ireland  
"The Maiden" ..... Parry  
"Melmillo" ..... Carey
- 9.30. THE QUARTET.  
Quartet No. 15 in B Flat Major .. Mozart  
Allegro vivace assai; Minuet and Trio;  
Adagio; Allegro assai.
- 10.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Colonel the MASTER OF SEMPILL. S.B.  
from London.  
Station Director's Talk.  
Local News.
- 10.35 (approx.). GEORGE L. MARSHALL  
and LEONARD S. MUNN.  
Variations on a Theme by Beethoven for  
Two Pianofortes, Op. 35. Saint-Saens
- 11.0.—Close down.
- SATURDAY, July 25th.
- 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.
- 7.40-7.55.—Mr. H. MORTIMER BATTEN,  
F.Z.S., "Nature's Wireless Systems."
- 8.0-12.0.—Programme S.B. from London.

### Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, July 19th.

#### SUNDAY, July 19th.

- 3.30-5.30.—Programme S.B. from London.
- 8.30-9.0.—Religious Service: Conducted by the Rev. JAMES BLACK, D.D., of St. George's United Free Church; Assisted by the Choir under the Direction of ALFRED HOLLINS, Mus. Doc. S.B. to Aberdeen and Belfast.
- 9.0-10.30.—Programme S.B. from London.

#### MONDAY, July 20th.

- 3.0-4.0.—The Station Pianoforte Trio.
- 5.0.—CHILDREN'S CORNER
- 5.50-6.0.—Children's Letters.
- 6.40-7.30.—Programme S.B. from London.
- 7.30-9.0 (approx.).—World Conference of Edu-  
cational Federation. Meeting of Welcome.  
Speakers: The Rt. Hon. Sir JOHN  
GILMOUR, Bt., Secretary for Scotland.  
The Rt. Hon. the Lord PROVOST of  
EDINBURGH, Sir W. L. SLEIGH,  
Sir ALFRED EWING, K.C.B., Princi-  
pal of the University of Edinburgh. The  
Rt. Hon. WILLIAM ADAMSON, P.C.,  
M.P., and Sir DONALD MACALISTER,  
K.C.B., Principal of the University of  
Glasgow. Relayed from the Usher Hall,  
Edinburgh.
- 9.0-11.0.—Programme S.B. from London.

#### TUESDAY, July 21st.

- 11.30-12.30.—Gramophone Records and Fred  
Grey (Tenor).
- 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 22nd.

- 3.0.—The Station Pianoforte Trio.
- 4.0-4.30.—Concert.
- 5.0.—CHILDREN'S CORNER.
- 5.50-6.0.—Children's Letters.
- 6.40-7.40.—Programme S.B. from London.
- 7.40-7.45.—Mr. J. S. CHISHOLM: Horti-  
cultural Talk.
- 7.45-8.0.—Programme S.B. from London.
- 8.0-10.0.—Programme S.B. from Glasgow.
- 10.0-11.0.—Programme S.B. from London.
- 11.0-12.0.—"THE ROMANY REVELLERS,"  
from the Dunedin Palais de Danse.

#### THURSDAY, July 23rd.

- 11.30-12.30.—Gramophone Records.
- 3.0.—The Station Pianoforte Trio.
- 4.0.—Song Recital by Vivienne Chatterton  
(Soprano).
- 5.0.—CHILDREN'S CORNER.
- 5.50-6.0.—Children's Letters.
- 6.40-11.30.—Programme S.B. from London.

#### FRIDAY, July 24th.

- 3.0-4.0.—The Station Pianoforte Trio.
- 5.0.—CHILDREN'S CORNER.
- 5.50-6.0.—Children's Letters.
- 6.40-8.0.—Programme S.B. from London.

#### Vocal, Choral and Instrumental Evening.

- GRETTA DON (Soprano)  
In a Song Recital.
- DANISH UNIVERSITY STUDENTS'  
CHORAL UNION:  
Conductor: ROGER HENRICHSEN.  
STRING QUARTET:  
Under the Direction of FRED FALCONER.  
FRED FALCONER (1st Violin);  
FLORA WAGSTAFF (2nd Violin);  
THEO HUNTER (Viola);  
CHESTER HENDERSON (Violoncello).  
GEORGE L. MARSHALL and LEONARD  
S. MUNN  
(In a Recital for Two Pianofortes).  
GEORGE CUNNINGHAM (Baritone).

(Continued in the previous column.)



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CAVANDERS LTD  
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**Hull Programme.**

6KH 335 M.

Week Beginning Sunday, July 19th.

**SUNDAY, July 19th.**

3.30-5.30.—Programme S.B. from London.  
8.30-9.0.—Studio Service. Conducted by The Rev. E. Arthur Berry, M.A., Vicar of Drypool.  
Choir of Drypool Parish Church.  
Hymn, "Lead, Kindly Light" (A. and M., 266).  
Lesson, Isaiah 40, vs. 25-31.  
Anthem, "O Gladsome Light" (Sullivan).  
Address.  
Hymn, "Sun of My Soul" (A. and M., 24).  
Prayers.

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

**MONDAY, July 20th, and WEDNESDAY, July 22nd.**

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, July 21st, and THURSDAY, July 23rd.**

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

**FRIDAY, July 24th.**

3.0.—Music relayed from the Majestic Picture House.  
3.30.—Transmission to Schools.  
4.0.—Gramophone Records.  
4.30-5.0.—WOMEN'S HALF-HOUR.  
5.15.—Children's Letters.  
5.25-6.0.—CHILDREN'S CORNER. Hesselwood Orphanage Boys' Band.  
6.0-6.10.—Talk to Invalids.  
6.40-7.40.—Programme S.B. from London.  
7.40-7.55.—Mr. C. W. RODMELL, B.A., A.M.I.Chem.E., "Photography" (5).

**Grave and Gay.**

DOROTHY KITCHEN (Mezzo-Soprano).  
SIDNEY SANDERSON (Tenor).  
JOHN COULSON (Baritone).  
THE STATION ORCHESTRA:

Under the Direction of EDWARD STUBBS.

8.0. THE ORCHESTRA.  
March, "With Sword and Lance" ... Stark  
Concert Valse, "The Wedding Dance" Lincke

8.15. JOHN COULSON.  
Negro Spirituals.  
"Do Gospel Train"  
"Bye and Bye" ... arr. H. T. Burleigh  
"I Got a Robe" ...

3.25. DOROTHY KITCHEN.  
"The Drury Steppe" ... Gretchaninoff  
"Morning" ... Oley Speaks  
"The Blind Ploughman" Coningsby Clark

8.35. THE ORCHESTRA.  
Suite, "Orientale" ... Popy

8.45. SIDNEY SANDERSON.  
"Now Sleeps the Crimson Petal"  
"The Jealous Lover" ... B. Quilter

8.55. DOROTHY KITCHEN,  
SIDNEY SANDERSON and  
JOHN COULSON.  
Trio, "The Hawthorn in the Glade"  
("The May Queen") Sterndale Bennett

9.0. THE ORCHESTRA.  
Cameos—  
"Borceluse" ... Bridge  
(For Oboe and Strings.)  
"Chanson de Matin" ... Elgar

9.10. JOHN COULSON.  
Traditional Songs.  
"The Golden Vanity" ... England

(Continued in the next column.)

(Continued from the previous column.)

"The Gentle Maiden" Ireland, arr. Somervell  
"False Phyllis" England, arr. Lane Wilson

9.20. THE ORCHESTRA.  
Miniature Suite ... Coates

9.35. DOROTHY KITCHEN.  
"When We Two Parted" ... Parry  
"The Blackbirds' Song" ... Cyril Scott

9.45. THE ORCHESTRA.  
Selection, "Rose Marie" ... Youmans

10.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Colonel the MASTER OF SEMPILL. S.B. from London.

Local News.  
10.30. SYDNEY SANDERSON.  
"Songs My Mother Taught Me" ... Dvorak  
"Jean" ... Burleigh  
"Eleanore" ... Hulbert

10.40. SYDNEY SANDERSON and  
JOHN COULSON.  
Duets—  
"Still as the Night" ... Goetz  
"A-Hunting We Will Go" ... Newton

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

11.0.—Close down.

**SATURDAY, July 25th.**

3.0.—Herman Darewski and his Band.  
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.

(Continued from column 3.)

**ANGUS MICHIE.**

"Lament for Maclean of Ardgor" arr. Malcolm Lawson  
"The Deil's Awa Wi' th' Exciseman" Traditional

**THE BAND.**

Suite for Combined Band and Pipes arr. Grayson  
(Solo Piper—Pipe-Major HAYWOOD.)  
Cornet ("My Ain Wee Hoose") arr.  
Solos ("My Ain Folk" ... Grayson  
(Soloist—Band Sergt. W. H. PLATT, D.C.M.)

**ANGUS MICHIE.**

"The March of the Cameron Men" Mary M. Campbell  
"Jock o' Hazeldean" ... Traditional  
"Willie's Gone to Melville Castle" arr. Malcolm Lawson

**THE BAND.**

Patrol, "The Wee Macgregor" ... Amers  
"Savoy Scottish Medley" ... arr. Somers  
"Pibroch" ... Traditional  
(Pipe-Major HAYWOOD.)

**ANGUS MICHIE.**

"Linten Lowrin" ...  
"Ye Banks and Braes of Bonnie Doon" ... Traditional

**THE BAND.**

Selection, "Reminiscences of Scotland" arr. Godfrey

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

10.30. THE BAND.  
"A Scene in the Highlands" ... Moore

ANGUS MICHIE.  
"Cockle Shells" ... Traditional  
"The Four Maries" ... arr. Sinclair Dunn

THE BAND.  
"The Jocks' Patrol" ... Godfrey

11.0-11.15.—Interval.

11.15.—DANCE MUSIC from the Palais de Danse.

12.0.—Close down.

**SATURDAY, July 25th.**

3.45.—The Savanna Band, relayed from the Palais de Danse.  
5.0.—CHILDREN'S CORNER.  
5.50.—Children's Letters.  
6.0-6.10.—Teens' Corner.  
6.40-7.40.—Programme S.B. from London.  
7.40-7.55.—Mr. FRANK HEALD ("John o' Trent"); Outdoor Topics.  
8.0-12.0.—Programme S.B. from London.

**Nottingham Programme.**

5NG 326 M.

Week Beginning Sunday, July 19th.

**SUNDAY, July 19th.**

3.30-5.30.—Programme S.B. from London.  
8.30-9.0.—Programme S.B. from Bournemouth.  
9.0-10.30.—Programme S.B. from London.

**MONDAY, July 20th.**

11.30-12.30.—Midday Transmission.  
3.45.—The Scala Picture Theatre Orchestra: Musical Director, Andrew James.  
4.45.—WOMEN'S TOPICS.  
5.15.—CHILDREN'S CORNER.  
5.50.—Children's Letters.  
6.0-6.10.—Station Topics.  
6.40-7.40.—Programme S.B. from London.  
7.40-7.55.—Mr. C. G. BEASLEY, B.A., "How We Get Our Food" (1).  
8.0-11.0.—Programme S.B. from London.

**TUESDAY, July 21st.**

11.30-12.30.—Midday Transmission.  
3.45.—Lyons' Café Orchestra: Conductor, Brassey Eyton.  
4.45.—WOMEN'S TOPICS.  
5.15.—CHILDREN'S CORNER.  
5.50.—Children's Letters.  
6.0-6.15.—Boys' Brigade Talk.  
6.40-7.40.—Programme S.B. from London.  
7.40-7.55.—Dr. W. A. RICHARDSON, B.A., D.Sc., B.Sc. (Eng.), F.G.S., A.M.I.Min.E., "Nature's Playful Moods—(3) Hot Springs."  
8.0-11.30.—Programme S.B. from London.

**WEDNESDAY, July 22nd.**

11.30-12.30.—Midday Transmission.  
3.45.—Lyons' Café Orchestra.  
4.45.—WOMEN'S TOPICS.  
5.15.—CHILDREN'S CORNER.  
5.50.—Children's Letters.  
6.0-6.10.—Teens' Corner.  
6.40-11.0.—Programme S.B. from London.

**THURSDAY, July 23rd.**

11.30-12.30.—Midday Transmission.  
3.25.—Transmission to Schools: Mr. D. C. Joseph: "Cities of the East—(3) The New Rome, Constantinople."  
3.45.—The Scala Picture Theatre Orchestra.  
4.45.—Gramophone Records.  
5.15.—CHILDREN'S CORNER.  
5.50.—Children's Letters.  
6.0-6.10.—Teens' Corner.  
6.40-11.30.—Programme S.B. from London.

**FRIDAY, July 24th.**

11.30-12.30.—Midday Transmission.  
3.45.—Lyons' Café Orchestra.  
4.45.—WOMEN'S TOPICS.  
5.15.—CHILDREN'S CORNER.  
5.50.—Children's Letters.  
6.0-6.10.—Teens' Corner.  
6.40-7.40.—Programme S.B. from London.  
7.40-7.55.—Mr. H. G. WATKINS, F.R.I.B.A., "Lincolnshire's Landmark—Boston Stump."

**A Scotch Night.**

BAND OF 1ST BATT. THE SEAFORTH HIGHLANDERS.  
(The Ross-shire Buffs, The Duke of Albany's.)  
(By kind permission of Col. K. G. Buchanan, C.M.G., D.S.O., and Officers.)  
Conductor—EDWARD GRAYSON.  
ANGUS MICHIE (Baritone).  
8.0. THE BAND.  
"A Keltic Suite" ... Foulds  
ANGUS MICHIE.  
"The Macgregors' Gathering" Traditional  
"The Bens of Jura" ... Kennedy-Fraser  
THE BAND.  
Selection, "Scotland's Pride" arr. Godfrey  
(Continued in the previous column.)



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Week Beginning Sunday, July 19th.

**SUNDAY, July 19th.**

3.30-5.30.—*Programme S.B. from London.*  
 8.15-9.0.—Service relayed from Horton Lane Congregational Church, Bradford. Address by the Rev. SAM ROWLEY.  
 9.0-10.30.—*Programme S.B. from London.*

**MONDAY, July 20th.**

2.45-3.45.—The Station Trio.  
 5.45.—CHILDREN'S CORNER.  
 6.20.—Children's Letters.  
 6.25.—'Teens' Corner.  
 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, July 21st.**

11.30-12.30.—Music.  
 4.15.—Dance Orchestra, relayed from the Majestic Restaurant, Leeds.  
 5.15.—WOMEN'S HALF-HOUR.  
 5.45.—CHILDREN'S CORNER.  
 6.20.—Children's Letters.  
 6.25.—'Teens' Corner.  
 6.40-7.40.—*Programme S.B. from London.*  
 7.40-7.55.—Mr. C. W. BANKS: "Tennis Topics."  
 8.0-11.30.—*Programme S.B. from London.*

**WEDNESDAY, July 22nd.**

11.30-12.30.—Music.  
 4.15-5.15.—Signor Calamani and his Orchestra, relayed from the Scala Theatre, Leeds.  
 5.45.—CHILDREN'S CORNER.  
 6.20.—Children's Letters.  
 6.25.—'Teens' Corner.  
 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 23rd.**

11.30-12.30.—Music.  
 4.15.—Signor Calamani and his Orchestra.  
 5.15.—WOMEN'S HALF-HOUR.  
 5.45.—CHILDREN'S CORNER.  
 6.20.—Children's Letters.  
 6.25.—'Teens' Corner.  
 6.40-7.40.—*Programme S.B. from London.*  
 7.40-7.55.—Scouts' Corner: "Care of Camp Gear," by Mr. D. R. JOBSON.  
 8.0-11.30.—*Programme S.B. from London.*

**FRIDAY, July 24th.**

11.30-12.30.—Music.  
 4.15-5.15.—The Clifford Essex Band, relayed from the Grand Hotel, Scarborough.  
 5.45.—CHILDREN'S CORNER.  
 6.20.—Children's Letters.  
 6.25.—'Teens' Corner.  
 6.40-7.55.—*Programme S.B. from London.*  
 8.0.

**A Grand Concert in Aid of**

**The Leeds Poor Children's Holiday Camp Association.**

Relayed from  
 The Scala Theatre, Leeds.  
 Mrs. WIGODER (Paula Ruby) (Soprano).  
 Miss ETTY FERGUSON (Contralto).  
 Mr. ERNEST ALLISON (Tenor).  
 Mr. ALBERT MURGATROYD (Baritone).  
 Mr. LUPTON WHITELOCK (Flautist).  
 THE SCALA SYMPHONY ORCHESTRA:  
 Under the Direction of Signor CALAMANI.  
 POWELL'S MANHATTAN and BROADWAY DANCE BANDS.

10.10-10.25.—*Programme S.B. from London.*  
 10.30-11.0.—THE CLIFFORD ESSEX BAND.

**SATURDAY, July 25th.**

11.30-12.30.—Music.  
 2.45-3.45.—The Station Trio.  
 5.45.—CHILDREN'S CORNER.  
 6.20.—Children's Letters.  
 6.25.—'Teens' Corner.  
 6.40-7.40.—*Programme S.B. from London.*  
 7.40-7.55.—Farmers' Corner: "The Care of Horses," by Prof. W. JONES AUSTEY, F.W.C.F., Lecturer in Farriery, Leeds University.  
 8.0-12.0.—*Programme S.B. from London.*

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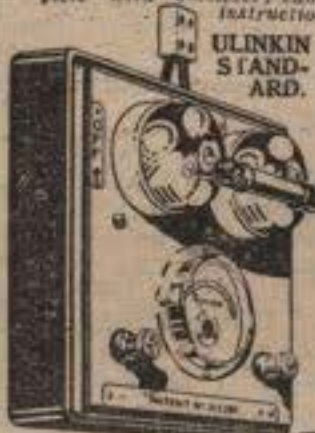
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**Liverpool Programme.**  
6LV 315 M.  
Week Beginning Sunday, July 19th.

**SUNDAY, July 19th.**

3.30-5.30.—Programme S.B. from London.  
8.30.—Religious Service from the Studio:  
Address by the Very Rev. Father  
GEORGE, O.F.M., of St. Mary of the  
Angels, Fox Street, Liverpool.  
Choir of Our Lady of Lourdes and St.  
Bernard's, Kingsley Road, Liverpool.  
9.0-10.30.—Programme S.B. from London.

**MONDAY, July 20th.**

11.0-12.0.—Midday Concert.  
3.30-4.30.—Orchestra relayed from the Troca-  
dero 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, July 21st.**

3.7.0.—Afternoon Topics.  
4.0-5.0.—The Station Pianoforte Quartet.  
5.45.—Children's Letters.  
5.55.—CHILDREN'S CORNER.  
6.25.—"Teens' Corner."  
6.40.—Gee and his Orchestra, relayed from  
the Trocadero Cinema.  
7.0-11.30.—Programme S.B. from London.

**WEDNESDAY, July 22nd.**

11.0-12.0.—Midday Concert.  
3.30-4.30.—Patrizov and his Orchestra, relayed  
from the Futurist Cinema.  
5.45.—Children's Letters.  
5.55.—CHILDREN'S CORNER.  
6.25.—Boys' Brigade Bulletin.  
6.40-7.40.—Programme S.B. from London.  
7.40.—Horticultural Bulletin and Station  
Director's Talk.  
8.0-11.0.—Programme S.B. from London.

**THURSDAY, July 23rd.**

3.30.—Afternoon Topics.  
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."  
6.40-7.40.—Programme S.B. from London.  
7.40.—Tennis Talk No. 3, by Colonel C. de V.  
Duff, C.B.E.  
8.0-11.30.—Programme S.B. from London.

**FRIDAY, July 24th.**

4.0-5.0.—The Station String Quartet.  
5.45.—Children's Letters.  
5.55.—CHILDREN'S CORNER.  
6.25.—"Teens' Corner."  
6.40.—Patrizov and his Orchestra.  
7.0-8.0.—Programme S.B. from London.

**"A Night With the Little Folk."**  
DORIS GAMBELL (Soprano).  
WILLIAM HESELTINE (Tenor).  
STEPHEN WEARING (Solo Pianoforte).  
THE AUGMENTED STATION

ORCHESTRA:  
Under the Direction of  
GORDON E. STUTELEY.

8.0. THE ORCHESTRA.  
"March of the Leaden Soldiers"....Piegne  
Overture, Hansel and Gretel" Humperdinck  
8.20. DORIS GAMBELL.  
"The Fairy's Lullaby"....Alice Needham  
"The Elfman"..... Wells  
"Fairy Flowers"..... H. Vaughan  
8.30. THE ORCHESTRA.  
Suite, "Mother Goose".....Ravel  
8.45. STEPHEN WEARING.  
"Children's Corner".....Debussy  
9.0. WILLIAM HESELTINE.  
"Harp of the Wood-  
land"..... } Easthope Martin  
"The Holy Child"..... }  
"I Am a Bird" ("The Immortal" Rutland  
"Faery Song" Hour") (Boughton  
(Harp Accompaniment, Mme. GAILLARD.)  
9.10. THE ORCHESTRA.  
Suite, "Where the Rainbow Ends"....Quilter  
"The Witches' Dance".....MacDowell  
9.30. DORIS GAMBELL.  
"Daddy's Sweetheart"..... Lehmann  
"If No One Ever" ("The Daisy Chain")  
Marries Me"..... } Lehmann  
"The Swing"..... }

(Continued on col. 2, page 185.)

# Startling wireless success!



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 Filament current . . . 0.35 amp.  
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**POWER AMPLIFYING VALVES**

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Filament voltage . . . 5-6 volts  
 Filament current . . . 0.25 amp.  
 Max. plate voltage . . . 120 volts

Type B 6 . . . 22/6 each

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 Filament current . . . 0.12 amp.  
 Max. plate voltage . . . 120 volts

Type B 7 . . . 24/6 each

Filament voltage . . . 5 volts  
 Filament current . . . 0.06 amp.  
 Max. plate voltage . . . 120 volts

\* For use with Dry Cells.



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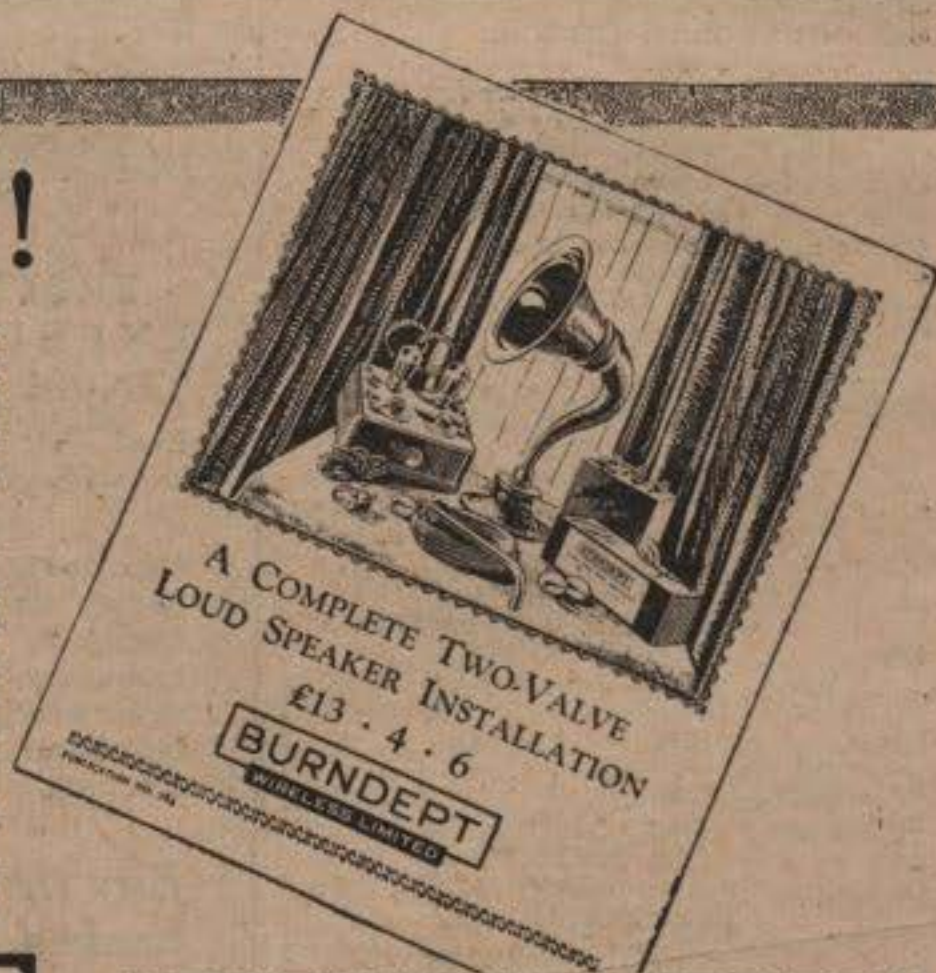
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 Two-Valve Loud Speaker Installation.

NAME.....

ADDRESS.....

DATE..... "Radio Times" 17.7.25.

**Plymouth Programme.**

5PY 338 M.

Week Beginning Sunday, July 19th.

**SUNDAY, July 19th.**

3.30-5.30.—Programme S.B. from London.  
 8.30-9.0.—Programme S.B. from Bournemouth.  
 9.0-10.30.—Programme S.B. from London.

**MONDAY, July 20th, and WEDNESDAY, July 22nd.**

11.30-12.30.—Gramophone Records.  
 3.30-4.30.—Ernest Manning and his Orchestra, relayed from the New Palladium Cinema.  
 5.0.—WOMEN'S TOPICS.  
 5.25.—Children's Letters.  
 5.30-6.10.—CHILDREN'S CORNER.  
 6.40-11.0.—Programme S.B. from London.

**TUESDAY, July 21st.**

3.30-4.30.—Ernest Manning and his Orchestra.  
 5.0.—WOMEN'S TOPICS.  
 5.25.—Children's Letters.  
 5.30.—CHILDREN'S CORNER.  
 6.0-6.10.—Boy Scouts' Bulletin.  
 6.40-7.40.—Programme S.B. from London.  
 7.40.—"The Message of Merlin," by "CASSIUS."

8.0-11.30.—Programme S.B. from London.  
**THURSDAY, July 23rd, and SATURDAY, July 25th.**

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

**FRIDAY, July 24th.**

3.30.—Talks to Schools: Col. W. P. Drury. "The Company at the Cheshire Cheese."  
 Musical Interlude. Mr. Walter P. Weekes. "Musical Appreciation—Music and Poetry."  
 4.0.—Albert Fullbrook and his Trio.  
 5.0.—WOMEN'S TOPICS.  
 5.25.—Children's Letters.  
 5.30-6.10.—CHILDREN'S CORNER.  
 6.40-7.40.—Programme S.B. from London.  
 7.40.—Mr. A. G. H. THATCHER: "Youth and Age in Industry."

EDNA GODFREY-TURNER and WILLIAM MACREADY (Dramatists).  
 JAMES VOSPER (Baritone).  
 THE ROYAL TRIO.

**Music and Drama.**  
 THE TRIO.

8.0. Selections from the Ballet Music from "William Tell" ..... Rossini  
 EDNA GODFREY-TURNER and WILLIAM MACREADY.  
 "A DAUGHTER'S CHOICE."  
 A Drama in One Act, by Donald Edwardes.

8.45. JAMES VOSPER.  
 "The Yeomen of England" ..... German  
 "The Windmill" ..... Nelson Interlude.  
 "Department," by "CASSIUS."

Two Short Plays.

9.0. EDNA GODFREY-TURNER and WILLIAM MACREADY in "NUMBER 13." A Farce in One Act, by William Macready.

9.30. THE TRIO.  
 "Melodie" } ..... Paderewski  
 "Minuet" }  
 EDNA GODFREY-TURNER and WILLIAM MACREADY in "LOVE IN AN OFFICE." A Comedy in One Act, by Edna Godfrey-Turner.

10.0-10.30.—Programme S.B. from London.  
**Rellicking Songs—and Dances.**

10.30. JAMES VOSPER.  
 "A Jolly Old Cavalier" ..... Dix  
 "Stonecracker John" ..... Coates  
 "Up from Somerset" ..... Sanderson  
 "Jogging Along the Highway" Harold Samuel

10.45. THE TRIO.  
 Five Spanish Dances ..... Moszkowski  
 11.0.—Close down.

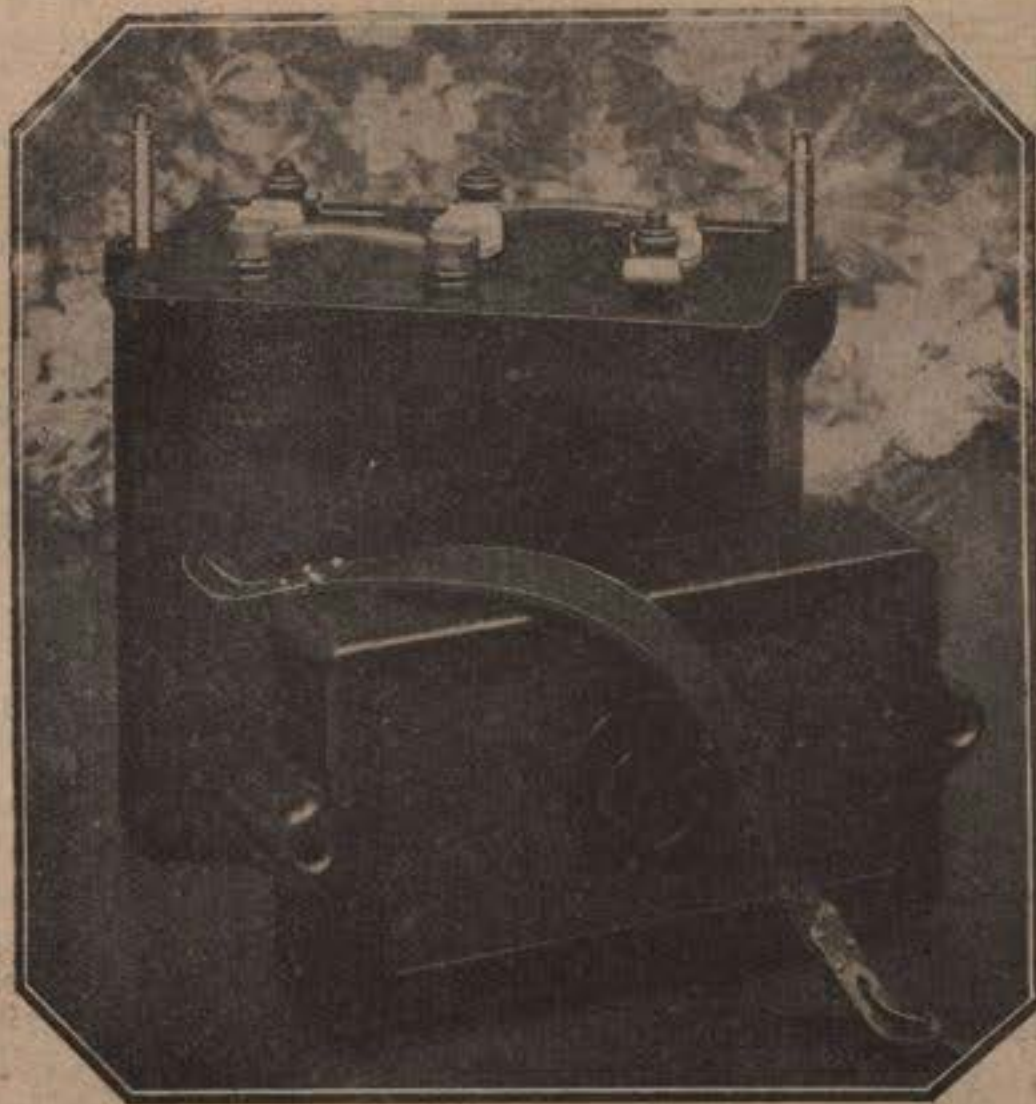


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Every month's issue contains several articles describing in detail how to build the latest types of wireless receivers. For example take the splendid August number which is **NOW ON SALE**. No less than four wireless sets are described therein, each of which fulfils a definite requirement. The construction of each of them is so clearly explained, that the building of a set will be such that it will give the constructor as much pleasure to make it, as it will certainly give the family, when it is completed and working successfully.

## WE GIVE BELOW THE CONTENTS OF THE SPLENDID AUGUST NUMBER.

For variety and general interest, it is beyond comparison.

A Two-Valve Double Reaction Receiver  
by Stanley G. Rattee, M.I.R.E.

A Single Valve Set with Built-in Wave Trap  
by A. S. Clark

A Novel Crystal-Valve Receiver  
by John W. Barber

A Simple Crystal Set  
Faults in L.F. Transformers  
by G. P. Kendall, B.Sc.

The Editor's Experiences in America  
Eliminating Hand Capacity Effects in Tuning  
Losses in Wireless Circuits—How Energy is Wasted  
How to Improve Selectivity

by A. Johnson-Randall

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# The Wireless Constructor

Edited by Percy W. Harris, M.I.R.E.

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6<sup>D.</sup>

Advt. of Radio Press, Ltd., Bush House, Strand, W.C.2.

MONTHLY

**Stoke-on-Trent Programme.**

6ST 306 M.

Week Beginning Sunday, July 19th.

**SUNDAY, July 19th.**

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

8.15-9.0.—Simple Evening Service relayed from Stoke Parish Church. Address by the Right Rev. P. C. T. CRICK, D.D., Lord Bishop of Rockhampton, Queensland.

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

**MONDAY, July 20th, and WEDNESDAY, July 22nd.**

3.30-4.30.—The Majestic Cinema Orchestra: Musical Director, Thomas Beckett.

5.0.—Children's Letters.

5.5-6.0.—CHILDREN'S CORNER: Songs and Stories.

6.40-11.0.—Programme S.B. from London.

7.40-7.55.—Mr. F. LEESE: Talk on "The Training of Gun Dogs" (Wednesday).

**TUESDAY, July 21st, and SATURDAY, July 25th.**

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 23rd.**

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.

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

**FRIDAY, July 24th.**

12.30-1.30.—Midday Concert.

3.30-4.30.—The Majestic Cinema Orchestra.

5.0.—Children's Letters.

5.5-6.0.—CHILDREN'S CORNER.

6.40-7.40.—Programme S.B. from London.

7.40.—Station Topics.

**THE BIRMINGHAM STATION STRING QUARTET:**

FRANK CANTELL (1st Violin);

ELSIE STELL (2nd Violin);

ARTHUR KENNEDY (Viola);

LEONARD DENNIS ('Cello);

S. WOOLEY CLARE (Baritone).

KATE A. THOMSON (Solo Pianoforte).

JOHN HENRY.

THE QUARTET.

8.0. Quartet No. 17 in C Major ..... Mozart  
Adagio Allegro; Andante Cantabile;  
Minuetto; Allegro Molto.

8.30. S. WOOLEY CLARE.  
"Hear Me, Ye Winds and Waves" Handel  
"The Wanderer" ..... Schubert  
"Who Treads the Path of Duty" ..... Mozart

8.40. JOHN HENRY.  
THE QUARTET.

8.55. THE QUARTET.  
Andante Cantabile from String Quartet in  
D, Op. 11 ..... Tchaikovsky

9.5. S. WOOLEY CLARE.  
"Stoncracker John" ..... Coates  
"Little Lass o' Mine" ..... Morgan  
"If I Were a Rose" ..... Hesselberg  
"She Got a Way With Her" ..... Willeby

9.15. JOHN HENRY.  
THE QUARTET.

9.30. THE QUARTET.  
Quartet in F, Op. 96 ("The Nigger")  
Dvorak  
Allegro ma non troppo; Lento; Molto  
vivace; Finale.

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

Colonel the MASTER OF SEMPILL. S.B.  
from London. Local News.

10.30. KATE A. THOMSON.  
Sonata Op. 26 ..... Beethoven  
Andante con variazioni; Scherzo; Marche  
funèbre; Allegro.

Prelude G Major ..... }  
Prelude C Sharp Minor... }  
Study A Flat Major, Op. } ..... Chopin  
25, Book 1 ..... }

Nocturne in A Flat ..... Liszt  
Prelude ("The Sea") ..... Palmgren

11.0.—Close down.



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H.1, 21 inches high.  
From £5-5-0 to £5-10-0  
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# Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, July 19th.

## SUNDAY, July 19th.

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

8.15-9.0.—Service, relayed from St. Paul's Church.  
Sermon by the Rev. Canon HOUGHTON, M.A., Rural Dean of Sheffield.

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

## MONDAY, July 20th.

11.30-12.30.—Gramophone Records.

4.0.—Orchestra, under the direction of Dante Selmi, relayed from the Grand Hotel.

5.0-5.25.—WOMEN'S CORNER.

5.30.—CHILDREN'S CORNER.

6.15-6.30.—Children's Letters.

6.40-11.0.—Programme S.B. from London.

## TUESDAY, July 21st,

and  
THURSDAY, July 23rd.

11.30-12.30.—Gramophone Records.

3.30.—Orchestra, relayed from the Albert Hall.

4.30-4.55.—WOMEN'S CORNER.

5.0.—CHILDREN'S CORNER.

5.45.—Children's Letters.

6.0-6.20.—"Teens' Corner.

6.40-7.40.—Programme S.B. from London.

7.40.—Talk by ROGER DATALLER: "The Miner—(4) In Literature—English." (Tues.)

7.40.—Mr. ERIC N. SIMONS: "J. D. Berresford." (Thurs.)

8.0-11.30.—Programme S.B. from London.

## WEDNESDAY, July 22nd.

11.30-12.30.—Gramophone Records.

3.30.—Afternoon Concert.

4.30-4.55.—WOMEN'S CORNER.

5.0.—CHILDREN'S CORNER.

5.45.—Children's Letters.

6.0-6.20.—"Teens' Corner.

6.40-7.40.—Programme S.B. from London.

7.40.—Horticultural Talk.

7.45.—Mr. GUY BROWN: "Modern Relics of Barbarism—Riddles."

8.0-10.0.

Concert

by

GARADINI

and

HIS ORCHESTRA.

Relayed from the

Royal Princess Parade Pier, Bridlington.

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

## FRIDAY, July 24th.

11.30-12.30.—Gramophone Records.

4.0.—Orchestra, relayed from the Grand Hotel.

5.0-5.25.—WOMEN'S CORNER.

5.30.—CHILDREN'S CORNER.

6.15-6.30.—Children's Letters.

6.40-7.40.—Programme S.B. from London.

Return Visit of  
THE DANNEMORA STEEL WORKS  
PRIZE BAND:

Conductor, J. P. DAVISON.  
DOROTHEA RODGERS (Soprano).  
HILDA M. WELCH (Violin).  
GEORGE JEFFERSON (Accompanist).

## Classical.

### THE BAND.

- 8.0. March, "Irresistible" ..... Rimmer
- Overture, "The Bohemian Girl" ... Balfe
- Selection, "Maritana" ..... Wallace
- DOROTHEA RODGERS.
- "Moonlight" )
- "Devotion" ) ..... R. Schumann
- "Who is Sylvia?" ..... Schubert

(Continued in column 2 on page 185.)





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Arrester.

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Climax Insulated Low-loss Earth Lead, 20ft., 1/8.  
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# Louden Valves

## Try the Dull-Emitter

whilst our special offer remains open.

For another seven days the prices of the Louden Dull-Emitters will still be

### 8/- & 9/-

This is your opportunity. You can now satisfy yourself as to the undoubted qualities of Dull-Emitters in general and Louden Dull-Emitters in particular, without incurring any great expense. For another seven days the prices of the Louden Dull-Emitters will still be 8s. for the 4-Volt and 9s. for the 6-Volt.

Their cost therefore is the same or at most a shilling more than the cost of the average bright-emitter of competitive make.

The Louden 4-Volt and 6-Volt Dull-Emitters consume only 0.1 amperes in the filament. This is approximately one-seventh of the current consumed by most bright-emitters of other makes.

If, instead of these ordinary bright-emitters you use Louden Dull-Emitters in your set, your accumulator bills will be reduced to one-seventh. This will effect a considerable saving in a year's broadcasting expenditure, especially if you possess a multi-valve receiver.

An added advantage is that you can substitute Louden Dull-Emitters for your Bright-Emitters straight away and without having to make any alterations or additions at all to your filament resistances or set. It is also possible to use this valve in conjunction with a bright-emitter; e.g., a bright-emitter in the detector stage and a Dull-Emitter Louden in the L.F. position, or vice versa.

The 4-Volt Valve normally costs 12s. and the 6-Volt 13s. 6d. For 7 days longer, however, we are making the wonderful offer detailed below, so that every member of the wireless public can have the opportunity of testing this valve for himself at a specially reduced figure.

**This Offer Lasts Only 7 Days Longer.**

## OUR OFFER.

Send direct to us at Park Royal, Willesden, a remittance of 8s. for the 4-Volt or 9s. for the 6-Volt Dull-Emitter, plus 3d. postage for each valve required. We will then forward you in a sealed carton a brand-new dull-emitter bearing the usual guarantee.

**FILL IN THE COUPON BELOW IN BLOCK LETTERS AND TEAR OFF.**

To THE FELLOWS MAGNETO CO., LTD.,  
Cumberland Avenue,  
Park Royal, Willesden, N.W.10.

R.T. 17/7/25.

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Name.....

Address.....

\*Delete whichever does not apply. This coupon is not available after July 24th.

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**SPECIAL TRIAL OFFER COUPON.** "Radio Times," July 17th, 1925.  
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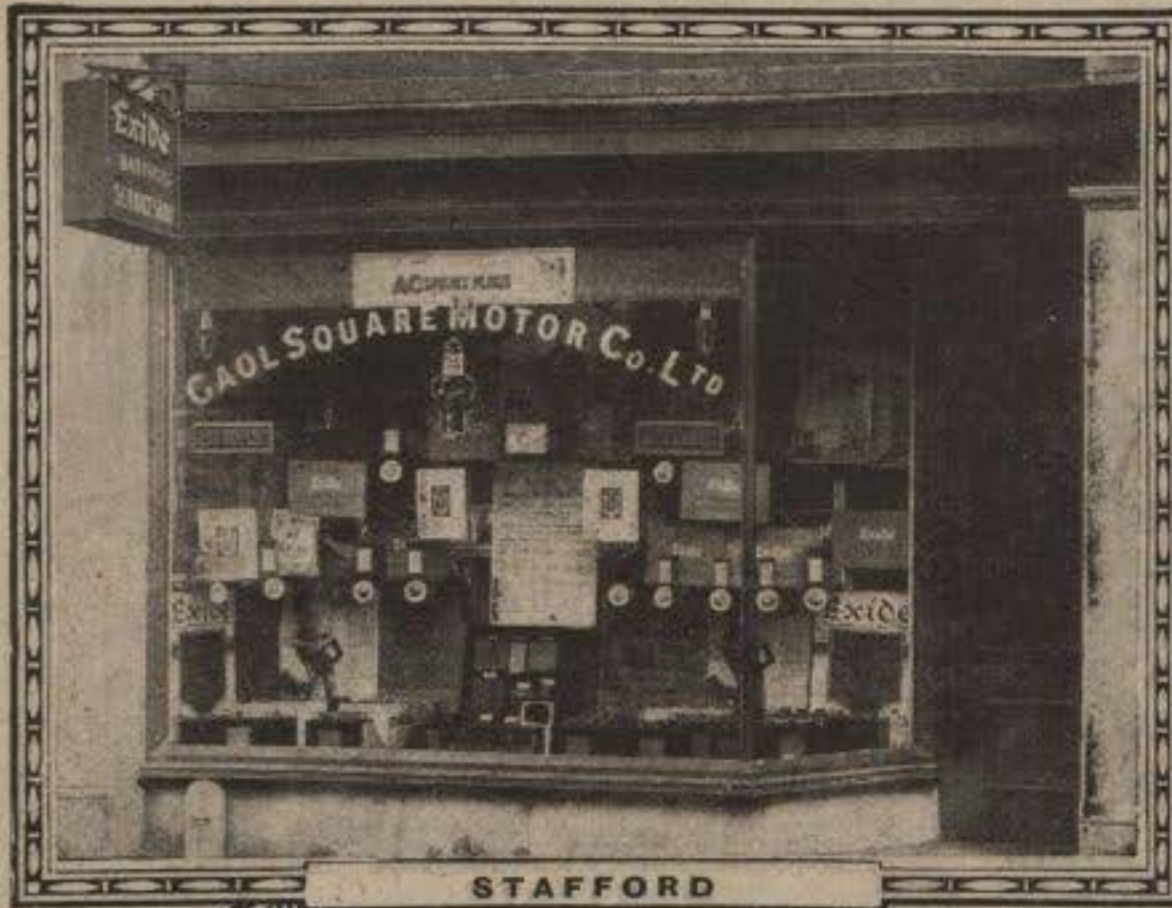


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