

## PROGRAMMES OF THE WEEK (July 8-14).



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## Talks or Conversations—Which?

Are Broadcast Talks too formal? Would it not be better, on occasion, to hold conversations over the microphone, to bring to the listener the lively and spontaneous give-and-take of intelligent discussion? Such an experiment was attempted from 5GB a short while back.\* In the accompanying article Francis Birrell, son of a distinguished father and himself a wit and literary critic, pleads for an extension of it.

**T**HERE is all the difference in the world between a 'talk' and a conversation. A 'conversation' is the most charming thing in the world, a talk one of the most tiring. Even Mr. Gigadibs must have got somewhat restive while Bishop Blougram rolled him out a mind. Conversation is democratic, easy-going and unexpected. Your talker is a dictatorial, rigid character. But equality reigns in conversation. You say what you want, when you want, because you want to say it. Our voices bring us together. Our tongues become the welders of society. There is a place for the talker, the instructor in this world, as Broadcasting history has taught us afresh. The talker, an expert on his subject, can save us trouble, tell us what to see, what to read. If he is a good instructor, he will be very useful, and we should all be very grateful. Yet he must remain formal. He must stick to his job.

But broadcasting can encourage the higher art of 'conversation.' By bringing voices to us it can enable us to take part in the give and take of social intercourse. It can introduce the unexpected, the unforeseeable, the unknowable. We can observe opinions and beliefs in the making and unmaking.

The first experiment in this direction\* was reckoned a fair success, but it should be capable of development. We should be able to enjoy, shortly, the company of five or six amusing and intelligent people trying to clear up their own mental difficulty or

merely talking to amuse themselves, that most civilized of all occupations. Conversation, even when it grows half lifeless on the printed page, is one of the chief joys reading can bring to us. Who but regrets not having been present at Plato's dinner party or not having listened to the conversation of Dr. Johnson's Club, or not having

On Page Three  
a Prophetic Article by  
**Col. J. F. C. Fuller**  
on 'The Suicide of War.'

On Page Eleven  
**H. V. Morton,**  
the celebrated Journalist,  
on 'Things I should like to hear  
Broadcast.'

heard Charles Lamb stammer out his puns? Broadcasting should make this possible for contemporaries and immortalize good conversation for posterity. Future generations then will be really able to live in the past.

There are bound to be slight difficulties, of course. Informal conversation obviously depends on security and absence of all

self-consciousness. There are many things that none will whisper save into the ear of his friend. The conversationalist must also be able to say everything as crudely, as brutally, as dangerously as he likes. Broadcasting can never make public certain intimacies which are the spice of life; but short of that how much it has to offer us—the wisdom, the wit, the scholarship, the disillusion of life! Perhaps the fact that we listeners will not be able actually to take part in these conversations, trying as it may be at moments, will offer us a rare charm.

We shall be eavesdroppers, and eavesdropping is a fascinating if discreditable game. We shall be able, to a certain extent, to sit behind the scenes, to observe people in their shirt-sleeves, to see them off their high horse, in all those gawky attitudes in which they would not be observed. For you cannot tell how a conversation will go, at what moment the most triumphant and dictatorial character may not be put in the wrong, find his foundations cut away beneath his feet, may discover that all his opinions are based on error, and go away a sadder and wiser man. Your talker, specially your talker over the microphone (for you cannot interrupt him—you can only shut down, a poor substitute), comes ready armed. He has marshalled all his arguments, prepared his line of attack, and does not have to think of his defensive trenches, of his lines of retreat. When informal conversations are organized all this will be changed.

(Continued overleaf.)

\* 5GB, May 23, 8 p.m. 'Interrogations by Nemo—Father Bernard Waiko on Donkeys.'

Take our most famous prophets—Mr. Shaw, for instance. He is certainly mighty impressive when there is no one there to contradict him, but those who know him intimately are probably much less frightened of him. They know his weak points, they have studied the holes in his armour. In his home circle we may be pretty sure he cuts a much more humble figure. When, if he has the courage, he takes part in a B.B.C. talk, we minnows shall be the witnesses of the Triton's limitations. We shall hear him writhe and prevaricate and collapse, and, owing to the fact that he cannot see us, we shall not have to show a polished social face; we can express our delight openly and indecently. There is a great deal to be said for being behind the arras. For the wireless

set is neither more nor less than a curtain, a curtain which we can draw forward or back at any moment we please. Let us take full advantage of all it offers us. Let us refuse to be put off with the public appearances of the great. We must make use of this great invention to discover truth, to see life as it really is, to form our own estimates as to what people more clever, or at any rate more successful, than ourselves are really like. And if in the course of a B.B.C. conversation we see one of the strong talkers of this world put to nought, if we see Bishop Blougram reduced to temporary silence by some unexpected comment from Mr. Gigadibs, well, that may not be particularly useful, but it will, at any rate, be mighty agreeable and gratifying to

our own self-esteem. Let us not be too formal, let us not fix on some subject first, let us not know how the conversation is to go when we put on the receiver. Give us half-a-dozen people, intelligent, well informed, and witty, and tell them to manage for themselves. They must be like small boys thrown out of a boat and told to swim ashore somehow. Left to their own resources, they may even have to tell the truth, while we at the other end can enjoy to our hearts' content their grotesque and incompetent flounderings. Conversation, not talk, is the parent of truth, the enemy of humbug, the sworn foe of rhetoric and fraud. The B.B.C. has it in its power to gratify us and do a world of good to the great.

FRANCIS BIRRELL.

## What the Listener Thinks About it.

### A Ballot Paper.

CLASSICAL music—Yes! Every time.  
Good broad comedians—Yes!  
Westminster Abbey—Yes!  
Poetry—Yes!  
Weather—Yes!  
Talks—No.  
Plays—No. (A play means a theatre or a book).  
Refined comedians—No.  
Jazz—No!  
Give us all the good music you can and the really absurd jesters.—M. T.

### The Job of Pleasing All Tastes.

MAY I offer my congratulations on the excellent fare put forward? I have been a listener for two and a half years now, and, speaking personally and for my household, taking the programmes week by week, on an average four out of every five win complete approbation. I may say I have dis-

### PRO.

#### Making a Punctual People.

I have been living in a district served by three turret clocks, those of the Parish Church, Town Hall and a large Public School. These clocks could be depended upon to strike within five or six minutes of each other—generally in Indian file. Men went to their jobs by the time of the latest clock, and left work on the stroke of the earliest. But when the landscape became dotted with aerial poles such a fire of critical leg-pulling was directed upon the official clock-winders that their clocks were made to synchronize with Big Ben and the Greenwich 'pips.' This wrought a social revolution. Workmen are now the early birds. Concerts and public meetings commence at the advertised times. Even the magistrates take their seats on the bench at the appointed hour. All honour also to your Announcers for their heroic efforts to keep dilatory artists and their programmes prompt to time.

S. KENSIT WILKINSON.

15, High Street, Arnold, Notts.

A cheque for One Guinea will be sent to the writer of the above letter of appreciation of the work of the B.B.C.

continued the reading of a certain wireless journal owing to its constant reiteration of 'What the B.B.C. wants.' 'Why doesn't the B.B.C. give us this,' and, most of all was I disgusted with its treatment of Captain Eckersley's all too few talks. There are certain ways in which the B.B.C. organization may possibly be improved, but I take it that this sturdy infant will have to grow and be trained in its proper course by the people who gave it birth and who know most about it.



'I want some music. Summat lakh "Ain't she sweet"!'

Criticism is useful at all times, provided it is constructive and not destructive, and seldom, if ever, have I seen any constructive criticism in the wireless press. When anyone says to me, 'rotten programme last night,' I always ask why on earth did they listen to it. The habit of switching on a wireless set at such a time and shutting it off at bed time and then blaming the B.B.C. because it hasn't done what one wanted it to do, or played the tunes it ought to do, seems pettyish.

That tastes differ you will agree, and to close, may I outline an experience of mine recently. I had listened with appreciation some time ago to a rendering of 'The Dance of the Hours,' from *La Gioconda*, and a fortnight ago I was in a local gramophone shop having a record of this selection played over. A smartly dressed young lady walked in and asked if she could hear a record with a good 'band' in. The assistant recommended the record of which she had heard the concluding strains and asked me if it might be played again as I was taking it with me. I assented, and before the record was half way through, the 'band'-loving young lady said, 'Ay—tak' it off. I want some music! Summat lakh "Ain't she sweet?"'—F. W. H., Denton.

WIRELESS audiences are made up of two classes: (a) Those with much time to devote to listening, including invalids, etc. Or, again, those who have short business hours, including Government officials and so on. This class appreciate educational talks and plays that need much concentration when listening, as Mr. Cecil Lewis suggests in his recent 'Open Letter.' (b) Those who have to work long hours, and have a very limited time to listen in, which on an average would only include Sundays and week-night evenings from 8 p.m. to 10 p.m., to whom Mr. Cecil Lewis's letter reads as so much piffle. But I guarantee the B.B.C. has to look for nine-tenths of its income from this latter class.—A. E. A., Barnstaple.

RADIO is one medium that will help the Clergy enormously in their work of bringing people nearer to Jesus Christ.—AN ORDINARY LISTENER, S.E.27.

### CON.

#### Please Teach us English!

I should like to see better musical programmes sometimes. We get a lot of the best music, I know, but I don't want only a lot—I want it all the time. It is dreadful to me, after having been bewitched with Bach, Beethoven, Brahms or Elgar, to have to submit to cacophonies of jazz bands just because that comes next on the programme or follows some elevating lecture, reading, etc. In addition to the language courses, I often wish that English could be taught, especially English grammar and pronunciation. It seems to me a pity that this is wholly neglected. Now for a criticism of the Sunday programme. There was one Sunday when we were dosed with one service immediately on top of another! If there must be services of this sort, I am strongly in favour of censoring some of the hymns, the sentiments of which are far from being in keeping with our present-day feelings.

Miss A. W. WALLIS.

71, Romilly Road, Cardiff.

A cheque for One Guinea will be sent to the writer of the above letter of criticism of B.B.C. programmes and policy.

#### Let us hear Dickens.

I SHOULD like to express my conviction that the effect of a play could be obtained more easily by the reading of a story, or matter, wherein the text makes clear who is speaking, and in this way obviating the muddle consequent upon similarity of voices as broadcast. Why not try, say, a serial reading of a Dickens book—a half or whole hour at a time? There is no writer who 'reads better.'—J. D. W., Stamford Hill, N.16.

*A Fascinating Forecast by a Famous Military Expert.*

## The Day of Electrical Battles.

Colonel J. F. C. Fuller, C.B.E., D.S.O., on 'The Suicide of War.'

*'Perfection is Death.'*

**T**HIS nephew of the devil was named Captain Cochegrue, and 'in great battles, he endeavoured always to give blows without receiving them, which is, and always will be, the only problem to solve in war.' Further, we are told that this noted dare-devil 'had no other virtue except his bravery,' it was the sole thing he possessed of any value. Thus far Balzac, for Cochegrue belongs to his 'Droll Stories.' Seemingly a peculiar beginning to a study in electrical battles, yet I hope a not altogether inapt introduction, for Cochegrue is the personification of war, the entire development of which has revolved round his famous problem, and is likely to revolve as long as his heroism endures.

### The Decline of Heroism

In ancient times battles were little more than dog-fights, each side rushing on the other with sword, axe and spear. Carnage was only equalled by heroism, for bravery was the one virtue which cast over those old-day struggles a halo which still glows bright. Then came gunpowder, and the musket was looked upon as a weapon only fit for an assassin, because valiant and cowardly were equals before its ball. Heroism received a severe shock, generals crept behind their men, knights were replaced by private soldiers paid to fight at their country's call, and the masses of the people became mere spectators of battles. Then came the locomotive, the electric telegraph, breech-loading rifles, smokeless powder and machine-guns; generals almost vanished from the battlefield; Governments took more and more control of strategy, and even meddled in tactics; national industry assumed a vast importance, and heroism declined, because to avoid receiving blows became most difficult, so difficult that, in the last great war, soldiers, like foxes, took to earth, and for years on end remained buried in their trenches.

### Birth of the Robot

How was this difficulty overcome? It was overcome by invention, or at least attempts were made to overcome it by such. Guns were ranged electrically, aeroplanes gave to a commander far distant sight, and wireless telegraphy and telephony enabled the general to flash his ideas, even his voice, over unknown distances and to unknown recipients. Yet as the war proceeded it became obvious that, though the means of controlling a battle left little to be desired, the instrument—that is, the fighters themselves—would not respond: it was human, it possessed a soul: it could be terrified, it was apt to halt and not obey. Man, in fact, was an encumbrance on the battlefield. If only he could be replaced by a Robot which would automatically respond to the general's will, this supreme difficulty would

be overcome; fear would be eliminated and—incidentally—with it heroism. The method of fighting would become perfect, and—absolutely diabolical. Such is the central idea of the mechanical theory of war.

Many talk of mechanized armies, but, so it seems to me, few realize the end of mechanization. To me it means, certainly the restriction of war, and possibly its annihilation. Today we still think heroically. Some imagine that infantry and cavalry can still attack. Others say: Eliminate danger by armour, eliminate the bullet by tanks and kindred machines—but why halt here? Man is still a fearful creature, whether armoured or unarmoured. Weapons give blows, but men receive them, why not eliminate the soldier altogether?—then machine will rush on machine. No, this would be useless, a mere smashing up of inanimate steel. The destruction of iron machines can never be the object of battle, but in place the destruction of the nerves and wills of the people who send these Robots forth. Are such battles possible? They are!

### Battles Fought from a Distance

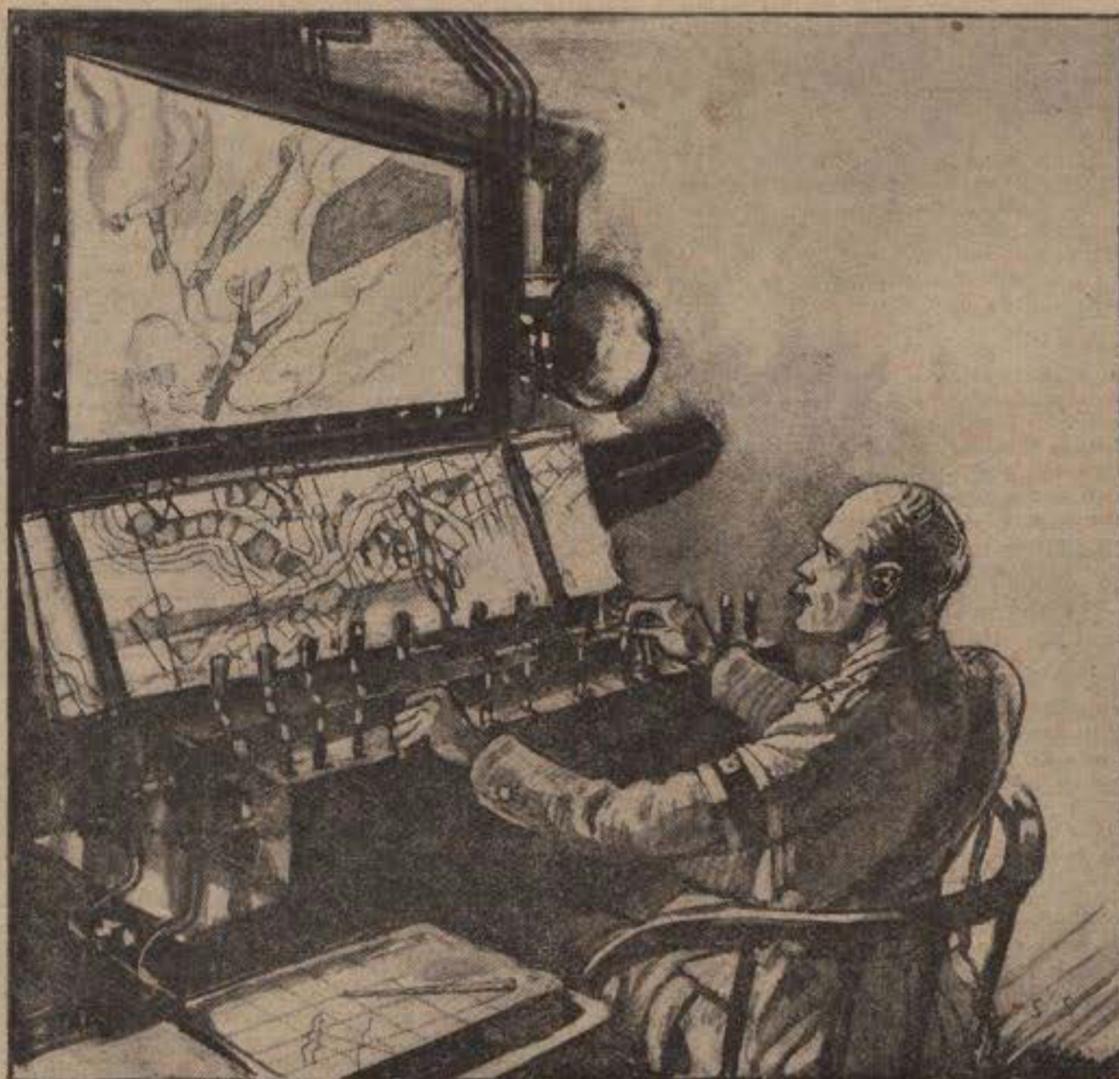
We know that by a wireless apparatus we

can control an unpiloted aeroplane, or an unmanned coastal motor-boat. We know that if an entire frontier were mined, or if all the bridges over a river were prepared for demolition, by pressing a button an etheric wave can be despatched to each mine, or charge, which will explode them all simultaneously. What have we done? We have eliminated man, that frail and fearful creature, and have replaced him by a machine which will electrically respond to the will of one man, irrespective of distance, and all but irrespective of time. What we have done is to link up direct the brain of the general to a vast number of weapons, in place of linking it to the weapons through a multitude of intermediary human brains.

### Soulless Clashes in the Air

If soldiers are compared to copper wires and cables through which the decisions of their commanders are sent, what we have done is to eliminate these frail connections by adding to each weapon a comparatively small piece of machinery which will automatically respond to his will. If it is possible to direct and control a motor-boat by a wireless wave, it is possible to control a tank, or a

*(Continued at foot of page 9.)*



'A general may be seated in some farmstead in Kent, and yet be fighting a soulless battle in Poland. In the screen he will see the battlefield, on the map he will plan his manœuvres . . .'



# BOTH SIDES OF THE MICROPHONE



## 'Hamlet.'

ON Wednesday, July 18, a version of *Hamlet* is to be broadcast from London under the direction of Mr. Tyrone Guthrie. There is no pretension that this is a complete or satisfactory version of Shakespeare's masterpiece, but it is an attempt—within the limitations imposed by a time limit of an hour and a half—to give listeners an idea of the poetic splendour and the gripping characterization of the drama. Miss Dorothy Holmes-Gore is to link up the inevitable 'cuts' in the capacity of narrator, and the cast will include Miss Irene Rooke and Mr. Leslie Perrins as the Queen and King; Mr. Ian Fleming as Laertes, the part he played in Mr. John Barrymore's recent production at the Haymarket; Mr. Ivan Samson as Horatio, and Miss Muriel Hewitt as Ophelia. 'Hamlet' is to be read by Mr. Gyles Isham, who made something of a sensation in the part for the O.U.D.S. at Oxford while still an undergraduate. This is the first time *Hamlet* in any entirety has been broadcast from London, and 1,500 Adult Schools are to listen as part of their curriculum.

## The Prime Minister to Broadcast.

THE PRIME MINISTER (whose recently-published volume of writings and speeches includes, I see, the article which he contributed to *The Radio Times* at the time of last year's Westminster Abbey appeal) will be heard by listeners on Friday, July 20. His speech to the Assembly of the National Savings Association is to be relayed at 9.15 p.m. from the Hotel Majestic, Harrogate. The Assembly will be attended by leading members of the Association. This movement for national saving embraces over 27,000 associations and the support of 100,000 voluntary workers.

## For 5GB Listeners.

NEWS of forthcoming programmes from 5GB includes: July 18, Military Band Concert (soloists Enid Cruickshank and Gershom Parkington); July 19, Orchestral Concert, with May Huxley; July 23, Norman O'Neill conducting a Light Orchestral Programme, including his own ballet music, *Alice in Wonderland* and *Three Shakespearian Sketches*.

## Mr. Donn Byrne.

NO lover of the fine language of literature can fail to feel something of personal loss in the tragic death of Mr. Donn Byrne. A writer of exquisite sensibility and superb pictorial imagination, he has left in his books a memorial with which any artist might rest satisfied. In 'Marco Polo' and 'Blind Raftery,' the short romantic novel is seen at its best. 'Hangman's House' bridges successfully the great gulf between romanticism and modernity; while 'Brother Saul' brought to most vivid life a character for whose human personality we all peer baffled and curious through the darkened glass of the Epistles of St. Paul. Another loved of the gods has died untimely young.

## International Quartet.

ON Sunday, July 22, the International String Quartet is to broadcast a recital of Chamber Music from London, including Brahms's *Quartet in C Minor*, Mozart's *Quartet in C Major*, and two *Nocturnes* by Glazounov. The leader of the Quartet is André Mangeot.

## Stellar Vaudeville.

AS the summer progresses, the 'stars' become brighter and brighter. Next week's vaudeville programmes are notably brilliant. On July 18 Gracie Fields heads a bill which also includes Gene Gerrard, Mabel Constanduros, and Billy Mayerl (to whom, as you no doubt know, it is a complete matter of indifference whether he plays one piano or two—I hear now that as soon as he can stretch an octave with his toes he will play four). Does Gracie Fields need my introduction? I think not. On July 21 she broadcasts again, this time with Bransby Williams, Harold Scott, and Elsa Lanchester, and the Three New Yorkers (who infringed our 'no advertising' rule by singing that charming song, *Henry's made a Lady out of Lizzie*), Scott and Lanchester excel in their revivals of Victorian ballads and music hall songs, a field in which they have no rivals—except perhaps Ivan Firth and Phyllis Scott. And on July 21 at 6.45 come Phyllis Monkman and Laddie Cliff, who are husband and wife, and so frequently to be seen singing and dancing that one wonders whether they get up in the morning like that!



'As summer progresses.'

## Three Piano Accompaniment.

A NOVEL feature of the short programme given by Laddie Cliff and Phyllis Monkman will be the accompaniment by three pianists. These three—H. B. Headley, Jack Clarke, and George Myddleton—are to be observed daily at the Winter Garden providing syncopation for *So this is Love!* of which the first named is composer. Two pianos we know—but who are ye?



## Samuel Pepys, Listener.

By R. M. Freeman.

(Part-Author of the New Pepys' 'Diary of the Great Warr,' etc.)

June 15.—A demand this night from the Surveyor of Taxes that I render him my return of incomings forthwith. What need there is of all this gallopade, I cannot see; but must, I suppose, make a busy fuss of it to seem to earn their salaries. So to sit, after dinner, more than 2 hrs over the devilish thing, mightily perplexed not only what to put, but also where to put it in a paper that hath all the schedules of the Alphabet to it almost, and enough to give a man an *encephalitis*. But at last finish the damned business, though only after the greatest possible trouble in reckoning down my nett incomings below super-tax, and so, with some misgivings, dispatch it. God give a good end to it. Awaking in the night, the notion took me that here is very good matter for now and then talks on the wireless by a financial Uncle (for grown-upps), how to render our returns of incomings most easily and chepeley to ourselves within the Law, and should soon, I believe, become the most popular of all the wireless Uncles.

June 16.—Come sister Pall from Brampton to visit us. She grows—God forgive me—uglier and homelier than ever, her skirt to her ankles almost and so bunglingly bobbed that half-an-inch of hayr is left sprouting on the nape of her neck, like a hogg-maned pony. Yet seems pretty pleased with herself and talks rather perkily of her boy in Huntingdon—the first I have heard of Pall's having a boy. Pray God it be true and that she hold on to him. After dinner some disputacion between my wife and Pall over the new Prayer Book, its rejection last night by the Commons. Pall, being evangelickall, like all us Pepyses, crows about it, but my wife, who hath a favour to the Anglo-Catholiques, do disable pretty Jix (as she names him) and all his myrmidons most scathingly. They two at it hammer and tongs, each appealing to me for my support, which, albeit at heart with Pall, I did give to my wife, upon a consideration of having to live with

her always, but with Pall only for a se'night, praise God. Reading the Report of the B.B.C. for 1927, I find the Post Office pinched no less than 350,000 out of them in one year: which is very gross pinching. Yet, if we throw out these Tory pinchers, the Labour men like to pinch even harder. And the worst of it is, the Government knows this and pinches its will of us.

June 17 (Lord's Day).—My wife and Pall to Church; I conbnd within of a head-ake, with great sorrow in missing my pretty roguish Fripp, yet some comfort in my escape of being seen in church with ugly, doudy Pall. My wife shall take her tomorrow to have her shingled and some sprucer cloathes for her. They gone and my head-ake lifting a little, I was able to walk awhile in St. James' Park, where an infinity of people, and some reflectiouns on the present decay of church-going; the churches that once were thronged with worshippers, now emptied to fill the Parks with prophane idlers; which is very sadd.

June 18.—My wife, having, all this morning, gone about Pall's sprucing-upp (10l. yet I did not grudge it for the family credit and sister being to go with us to Ascot come Wednesday) she is now fitt to be seen with; or as fitt as nature will let her be. In particular was I pleased to find that she hath a very good pr of leggs, the Pepys leggs, as good as Connie's almost; and makes a silly boggle about showing so much of them. Where to did tell sister to her face that I have not laid out 10l on silk stockings and other matters to have her boggle about showing them, and, if her boy ever marries her, it will be for her leggs, there being no other imaginable reason for his doing it. So had better leave boggling to thank God that, in denying her all the other Pepys features, He hath yet left her the Pepys leggs, and, as she is a Christian woman, to make the most of them, being the one talent Heaven hath given her. So, as I would save further parley with the fool, to turn on the wireless.

# BOTH SIDES OF THE MICROPHONE



### By the Way!

'WIRELESS Sets,' says the Borough Chief Engineer of Worthing, 'are a perfect nuisance to everyone.' Possibly he is right. But there are one or two notable exceptions to this sweeping generalization. There is, for example, my aunt Agatha Lightfoot, who lives at Lympne, and adores the wireless because the Announcer's voice does so remind her of the gentle-



'A friend of Mr. Gladstone.'

man she met in the hotel at Ostende the year she bicycled round Belgium with the Bullerton-Berkeleys; he mended her puncture and wouldn't take a penny, my dear, which wasn't surprising, seeing that he turned out to be a friend of Mr. Gladstone travelling incog. to a Missionary Conference at Buda-Pesth. And then there is Dogsbody—of whom I spoke severely last week. He revels in radio. Last night he and three friends took the loud-speaker out into the garden and joined in the choruses of all the songs. I hope the green-fly gets at his calceolarias!

### Gustav Holst.

THE Military Band has been sadly neglected by composers. One of the few distinguished musicians who have composed specially for this type of band is Gustav Holst. He is coming to Savoy Hill on the evening of July 22 to conduct the Wireless Military Band in a programme which includes his own First and Second Suites for Military Band.

### More About the National Chorus.

HEREWITH further particulars of the new National Chorus of 250 of which I wrote a week or so back. It will consist entirely of amateurs, though without prejudicing in any way the work of existing organizations, for a condition of membership is that you remain at the same time an active member of some other choral society. Applications for membership are invited from all amateur choristers in the London area, who should, if possible, obtain full particulars and application forms through the secretaries of their present societies; though in case of difficulty these may be obtained on direct application to the Hon. Sec., National Chorus, B.B.C., Savoy Hill, W.C.2. As many as care to apply will be given a personal and private audition in singing and sight-reading. There will be no charge at all for membership or music, nor will members be expected to sell tickets. The chorus will be trained by Mr. Stanford Robinson, and will perform in the series of B.B.C. Symphony Concerts at the Queen's Hall and elsewhere. Rehearsals will take place on Friday evenings at some central spot as near as possible to the Strand.

### Listen and Help!

IN 1895 was inaugurated the Women's Holiday Fund with the object of enabling women from the poorer districts of London to take a few days' holiday in the country or by the sea. The Fund has one Holiday Home of its own, at St. Leonard's-on-Sea. The average cost of two weeks' holiday is £3, including railway fare. Of this the women pay about one-third. The rest is contributed by the Fund. The exercise of a little imagination will show how much this fortnight of freedom means to the woman who would otherwise have to live for fifty-two weeks of the year in the narrow confines of a tenement home. On Sunday, July 29, Canon G. S. Woodward is to appeal from London on behalf of the Women's Holiday Fund. I hope that you will listen to him with sympathetic attention and send what you can spare to the Secretary, Women's Holiday Fund, Denison House, Vauxhall Bridge Road, S.W.

### Social Item.

A ROMANCE of the microphone lies behind the recent marriage, at St. Mary Abbot, Kensington, of Mr. Howard Rose, the B.B.C.'s dramatic producer, and Miss Barbara Couper, a young actress who has taken part in many successful radio plays. Mr. Rose, who gained his dramatic experience with Tree, Alexander, and Ainley, met his wife at an audition at Savoy Hill. Miss Couper's latest appearance before the microphone was in the name part in the French play *Rosalie*. I am sure that you, like myself, wish Mr. Rose and his wife the greatest good fortune.

### Two Cecil Lewis Productions.

FOLLOWING the recent publication of Cecil Lewis's 'Letter to a Radio Play Hater,' which was addressed from a village on Lake Maggiore, a listener wrote bitterly complaining that Mr. Lewis should live in 'bloated idleness' in Italy and strive to impress his views upon those engaged in 'real work.' As it happens, there are few writers who work so hard as Mr. Lewis. He lives in Italy, I suppose, because life there is cheaper than in England—and one blessing of the hard profession of authorship is that you can carry your workshop with you. Mr. Lewis is returning shortly to London to produce two new radio dramas—*Improvisations in June* (an adaptation of a play by Max Mohr, the German author of *Rampa*), and *Good Breeding*, an original play by himself. These will be heard from London on July 25 and August 1, and from 5GB on July 24 and 31. They will each last about an hour and a half. He has also written a comedy sketch entitled *Chez Cupid*, which will be included in London's variety programme on Saturday, July 28.

### Moore-Brabazon v. Thomas.

ANYONE with eyes to see will have noticed the growing competition between road and railway transport in the carrying of both goods and passengers. This rivalry will be reflected in a debate to be broadcast from London on July 24 on 'Road versus Rail.' The protagonists will be Col. J. C. T. Moore-Brabazon, M.P. for Chatham, and until last year Parliamentary Secretary to the Ministry of Transport, and the Rt. Hon. J. H. Thomas, M.P., who knows all that there is to be known about railways. This debate is the last of the season. There will be no more until after September.

### An Operatic Revival.

THE Italian composer Pergolesi lived up to the tradition of genius by dying of consumption at the age of twenty-six, so poor that every stick he possessed had to be sold to realize the cost of his funeral. During this brief lifetime he wrote a dozen or more operas, in addition to cantatas, instrumental music, and sacred music (of which the *Stabat Mater* is one of the few that have survived with any distinction). Most of his longer operas have gone the way of all flesh. The most famous of them was *L'Olimpiade*, during the performance of which in Rome in 1735 an orange was thrown with good aim at the composer's head. Today we remember Pergolesi by *La Serva Padrona* ('The Maid turned Mistress'), a little two-act intermezzo which he wrote for performance between the acts of a more serious work. This was broadcast on March 6 last. It will be revived at 8 p.m. on July 25, with Gaby Valle and Foster Richardson in the two leading parts and Arthur Bliss as conductor.

### The Methodist 'Coming-of-Age.'

DURING July the United Methodist Church is celebrating its 'Coming-of-age' at Hanley, Staffordshire. On July 15 a service in connection with this conference will be relayed to London and other Stations from the Woodall Memorial Congregational Church at Burslem. This will be conducted by the Rev. H. C. Renshaw, and an address will be given by the Rev. Charles Stedford, of Birmingham. Mr. Stedford is President of the United Methodist Church. Music will be provided by a combined choir of Burslem Methodist Churches (choirmaster, Mr. A. Proctor; organist, Mr. T. B. Lewis).

### A Lady of Quantity.

I FIND no subject of speculation so fascinating as the real identity of my correspondents. But there is one lady who writes to me regularly each week, who intrigues me particularly. I suspect her of concealing her identity, for though she always signs herself 'Emily Jimp (Miss),' I notice that each letter is dated from a different place of residence. Last month screeds came from Land's End, Caithness, the Isle of Man, and Stepney. So presumably the lady is a great traveller—



'Presumably, the lady is a great traveller.'

I wonder what in. And if she is tall and thin, or brown-eyed and pale-lipped. Her address never includes more than just the name of the town, so I cannot answer her more directly and personally. I therefore take this opportunity to inform Miss Jimp that *The Radio Times* has no influence whatsoever with the Society for the Abolition of Mouse-traps and Monocles. I deeply sympathize. But so it is.

"The Announcer"

## Where Wireless Does Not Reign— because they have Never Recovered from the Loss of the Stuffed Owls.

LYDIA and Charlotte Parsley, though ladies of the bluest blood imaginable, lived alone in an unpretentious villa on the remotest outskirts of London. The misfortunes of their papa, Sir Marmaduke Parsley, now no more, had compelled them to relinquish the stately mansion in which they had spent their early days, and, since the last lingering servant had departed many years before, removing at the same time the exquisite family plate, the sisters had dwelt in unprofaned seclusion.

But the flashing eye of Lydia, and the refined elegance with which Charlotte washed up the dishes or reproved the butcher's boy, showed beyond doubt that the Misses Parsley were in no slight degree endowed with the virtues and qualities which would have entitled them to enter the most fashionable circles, had not their papa entrusted the bulk of his fortunes to an American gentleman of charitable instincts, whom he had encountered whilst taking the air in Hyde Park.

'Lydia,' inquired Charlotte, as the ladies sat at their tatting one balmy evening in spring, 'Lydia, my dear, what is wireless?'

'I cannot enlighten you fully upon that point, sister,' replied the other, turning her gentle ears in the direction of the speaker, 'but from a portion of newspaper in which our viands were recently eucased and which I chanced to peruse, I presume it to be a contrivance by which the sounds of the outer world may be heard within the sanctity of one's own apartment.'

'Then,' returned Charlotte, assuming a dissipated air, and sipping at her port wine, 'let us not hesitate to purchase this machine, in order that we may, without loss of dignity, attend giddy circles in which dear papa and dear mamma were accustomed to revolve in their youth.'

Blushing deeply, Lydia at once assented to this proposal, and the following day a missive directed to Wireless at London was despatched by the sisters, requesting that the contrivance should be delivered to their door at an early date.

A week later, while Lydia was preparing a frugal repast and Charlotte dusting the chandelier and stuffed owls, the latter perceived a young gentle-

man of good address enter the garden gate and approach the front door.

With rising colour and keeping the door upon the chain, Charlotte opened it in order to reassure herself as to the appearance of the stranger. No man had set foot within their abode since the doctor had attended Lydia, several years previously, on account of an indisposition, vulgarly known as pink-eye, but, being convinced that the young gentleman's visit had no other significance than to erect the wireless, Charlotte admitted him.

'Be good enough to enter the parlour,' said she, drawing herself up and leading the way into that chamber, 'and pray be seated while I procure a little wine and a few biscuits, of which I am sure you must be in need after your wearisome journey from London.'

'La! sister,' cried Lydia, who with beating heart had by this time entered the apartment, 'I protest that the young man had better carry out his duties and begone.'

Charlotte tossed her head.

'As you wish, my dear,' she exclaimed, with a scornful laugh; 'and, as you are so very much older than I, perhaps you would deem it more seemly if we both retired into an inner chamber until the young gentleman has completed his task.'

So saying, she turned upon her heel and quitted the room.

Lydia disdained to reply to her sister's sneer, but, as she followed her through the open door the bitter grinding of her teeth clearly indicated her emotion.

More than half an hour passed before the sisters, now reconciled, heard the footsteps of their retreating guest and the careful closing of the outer portal.

'Now,' cried Charlotte, vivaciously, 'we shall at last be able to enter, in fancy, into the thrills of society; to hear once more the rustle of silken gowns; to listen to the very words that fall from the lips of dukes, to enjoy the stately strains of the minuet and the more sprightly beat of the polka. Come, sister.'

Lydia was no less moved. She, too, yearned for society, but her tender heart pulsed still more rapidly at the thought of being, as she whispered to herself, within hearing of the impassioned words poured out at the gatherings of the Society for Providing Cannibals with Pork, the Blind Mice Benevolent Fund, the Medical Mission to Mad Dogs, and a hundred others of like nature.

With hands tightly clasped over their heaving bosoms, the sisters entered the now enchanted parlour.

'Where is the wireless?' exclaimed Charlotte, turning her eyes in all directions.

'And where the stuffed owls, the silver-plated candlesticks, the antimacassars and the cut-glass decanter which always stood beside dear papa at table?' echoed the other.

'Gone!' cried Charlotte, throwing herself into the arms of her sister and bursting into a flood of tears.

'Gone, too, Unc'e John's snuff-box and great-grandmamma's gold-faced mittens! We have been robbed!'

Lydia swooned.

Let us draw a veil over the harrowing scene, and shield from the vulgar eye the distress of the bereaved ladies during the ensuing hour.

As they resumed their tatting the following evening, after His Majesty's post had returned to them their letter as insufficiently directed, Lydia, uttering a profound sigh, pronounced the following words:—

'Sister, we have attempted too much. Our directional powers are immature. We have exposed ourselves to the unlicensed greed of a pirate, and we have proved that to oscillate between the old world and the new cannot but cause unfavourable reaction and interference with our normal daily programme. Let us be content with the memories of our ancestors, and no longer reach out into realms beyond our own station.'

And with these sentiments Charlotte cordially agreed. C. R. W.

## 'Can the Spoken Word Come Into its Own Again?'

WE cannot escape from our ancestors. And the ancestor of the English story is the Northern epic, Beowulf and his like, things of alliteration and stress, meant to be said or sung or shouted in echoing halls against the ringing of cups and baying of new-roused wolfhounds. After the epics came the ballads—again essentially spoken things, depending on the tone of the speaker's voice and varied from one generation to the next. It is not for nothing that our greatest writer of all was thinking all the time of his lines in the players' mouths: Hamlet and Lear were made to be spoken. Only within the last two centuries has the printed stuff leapt in to stifle the living word. Even the happy Victorians had not lost it altogether. The poets—perhaps even the prose-writers, the mere novelists and what-not—were allowed, even encouraged, to read their works aloud; they almost had to, and how good for them it was!

But nowadays it is a fortunate writer whose family or friends will allow him (or her) the privilege of reading aloud to them. And somehow it is not quite the same thing to read aloud to even the most downy and sympathetic armchair. Well then: consider the writer who suddenly finds himself at Savoy Hill with the chance of opening his mouth and soul to all those thousands (or millions, is it?) of listeners—and not one snore will come through to him at his very dullest.

But take not the writer, for he after all is only the

instrument for the language, as Edward Thomas felt when he wrote:

'Out of us all  
That make rhymes,  
Will you, sometimes : : ;  
. . . Choose me,  
You English words?'

Take rather the thing itself. Literary English is suffering from being too much a written form, forced too much into the classic mould. Essen-

### A POINT OF VIEW.

This week our series of short articles dealing with aspects and prospects of broadcasting is continued by Naomi Mitchison, author of 'Cloud Cuckoo Land,' 'The Conquered,' etc., who suggests that broadcasting may do great work in keeping our language free of the bondage of print.

tially it is a wild, uncivilized language and it hates having to be printed, every letter alike, and put into cold libraries all the time, like the civilized languages, the children of Latin. It is not logical; a great many of its words are one thing to the eye and quite another to the ear. This is perhaps most apparent in poetry, but even in prose rhythms alliteration is still curiously important, and so are all the rhymes that don't look like rhymes, the accidental and charming things, like wild flowers in May and as exciting. These may be quite

blotted out, may lose all their significance when written down. And, of course, it works the other way too: all the infelicities that appear at once in a reading aloud and should have been ruthlessly plucked out (like these same May wild flowers coming up as weeds in the garden), but which have stayed in, unnoticed in the written page!

For a generation this has been getting worse. English has been losing its freedom and much of its peculiar subtlety. It is early days yet to say that broadcasting may help this. Speech is a matter of both speaker and listener, and some of its significance is lost when the audience is invisible, when the effect cannot be judged and the passage perhaps ever so little altered in the reading, as the English ballads must have altered from year to year and county to county. But yet even this invisible audience must be infinitely better than nothing for the language. The listeners themselves develop a critical ear; next time they read a book, they read it with some sort of reaction to the sound as well as the look of the words; they have some standards to judge by—otherwise many words in a literary vocabulary are apt to remain dumb things to the average reader. And the author re-finds all his lost English rhythms, enriches himself infinitely in his craft—while the language flows again in its proper channel, rejoicing and growing.

At least this is what ought to happen! Does it?

NAOMI MITCHISON.



'Bolton is ill. You'll have to do his police inquiries at eight tonight.'

## Morgan—or Hamden?

In this Seventh Chapter of *Old Magic*\* the author takes his readers two steps nearer to the heart of the mystery surrounding Kakoglou's death and the secret war against the Mid-Devon Farming Syndicate.

'You ought to know,' she said. Both men looked puzzled. 'They're Hamdenites,' she went on, 'that's all, as you may say: followers they once was of Dornadill Hamden, a prophet of the Lord. He lived a great while ago, I've heard.'

'Dornadill Hamden?' said Carlew. 'An odd name.'

'As for the name,' said Rooke, 'Dornadilla was a king of Scotland nearly three hundred years before Christ. I had no idea,' he said aloud to the old woman, 'that there were any Hamdenites left.'

'There's not many now, you see. Just as if you didn't know! I joined them when I was left a widow ten years ago. So I came here, and I'm the caretaker.'

'Mr. Morgan—is he a Hamdenite?' asked Carlew.

'Mr. Morgan in Cross Street, d'you mean?'

'Is that Mr. P. B. Morgan?'

'I don't know about any P. B. No, he's not a Hamdenite.'

'Oh, this one doesn't live near here,' said Carlew—for Randall Place was in the middle of London, very far away. 'I thought you might know him.'

'Mr. Hamden's our minister.'

'Mr. Hamden. Oh, is there a Mr. Hamden now, then?'

'Always has been, as you might say. It's always been in the family, this chapel.'

'Is this one called Dornadill Hamden?'

'I couldn't rightly say what his other name is. He lives just round the corner here in the Court.'

'I expect,' suggested Rooke, 'that's his house with the figures on either side of the door.'

'That's it, ugly things. I said directly I saw you you'd know. I did hear that some gentleman from one of the antique shops offered him a lot of money if he'd let him take them away. But Mr. Hamden wouldn't hear of it.'

'Come on, Tom,' said Rooke. 'We must see about Harvester. Good morning to you, Mrs. Caretaker. Let me think,' he said when they left the Hamdenite chapel and were walking up Frances Court, 'we'll get mixed if we're not careful with your Morgans and Hamdens. Morgan first.'

'Wash him out. It's a faked name to get the letter.'

'Yes, you're probably right. He wrote and asked if the notebook was for sale. You said it wasn't. You only posted the letter yesterday. He's got it at Randall

Place and been up here since and dropped it on the chapel floor. Morgan may be Hamden. Anyway, now the book has been stolen from you early this morning. Harvester came up here for something—we may find out more about that at his office, and now he's been kidnapped. And Hamden—Hamadon—Hamden—Ham—'

'By Jove, it's getting close. My head's buzzing. I can't keep things clear. On the edge of something, you say? We're over the edge, over the extreme limit. I wonder why the old girl said you ought to know? Come on—run. We shall be soaked in a minute,' for the rain-cloud was nearer and lower and more threateningly black than before. 'Here's the Mewing Cat.'

They went into the little tavern just as the first heavy rain-drops fell, both ordering a pint of bitter beer; and Carlew asked the landlord if he remembered a little smartly dressed man who had asked a direction of him that morning.

'I remember him right enough. He had a couple of pints—wonderful swallow he had for such a little chap—and asked the way to Haydn Crescent. That's by the canal bridge. No, I'd never set eyes on him before. He had to meet a friend there.'

While they talked the rain had fallen with tropical violence, but now the exclamation was drawn from the landlord by a very water-spout which crashed upon the road outside with such force that it seemed that the very roofs would be swept away. Indeed, looking from the window, they saw a hand-barrow, that had been standing outside upon the pavement, overturned, and the narrow roadway had become a swirling torrent. Not a soul was to be seen except a couple of glistening figures in the partial shelter of a doorway. The sky was darkened, and the sound of the torrential downpour was terrible. And then, quite suddenly, the rain ceased, and the storm cloud dispersed. The sun shone out again.

IT was not yet noon when Carlew and Rooke, leaving the Deep Level at Charing Cross, came on foot to the great house at the top of Whitehall, whither Carlew had been called the previous evening by his chief, Dewick.

The Central Office of Radio Transmission was one of the biggest, as it was one of the most important, buildings in London. It was too bulky to be compared with the older sky-scraper of New York, too novel to be likened to the greater part of new English architecture. From Trafalgar Square you saw two squat towers connected at about two-thirds of their height by a steeply arched bridge. Behind these rose the main block, enormous and decorated only with wide,

(Continued on page 9.)

THE old woman with the scrubbing-brush went on with her task, and, after one quick glance, paid them no further attention.

'Do you see?' Carlew exclaimed in a low voice. 'This is the letter—the envelope, at least—I sent to this man Morgan, who wrote and asked if the note-book was for sale. He'd listened to the Radio lecture.'

'I'll add something more to that,' said Rooke. 'Something my secretary said this morning put it into my head—why 15, Randall Place is familiar, just as you said. It's a tobacconist's on the ground floor, but it's more than that: it's an accommodation address and has been for years.'

'Yes, I remember now myself,' Carlew replied, putting the envelope in his pocket without the old woman seeing him. 'They advertise it. People who don't want to use their proper names and addresses use 15, Randall Place. They take in your letters there and you pay so much on going to collect them.'

'That's settled that,' said Rooke, and then, raising his voice, so that the deaf woman could hear him, 'what chapel is this?' he asked.

She turned to them for a moment and then stared at the worn brush she was holding.

'Hamdenites—that's what we are,' she replied. 'It's the only chapel for Hamdenites in London nor anywhere else, s'far as I know.'

'And what are Hamdenites?' asked Rooke.

The old woman looked at him with strange intentness.

\* *Old Magic* is a purely romantic adventure of the Future, and is not intended by its author as propaganda for any point of view.

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(Continued from page 7.)

rather flat dome, the line of which complemented the bridge below. The whole was plain and severe as a castle built of children's bricks, almost primrose-colour in the sunlight, and impressively massive.

In the great hall of the C.O.R.T. Tom Carlew asked for any letters or messages. The commissioner on duty took a bundle of letters from pigeon-hole marked C and handed one of them to Carlew.

'That's the lot, sir, this morning.'

'You won't be long, I suppose?' said Rooke. 'I'll stop down here. Good luck!' and he moved away.

The letter bore the Culverton post-mark, and as Carlew shot upwards in the lift to the tenth storey, where Dewick's room was, he opened it. A glance at the signature showed him that it had been sent by his old nurse, Margaret Torch.

'My dear Mr. Tom,' he read,

'It is always a pleasure to hear your voice and see you on the screen. I wanted to write before, but could not remember the place. When you showed the old book there was a picture of houses and I knew I'd seen them somewhere. I said so to John and he said nonsense. But I know I'm right, and I remember now it was Hamadon, a village in Devonshire, about twenty miles away from here. I went there with John before we were married once to see his sister, and I've never forgotten, it looked such a strange old place, nothing new there at all. I thought you'd like to know the place in the book was still the same.

'Your affectionate

MARGARET TORCH.'

Carlew finished reading this in the corridor outside Room Number 333, and then, too excited to remember the nervousness with which he had anticipated the interview, went in.

Dewick was a stout fellow with brown beard who won the loyalty of his subordinates and the trust of those above him by his frank and jovial manner.

'I put through an Urgent to you last night,' he said, when Carlew appeared, 'because Bolton is ill and you'll have to do his police inquiries at eight tonight.'

Scotland Yard made regular use of the C.O.R.T. for broadcasting urgent information or calling for it. In this manner the arm of the Law was made far longer than formerly.

'It's funny that I should have to do that job,' Carlew replied in an undertone. 'Look here, can I have ten minutes alone with you,' and he glanced towards a couple of secretaries who were working at the other side of the room. 'It's important.'

'Come in here,' said Dewick, and led the way through an inner door to a small room which was unoccupied.

'Now then?'

'First of all,' said Carlew, 'that old pocket-book I was talking about the other night—the one lent by Kakoglou. It's been stolen from me.' And as quickly as possible he told Dewick of the sequence of events since the evening of the Radio lecture; of his discussion with Rooke, of the watcher outside his flat, of the bare-footed youth whom they had encountered near King's Cross, of the house by the canal, and, lastly, about that morning's doings and the kidnapping of Harvester.

'I telephoned to his office, leaving it to them to do what they thought best at the moment, but I thought a word from you to Scotland Yard might also be in season.'

**D**EWICK had remained perfectly silent throughout Carlew's narration. But the joviality had died out of his face and he sat still, gazing before him, tapping an unlit cigarette on the table.

'Harvester's people have been on to Scotland Yard already,' he said. 'I happen to know that the morning programme was interrupted by a Special from the Yard addressed to any listeners near the canal. That was ten minutes ago, and we're sending out an Urgent to any disc-holders who can be useful. You'll get it on your disc in a minute or two. This is deep water, my lad, and I shouldn't wonder—you saw the news about the power station and the Culverton machine-sheds? Yes—well—and Kakoglou was behind all that Mid-Devon Farm Amalgamation, and he lost his life in that neighbourhood. There's some connection, when we consider what has happened to Harvester.'

'I forgot,' said Carlew, taking Mrs. Torch's letter from his pocket. 'There's this, too.'

'Yes—yes— It must be so. One moment.'

He went into the outer office to use the telephone. In two or three minutes he returned to Carlew.

'The Controller will see you now,' he said. 'Come with me.'

Tom Carlew presently found himself in the large and delightful room used by the head of the C.O.R.T.

Lord Roding was youngish and fair, with a fixed expression of innocent surprise which acted as a convenient mask to his real feelings.

'Dewick has told me very shortly,' he said, when they were sitting down, 'that you have made some very interesting discoveries. I'd be much obliged if you'd tell the story again.'

This Carlew did, coldly and quietly, keeping his private emotions in the background.

'Curious, to say the least,' said Lord Roding, when he had finished the story. 'Of course, your friend at Culverton may have fancied the likeness of the drawing to this existing village, and the slight resemblance between the names Hamden and Hamadon may well be pure chance. Still, these things do fit together very closely. About Scotland Yard, Dewick?'

'I left orders in my room about getting into touch with the Superintendent in charge. We shall hear from him any minute.'

'Well, Carlew, you lost the notebook—I don't say it's your fault—and it's your job to find it again. I seem to think that the West Country rather than Holland Town is the centre of interest now.'

As he said this a secretary hurried in and said something in a hurried undertone.

'I spoke a little too soon,' Roding said, with something like a smile dawning about his lips. 'Superintendent Bardfield has just rung up to inform us that the whole staff in Kakoglou's Piccadilly office have been found insensible. It's that Number Two Harmless.'

'Harmless gas,' the secretary added. 'A couple of detectives had just arrived there and they were caught by it too. Oh, and that storm flooded the canal at Holland Town. Nothing has been heard yet of Mr. Harvester, and Bardfield is afraid he must have been drowned.'

*Next week's chapter tells of Guy Harvester and his dealings with the directors of the Farming Syndicate and of the marvellous invention of Professor Julius Brake with which they hoped to realise, despite all opposition, their dream of world power.*

(Continued from page 3.)

thousand tanks. The future may see the discovery of 'death-rays' and other lethal vibrations. With these, however, I am not concerned, because their existence is problematical. An unmanned and electrically controlled tank is a possibility, but, as it is equally possible similarly to control anti-tank defences on the ground, I believe that the great manless electrical battles of the future are more likely to take place in the air.

A general may be seated in some farmstead in Kent, and yet be fighting a soulless battle in Poland. Television will give him distant sight, the apparatus being carried by un-piloted aeroplanes controlled by wireless. In front of him will be a screen, a map, and an immense switch-board. In the screen he will see the battlefield, on the map he will

plan his manoeuvres, and by pressing the keys on his board he will rain destruction on his enemy's people. Victory will depend

The Editor wishes to point out that his weekly offer of a Guinea each for the best letters 'pro and con' B.B.C. programmes and policy applies only to letters addressed to him personally and intended for publication. Those requiring attention and reply from the Programme Department of the B.B.C. should be addressed to that department.

on his will as fully as the defeat of Amalek depended on Moses holding up his arms. And should he grow weary, the battle may

be lost, for his weapons are brainless and heartless—they have no fear. Bravery, the one virtue of war, will be gone. They shatter and are shattered; they give blows, but feel them not; they know neither mercy nor pity; they are soulless and unheroic as they destroy each other without pain. Heroism will be dead; war will have become as ridiculous a solution to human quarrels as the burning of witches eventually became to the extermination of witchcraft. It will exterminate itself, for it will have lost its glamour; its nobility will have gone; no warrior will be killed, no woman will weep for a soldier slain. The soullessness of war will have brought with it its end; war will be dead, killed by the etheric vibrations which rendered it so perfect. Such, I think, will be the end of the devil's nephew.



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I SPOKE recently in a broadcast from the Tower of London. It was the first time I had taken any active interest in wireless. Within a day or two I received many letters from those generous people who make life worth living telling me that in the north of Scotland, on such and such a valve set, they had heard the ceremony so clearly that they 'might have been there.' This made me think a great deal about Outside Broadcasting and its future.

It is today obviously in its cradle. Its limitations are apparent. It is the first howl of an infant which is clearly destined to grow to formidable proportions. When the sound of the Coronation Coach grinding the sanded road, the clatter of a cavalry escort and the noise of a crowd can be synchronized with a living picture in the mind of the opening of Parliament the whole world will be placed before a man's fireside.

At the moment, however, a descriptive introduction or a running commentary are necessary to supplement the sound.

In my extensive travels about the country I have kept my ears open, wondering how many of the sounds of England could be transmitted by wireless. There are a number of sounds which I would like to hear when I am sitting at home in London.

I WOULD like to hear a town like Oldham in Lancashire, going to, or coming from, work. There is no other sound in the country quite like it. I believe, also, that this is the last generation to hear it, for the clog is disappearing. It begins early in the morning with a clear, ringing clatter on the stone pavements, a sound rather like a cavalry regiment going by. It increases in volume every minute. It increases in speed. It becomes a mad race to the cotton mill. It is now an exciting sound! There is laughter in it and conversation. When it reaches its height it is cut across by the bull-like roar of a siren. (In the Midlands the factory siren is called a 'bull'). The clogs race to the mill gates. The clatter begins to die down. It becomes spasmodic again, as it began. Last of all is heard the late comer, running, clattering; ringing on the whin stones, then—silence! Oldham has gone to work!

I would like to hear the horn blower of Ripon, in Yorkshire. Every evening at curfew this picturesque character has since Saxon times walked into the market square of Ripon bearing a great silver-mounted horn. He takes his stand at the four corners of the square and lets loose on Yorkshire the most melancholy 'moo' it is possible to imagine. In the summer, Americans race from every part of the North Country to hear this horn. Any young man of Ripon

who thinks that he can blow louder and longer than the official horn blower is permitted to challenge him to a public contest and take his job if he can!

I would like to hear the curfew ringing from the steeple of St. Michael's, Spurrier-gate, York. In the Middle Ages a traveller lost in the Forest of Galtres, just outside York, and now a pleasant suburb, was saved from wolves by hearing this bell. As an act of thanksgiving he left money in his will for the curfew to be rung for ever. It is a pretty sound; and anyone who loves York will not need to be told how the busy life flows through the narrow streets at curfew time careless of, and indeed oblivious to, that insistent voice from the Middle Ages telling them to cover fire and go to bed!

It has been suggested in these columns in the past that great possibilities for the future development of the Art of Broadcasting may lie in the ability of the microphone, as demonstrated by the recent Boat Race and Tower of London relays, to convey a picture of a scene in incidental sound. In this article H. V. Morton, the well-known descriptive journalist, writes of the sounds from our daily English life which he would like to hear picked up by the microphone.

The Cattle Market at Norwich on any Saturday morning would be interesting to hear. You have the sound of arriving farmers in gigs and Ford cars, the tramp of herdsmen, the lowing of cattle, the amusing patter of the gold watch men, the wayside doctors, the hundred and one queer hangers-on to any big rural gathering. I would have a small (and, as yet, un-invented) microphone in my pocket in Norwich market, so that I might be able to edge into the crowd and whisper to the British Isles, 'Now, just listen to this fellow trying to sell a wrist-watch to a bunch of the toughest Norfolk farm labourers you ever saw!'

I would like to hear the wolves at full moon in the Zoo. Animal broadcasts are difficult, I know, and so is the moon, but this blood-curdling chorus is one of the most savage and at the same time most melancholy things I know. It would be interesting to hold the ear-phones over your fox-terrier's head while this is in progress. I wonder what message—what call from the wild—would come to him at such a moment.

I would like to hear a series of dialect broadcasts. I have often thought, when sitting at night listening to voices in inn

parlours up and down England, how interesting it would be could snatches of the talk be sent out by wireless. How astonishing, for instance, it would be to hear three minutes of the Ship Inn in Porlock, Somerset, any night of the week, and then to switch over to an inn in Fakenham, Norfolk, for another three minutes; then possibly to another inn in Selby, Yorks, or to Berwick-on-Tweed, where the Scottish burr is in the voice.

Among the London ceremonies which should be broadcast is the election of the Lord Mayor of London in the Guildhall on Michaelmas Day. No one, with the exception of members of the Livery Companies, is permitted to remain in the hall as the Common Crier indicates in a loud voice:—

'All ye,' he cries, 'who are not of the Livery, depart this hall on pain of imprisonment!'

The doors are then locked and the Livery is asked to vote.

I would also like to hear the wayside fiddlers in Ireland, and the sound of a dance in County Kerry. This is clearly the task of the Dublin Broadcasting Company, but it would be well worth relaying to the rest of the British Isles.

IT has often struck me that the sound of a really remote village going to church any Sunday morning would be a marvellous broadcast. It would have to be done with almost a film technique. You would hear the feet over the village street, the click of the churchyard gate, a few scraps of conversation, the village boys robing in the vestry, the shuffle in the little church as the villagers take their seats, the organ, the service, the sermon. How many villages there are in England in which I would so gladly go to church every Sunday in the year! *The Radio Times* might almost put it to the vote of listeners every week. I would precede such a broadcast with a good description of the village and its immediate countryside, the history of its church, and any other particulars likely to help the listener in building up an accurate picture of the scene.

There are also throughout the year hundreds of quaint annual ceremonies which I would dearly like to hear, such as the Blessing of the Wells at Tissington, in Derbyshire; the Furry Dance in Helston, Cornwall; the Planting of the Horn Garth at Whitby, Yorkshire; and countless other curious annual events, all of them of historic or romantic interest; all of them linked with the early history of the English race, all of them notable for queer proclamations and archaic formulæ, and most of them, in these days, absolutely unknown except to those local people who for centuries have kept their memory fresh and untarnished.

# PROGRAMMES for SUNDAY, July 8

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.30 a.m. (Daventry only)  
TIME SIGNAL, GREEN-  
WICH; WEATHER FORE-  
CAST

## 3.30 A Military Band Concert

HILDA BLAKE (Soprano)  
SINCLAIR LOGAN (Baritone)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture to 'Cleopatra' ..... Mancinelli

THE Conductor-Composer-Violoncellist Mancinelli (1848-1921) for a few years directed the Covent Garden Orchestra, and afterwards that of the Metropolitan Opera House at New York. He wrote several Operas, an Oratorio and a Cantata (both of which were produced at the Norwich Festival), and the Overture and incidental music to Cossa's play *Cleopatra*. It is this last, a piece of boldly-coloured dramatic music, that we are to hear.

## 3.40 HILDA BLAKE

Serenade ..... Richard Strauss  
The Cloths of Heaven ..... Dunhill  
The Ships of Arcady ..... Head

## 3.48 BAND

Suite from the Ballet, 'The Two Pigeons' ..... Messenger

THE two 'pigeons' ('innocents,' as we might call them) are the youth Pepio and the girl Gourouli. She loves him, but the fickle fellow wants to go off a-gipsying, and when a band of Bohemians comes along, he cannot be dissuaded from throwing in his lot with them. Gourouli, encouraged by her old aunt, determines to follow. She disguises herself as a gipsy, and also joins the band (Pepio, of course, as in all such romances, being unable to recognize her). A storm comes on, and Pepio shelters beneath a tree that is struck by lightning. He is stunned by a falling branch, nursed by the faithful Gourouli, and—need the tale be ended?

The Ballet is just an excuse for a carnival of dancing. Here are the titles of the extracts we are to hear: (1) *Entry of the Gipsies*; (2) *Scena and Dance of the two Pigeons*; (3) *Theme and Variations*; (4) *Ballet Air*; (5) *Czardas*; (6) *Finale*.

## 4.10 SINCLAIR LOGAN

Trade Winds ..... Keel  
Messmates ..... Statham  
Refrain of One in a Far Country .. Martin Shaw

## 4.18 BAND

Two Songs without Words (Nos. 35 and 45)

Mendelssohn

Invitation to the Waltz Weber, arr. Weingartner

WEBER'S piece has a 'programme.' This is how the composer describes the music's story-background: 'At a ball a gentleman approaches a lady and asks for the pleasure of a dance. At first, she hesitates; he presses; she consents. Now they converse more easily. He begins; she replies. Now for the dance! They take their places and wait for it to begin. Then follows the dance. At its close, the gentleman expresses his thanks, the lady bows, and "the rest is silence."'

## 4.34 HILDA BLAKE

The Poet's Song ..... Hubert Parry  
When Chloris Sleeps ..... Homer Samuel  
Nymphs and Fauns ..... Bemberg

## 4.42 BAND

Fantasy Pictures from a Pantomime

Kenneth A. Wright, arr. Gerrard Williams  
Sleepy Tune; Gavotte in Pierrot's Garden;  
Legend; Columbine's Dream Dance; March  
of the Clowns.

## 4.55 SINCLAIR LOGAN

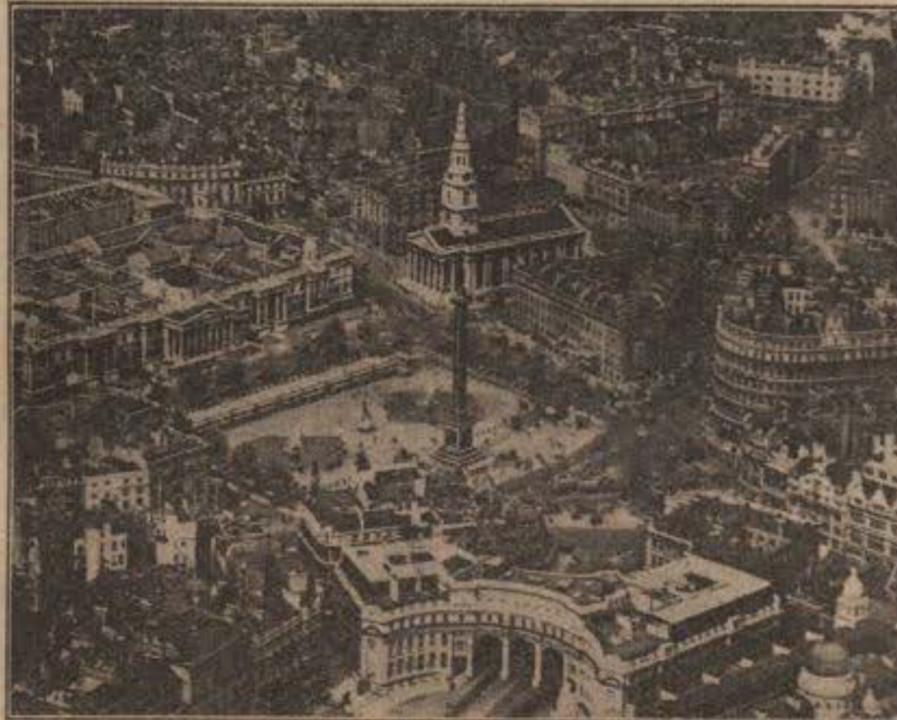
A Lover's Garland ..... Parry  
Charming Chloë ..... German  
Jenny kiss'd me ..... Peel

## 5.3 BAND

Serenade ..... Moszkowski  
Minuet from 'Samson' ..... Handel  
Morris Dance, 'Shepherd's Hey' .... Grainger

## 5.25 FOUNDATIONS OF ENGLISH POETRY—XV, BROWNING, SWINBURNE AND MATTHEW ARNOLD

THE three poets whose works are being read this afternoon are all men of the day before yesterday, and their reputations are, in consequence, still on the ebb. Matthew Arnold, the classicist and scholar, was, it is true, never extremely popular; but Swinburne, at the beginning of his long literary career, was a flaming



Survey Flying Services

## FROM THE VERY HEART OF LONDON

comes the broadcast service tonight, which will be relayed from St. Martin-in-the-Fields. This air view shows Trafalgar Square, with the Admiralty Arch in the foreground, the National Gallery on the left and, carrying on the line of the Nelson Column, the steeple of the famous broadcast church.

meteor in the literary sky, and Browning inspired an unexampled cult. Swinburne's meteor burnt itself out before the end of his own long life, and Browning's obscurities combined with the excessive adulation of his worshippers to remove him from the list of popular poets. We are now far enough away to re-estimate these lords of the Victorian Parnassus, and this reading will show what fine poetry they could write when Arnold was at his least scholarly, Swinburne at his least fleshly, and Browning at his least obscure.

## 5.45-6.30 Bach Cantata

No. 93

(For the words of the cantata, see page 13.)

'If thou but sufferest God.'

Relayed from the ALEXANDER ELDER MEMORIAL CHAPEL OF THE GLASGOW WESTERN INFIRMARY

S.B. from Glasgow

ELSIE SUDDABY (Soprano)

HELEN NESBIT (Contralto)

LEONARD GOWINGS (Tenor)

RIDDEL BRECHIN (Bass)

THE GLASGOW STATION CHOIR AND ORCHESTRA

Conducted by HERBERT A. CARRUTHERS

(Next week's Cantata will be 'Behold Salvation is at hand'.)

## 7.55 St. Martin-in-the-Fields

THE BELLS

## 8.0 THE SERVICE

Hymn, 'Praise, my soul, the King of Heaven' (E.H., No. 470)

Confession and Thanksgiving

Psalm No. 15

Lesson

Deus Miscreatur (Psalm No. 67)

Prayers

Hymn, 'Lead, kindly Light' (E.H., No. 425)

Address by the Vicar, the Rev. P. McCORMICK, D.S.O.

Hymn, 'Hail, gladdening Light' (A. and M., No. 18)

Blessing

## 8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of ST. MARTIN'S SUMMER HOLIDAY FUND, by the Vicar of St. Martin-in-the-Fields, the Rev. PAT McCORMICK, D.S.O.

LIKE the Christmas Fund, also run by St. Martin-in-the-Fields, this Summer Holiday Fund has two peculiar characteristics; there are no administrative expenses whatever, and the grants go to those who do not expect them. Centrally placed as it is, the church has every opportunity of coming into contact with deserving people up and down the country, and the fund is administered personally by the Vicar (who makes the appeal tonight), with the assistance of the Rev. H. R. L. Sheppard, the founder of the Fund.

(Contributions should be sent to the Rev. Pat McCormick at the Vicarage, Trafalgar Square, W.C.2.)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements. (Daventry only) Shipping Forecast

## 9.5 The London Chamber Orchestra

Conducted by ANTHONY BERNARD  
SARAH FISCHER (Soprano)

Suite in C ..... Bach  
Ballet Music from 'Prometheus' ..... Beethoven

SARAH FISCHER

New Songs ..... Lennox Berkeley

ORCHESTRA

Two Fantasias for Strings ..... Purcell  
On Hearing the first Cuckoo in Spring .. Delius

SARAH FISCHER

Songs

ORCHESTRA

Fifth Symphony, in B Flat ..... Schubert

10.30

## Epilogue

'The Shield of Faith.'

## THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Two pence.

Editorial address: Savoy Hill, London, W.C.2.

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# Sunday's Programmes cont'd (July 8)

**5GB DAVENTRY EXPERIMENTAL**

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

## 3.30 On Severn's Banks

The Music of the SHIRES of GLOUCESTER, WORCESTER, SALOP and SOMERSET  
S.B. from Cardiff

The Valley of the Severn, within a radius of thirty miles of the City of Gloucester, holds a unique position in this country's history, in that it has been the birth-place of many of the great English Musicians of the twentieth century. We may cite the following names—Sir Edward Elgar, Sir Hubert Parry, Sir Herbert Brewer, Dr. Basil Harwood, Gustav Holst, Vaughan Williams, Herbert Howells, nor must we forget the great musical historian, Sir Henry Hadow.

THE NATIONAL ORCHESTRA OF WALES  
Conducted by WARWICK BRAITHWAITE

Barton Fair ..... Brent-Smith

Inspired by the time-honoured annual fair, held in the ancient City of Gloucester. The composer is a native of Brookthorpe, Gloucestershire.

WINIFRED FISHER (Soprano) and Orchestra  
A Gloucestershire Song Cycle..... Brewer  
Haste Away; Love's Power; The Happy Heart; Lullaby; The Miller and his Cat

The words are written by F. W. Harvey, the Gloucestershire Poet

ORCHESTRA

The Forest near the Severn—Morning ('Caractacus') Elgar  
The Scene of Sir Edward Elgar's 'Caractacus' is laid in the valley of the Severn, and the composer is, of course, a native of Worcester.

Puck's Minuet Howells

WALTER GLYNNE (Tenor)

There is a lady sweet and kind

Basil Harwood

In Summer-time on Bredon..... Peel

ORCHESTRA

An English Suite for Strings Hubert Parry

ORCHESTRA

A Gloucester Minuet..... C. Lee Williams

WINIFRED FISHER

A Cotswold Wood..... M. Harwood

ORCHESTRA

Two Movements from 'A Worcestershire Suite' Julius Harrison

WALTER GLYNNE

Dashing away with the Smoothing Iron

arr. Cecil Sharp

My Billy Boy..... arr. Vaughan Williams

ORCHESTRA

Chanson de Matin (Morning Song)..... Elgar

A Somerset Idyll, 'I'm Seventeen come Sunday'

W. H. Reed

A Shropshire Lad..... George Butterworth

### A SUMMARY OF SPECIAL FEATURES

in this Week's Programmes from London, 5XX and 5GB, will be found on page 28.

## 4.55 A PIANOFORTE RECITAL by ARTHUR BENJAMIN

Passapied } (Three Harpsichord Pieces)  
Bourrée... } Richard Jones—1680, arr. Geehl  
Gigue... }  
Studies, Op. 25, Nos. 2 and 3 Rondo in E Flat, Op. 16 ..... Chopin  
La Macarena; Serenade; Zapateado (from 'Alma Andaluza')..... Mariani-Gonzalez

## 5.25-5.45 FOUNDATIONS OF ENGLISH POETRY (See London)

## 7.55 St. Martin-in-the-Fields (See London)

## 8.45 THE WEEK'S GOOD CAUSE (From Birmingham)

Appeal on behalf of the Wolverhampton and Staffordshire Hospital by Mr. W. H. HARPER (House Governor)

## 8.50 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

## 9.0 A BAND CONCERT (From Birmingham)

THE METROPOLITAN WORKS BAND, conducted by GEORGE WILSON

March from 'Tannhäuser'..... Wagner  
Overture, 'Fierrabras' Schubert

## 9.15 KINGSLEY LARK (Baritone)

Roadways..... Löhr  
Lady, when I behold the roses sprouting Diack  
So love goes..... Dore  
Limehouse..... Dore

## 9.25 BAND Reminiscences of Rossini

## 9.40 ORREA PERNEL (Violin) Chaconne..... Vivaldi

## 9.50 BAND Tone Poem, 'Coriolanus'..... Jenkins

## 10.0 KINGSLEY LARK A Prayer..... Kalinnikov The Eagle..... Arensky In the Silent Night..... Rachmaninov

## 10.10 ORREA PERNEL Nocturne..... Medtner Bagatelle..... Gatty Hungarian Dance in A Minor Brahms, arr. Joachim The Bee.... Franz Schubert (of Dresden; d. 1878)

## 10.20 BAND Duet (for Cornet and Euphonium), 'The Moon hath raised,' from 'The Lily of Killarney' Benedict Suite from 'Egyptian Ballet' Music' ..Luigini

## 10.30 Epilogue

(Sunday's Programmes continued on page 14.)



ARTHUR BENJAMIN will give a pianoforte recital this afternoon. This portrait is from a drawing by A. F. Wood.

## This Week's Bach Cantata.

Church Cantata No. 93.

'IF THOU BUT SUFFEREST GOD.'

THIS Cantata is based on a Hymn of Neumark's. After six bars of orchestral introduction, the sopranos and altos of the chorus enter in imitation; after one phrase, the choir sings a line of the hymn. Another imitative phrase follows, and in this way the whole opening chorus is built up, lines of the hymn and of choral interlude alternating.

In the same interesting way the Recitative for bass which follows is made of alternating lines of the hymn and of a contemplative melody, of which the text is suggested by the words of the hymn.

The Aria for tenor, which is the third number, although in a different rhythm, is obviously based on the hymn tune, and some resemblance to it can be traced also in the long and beautiful duet for soprano and alto which follows it. The recitative for tenor, the fifth number, is built on the same plan as the earlier bass recitative, lines of the hymn and lines of independent recitative alternating.

The sixth number is an aria for soprano, introduced and concluded by vivacious orchestral episodes, and the work comes to its end with the simple hymn which has been heard almost throughout in fragmentary form.

### I.—Chorus.

If thou but sufferest God to guide thee,  
And hopest in Him all thy days,  
He'll give thee strength whate'er betide thee,  
And keep thy feet in all thy ways.  
Who trusts in God's unchanging love  
Hath stronghold that shall ne'er remove.

### II.—Recitative and Chorus (Bass).

What can these anxious cares avail thee?  
They crush my trembling heart beneath their load of sorrow and unrest.  
What serve these ceaseless moans and sighs?  
With bitter tears they fill mine eyes.  
What can it help if thou bewail these,  
With groaning from thy sleep arise,  
And still with sad complaint pursue the weary day that dies?  
The heavier grow our grief and pain,  
Through craven fears and lamentation  
We find our soul's salvation  
When we our Cross in patience and in faith sustain.

### III.—Aria (Tenor).

Only be still, wait thou His leisure  
Take up the Cross His wisdom sends,  
Trust thou in God and His good pleasure,  
As with a shield His love defends.  
God, who His chosen children knows,  
God, from whose life our being flows,  
He will at last our sorrow lighten,  
Will with glad hope our darkness brighten.

### IV.—Duet (Soprano and Alto).

Due time for joy He knoweth truly,  
It shall come when He sees it meet;  
When He hath tried and purged us thoroughly,  
And finds us free from all deceit,  
Then comes God unto us, comes all unaware,  
And makes us own His love and care.

### V.—Recitative (Tenor).

Think not amid the hour of trial,  
When loud the thunders roll,  
And angry storms with terror smite thy soul,  
That God hath cast thee off unheard.  
His help in trouble rests secure,  
Yea, e'en in death is sure;  
No fear or doubt should e'er perplex thee,  
Nor thought should vex thee,  
That he whose hopes meet no denial,  
Whose pleasures ev'ry day are new,  
Who can his heart's desire pursue,  
Must surely be of God's preferred.  
Though sorrow long delayeth,  
A warning voice,  
While in his youth a man may yet rejoice  
'Death is upon thee' sayeth.  
Time passes and much change doth bring,  
Though Peter toiled till morning light,  
His labour through the weary night  
Was unavailing,  
Until the Lord did speak the word  
Of help prevailing.  
Be trustful yet in crosses, want, and pain,  
For after brave endurance  
Returns a glad assurance,  
As comes clear shining after rain,  
Time sets a bound to ev'rything.

### VI.—Aria (Soprano).

I have waited for the Lord,  
Ever trusting in His word.  
He by His mighty arm alone,  
Thrusts the rich from high estate,  
And the humble makes He great  
In all the world His will is done.

### VII.—Chorus.

Sing, pray, and keep His ways unswerving,  
So do thine own part faithfully.  
And trust His word, though undeserving,  
Thou yet shalt find it true for thee.  
God never yet forsook at need  
The soul that trusted Him indeed.

The words are reprinted by courtesy of Messrs. Novello & Co., Ltd.

# Sunday's Programmes continued (July 8)

**5WA GARDIFF.** 353 M. 850 KC.

**3.30 On Severn's Banks**

THE MUSIC OF THE SHIRES OF GLOUCESTER, WORCESTER, SALOP AND SOMERSET

Relayed to Daventry Experimental

The Valley of the Severn, within a radius of thirty miles of the City of Gloucester, holds a unique position in this country's history, in that it has been the birth-place of many of the great English Musicians of the twentieth century. We may cite the following names—Sir Edward Elgar, Sir Hubert Parry, Sir Herbert Brewer, Dr. Basil Harwood, Gustav Holst, Vaughan Williams, Herbert Howells, nor must we forget the great musical historian, Sir Henry Hadow.

NATIONAL ORCHESTRA OF WALES

Conducted by WARWICK BRAITHWAITE

Barton Fair ..... Brent-Smith

WINIFRED FISHER (Soprano) and Orchestra  
 'For Your Delight' (A Gloucestershire Song Cycle) Herbert Brewer  
 Haste Away; Love's Power; The Happy Heart; Lullaby; The Miller and his Cat.  
 (The words are by F. W. Harvey, the Gloucestershire Poet)

ORCHESTRA  
 The Forest near the Severn—Morning ('Caractacus') Elgar  
 Puck's Minuet Howells  
 WALTER GLYNNE (Tenor)

There is a lady sweet and kind

Basil Harwood  
 (The composer was born and lives at Almondsbury, Gloucestershire)

In Summer-time on Bredon ..... Peel

ORCHESTRA  
 An English Suite for Strings .... Hubert Parry  
 (Sir Hubert Parry lived at Highnam Court, Gloucester, on the banks of the Severn)

ORCHESTRA  
 A Gloucester Minuet ..... C. Lee Williams

WINIFRED FISHER  
 A Cotswold Wood ..... M. Harwood  
 (A Cotswold Wood, as depicted by the wife of Dr. Basil Harwood)

ORCHESTRA  
 Two Movements from 'A Worcestershire Suite'  
 Julius Harrison  
 Pershore Plums; The Ledbury Parson

WALTER GLYNNE  
 Dashing away with the smoothing iron  
 arr. Cecil Sharp  
 (A Somerset Folk Song)  
 My Billy Boy ..... arr. Vaughan Williams  
 (A Gloucestershire Folk Song)

ORCHESTRA  
 Chanson de Matin (Morning Song) ..... Elgar  
 A Somerset Idyll, 'I'm Seventeen come Sunday'  
 Reed  
 A Shropshire Lad ..... Butterworth

4.45 S.B. from London

5.45 S.B. from Glasgow (See London)

7.55 S.B. from London

8.45 THE WEEK'S GOOD CAUSE:  
 Appeal on behalf of the Glamorgan County Nursing Association by the COUNTESS OF PLYMOUTH

8.50 WEATHER FORECAST, NEWS

9.0 S.B. from Daventry Experimental

10.30 Epilogue

**5SX SWANSEA.** 294.1 M. 1,020 KC.

3.30 S.B. from Cardiff

4.55 S.B. from London

5.45 S.B. from Glasgow (See London)

6.30 A Religious Service

Relayed from Argyle Presbyterian Church  
 Introductory Sentences, 'I was glad, when they said' (C.H., No. 836)  
 Prayer of Invocation  
 Lord's Prayer (Chanted)  
 Hymn, 'Praise the Lord, His Glories show' (C.H., No. 16)

8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of the Crown Hill Convalescent Home, Crown Hill, Nr. Plymouth, by Mr. C. REGINALD FOX, Hon. Secretary.

THE Convalescent Home, Crown Hill, Nr. Plymouth, started in 1883, is available for patients between the ages of thirteen and sixty-five, who are in great need of rest and convalescence after illness, and would otherwise be unable to obtain such a change.

Contributions should be sent to the Hon. Secretary, Mr. C. Reginald Fox, Prudential Chambers, Plymouth.

8.50 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

**5NG NOTTINGHAM.** 275.2 M. 1,090 KC.

3.30 S.B. from London

5.45 S.B. from Glasgow (See London)

7.55 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

**6ST STOKE.** 294.1 M. 1,020 KC.

3.30 S.B. from London

5.45 S.B. from Glasgow (See London)

7.55 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

**2ZY MANCHESTER.** 384.6 M. 780 KC.

2.30 Inaugural Ceremony of the Motor Life-boat N.T.

(for the Station at Piel, Barrow at the Buccleugh Dock, Barrow)

The Rt. Worshipful THE MAYOR OF BARROW (Alderman C. G. B. ELLISON, J.P.) will preside. The Hymns, accompanied by the Band, will be led by the MASSES CHORUS from St. James' Church, St. Matthew's Church, St. Michael's Church, St. Mark's Church, Abbey Road Wesleyan Methodist Church, Abbey Road Baptist Church, Abbey Road Christ Church U.M., Emmanuel Congregational Church, Greengate Street Wesleyan Methodist Church, Vickerstown Wesleyan Methodist Church, and the Barrow Madrigal Society.

Conducted by Mrs. BOURNE

THE BARROW SHIPYARD SILVER BAND

Conducted by W. SMITHERS

March, 'Machine Gun Guards' ..... Marichal

2.37 Paraphrase, 'O God, our Help' ..... Croft

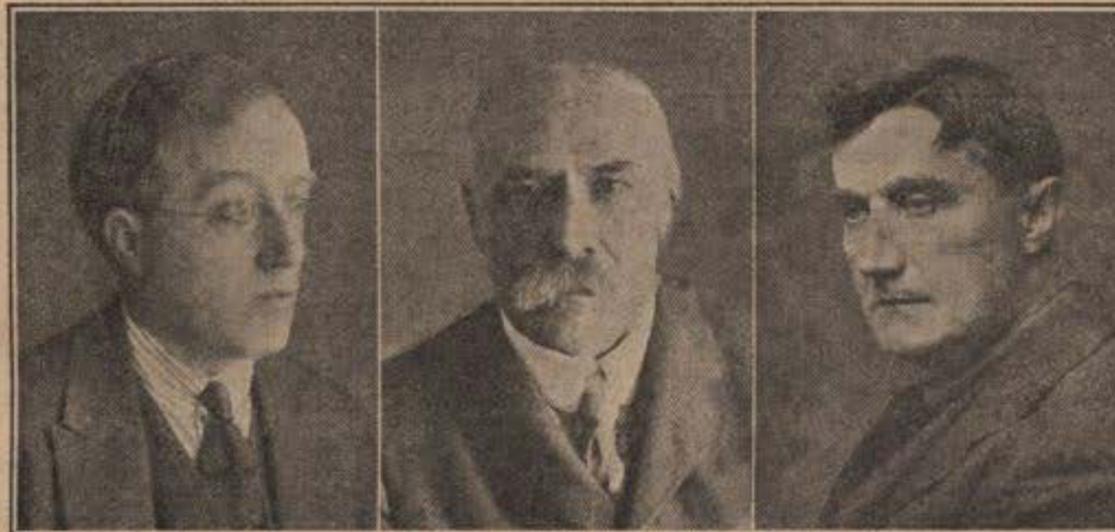
2.50 Fantasia, 'United Kingdom' ..... Rimmer

3.5 Cornet Solo, 'Il Bacio' (The Kiss) ..... Arditi (Master FRED RODEMICK)

3.13 Selection, 'L' Ebreo' ('The Hebrew') Apollin

3.26 March, 'Semper Fidelis' (Ever true).....Souza

3.30 Hymn, 'O God our Help in Ages Past' (A. and M., No. 165)



COMPOSERS FROM SEVERN'S BANKS.

Three of the composers—from the shires of Gloucester, Worcester, Salop and Somerset—Gustav Holst (left), Sir Edward Elgar, and Dr. Ralph Vaughan Williams (right). A concert representative of the music of Severn's Banks will be broadcast from Cardiff this afternoon.

Scripture Lesson  
 Hymn, 'Come down, O Love Divine' (C.H., No. 191)

Prayer  
 Anthem, 'Mine eyes have seen the Glory' (C.H., No. 155)..... Walford Davies  
 Hymn, 'Beneath the Cross of Jesus' (C.H., No. 691)

Address by the Rev. W. E. ROBERTS  
 Hymn, 'The day Thou gavest' (C.H., No. 289)  
 Benediction  
 Vesper

7.55 S.B. from London

9.0 S.B. from Daventry Experimental

10.30 Epilogue

**6BM BOURNEMOUTH.** 326.1 M. 920 KC.

3.30 S.B. from London

5.45 S.B. from Glasgow (See London)

7.55 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

**5PY PLYMOUTH.** 400 M. 750 KC.

3.30 S.B. from London

5.45 S.B. from Glasgow (See London)

7.55 S.B. from London

## Sunday's Programmes cont'd (July 8)

- 3.37 Prayer, The Rev. F. W. WELBON, M.C. (Mayor's Chaplain)
- 3.40 The Lesson, the Rev. W. WALKER
- 3.45 Psalm, the Rev. D. CAPLAN
- 3.50 Mr. H. S. THOMPSON, on behalf of the donors, presents the Motor Life-boat to the Royal National Life-boat Institution
- 3.55 Sir GODFREY BARING, Bt., Chairman of the Royal National Life-boat Institution, accepts the Motor Life-boat and hands her to the Piel (Barrow) Branch for service at the Piel Station
- 4.5 Mr. J. M. MAWSON, J.P., Honorary Secretary of the Piel (Barrow) Branch, accepts the Life-boat
- 4.8 The District Inspector of Life-boats (Lieut.-Commander P. E. VAUX, D.S.O., R.N.) gives particulars of the Motor Life-boat
- 4.12 Hymn (For the Life-boat) 'Light in the darkness, Sailor' (M. and S., No. 1063)
- 4.17 Commander C. W. CRAVEN, R.N., O.B.E., proposes, and Commander J. H. FERGUSON, R.N., seconds, a Vote of Thanks to the Mayoress
- 4.25 The Institution's District Organizing Secretary (Mr. EDGAR H. JOHNSON, F.C.I.S.) expresses thanks to the Mayor
- 4.30 THE MAYOR OF BARROW responds
- 4.35 THE BISHOP OF BARROW dedicates the Motor Life-boat
- 4.40 THE MAYORESS OF BARROW (Mrs. ELLISON) names the Motor Life-boat N.T.
- 4.45 Hymn, 'Eternal Father strong to save' (A. and M., No. 370)
- 4.50 Benediction, the BISHOP OF BARROW  
GOD SAVE THE KING
- 5.0-5.5 THE WEEK'S GOOD CAUSE:  
Sir GODFREY BARING (Chairman of the Institution)—An appeal on behalf of the North of England District Branch of the Royal National Life-boat Institution.  
(Contributions should be sent to the District-Organizing Secretary, R.M.L.I., 83, Bridge Street, Manchester)
- 5.25 S.B. from London
- 5.45 S.B. from Glasgow
- 7.55 S.B. from London
- 8.45 ORGAN MUSIC
- 8.50 WEATHER FORECAST, NEWS; Local Announcements

- 9.5 Light Classics
- THE AUGMENTED STATION ORCHESTRA
- Overture to 'Rosamunde' ..... Schubert
- FLORENCE HOLDING (Soprano)
- It was a lover and his lass ..... Quilter
- Gathering Daffodils ..... arr. Somervell
- Go down to Kew in lilac time ..... Peel
- Elf and Fairy ..... Denmore
- JOSEPH LINGARD (Flute) with Orchestra
- Shepherd Idyl ..... Köhler
- Allegretto ..... Godard
- Pan and the Shepherds ..... Mouquet
- ORCHESTRA
- Ballet Suite from 'The Cid' ..... Massenet
- FLORENCE HOLDING
- Nymphs and Fauns ..... Bemberg
- By the Waters of Minnetonka ..... Licurance
- Spring ..... Henschel
- JOSEPH LINGARD
- Four Pieces ..... Blumer
- Bolero; Vision; Serenade; Waltz
- ORCHESTRA
- Dance of the Sylphs ..... Berlioz
- Minuet of the Will-o'-the-Wisps ..... Berlioz
- Hungarian March ..... Berlioz

10.30 Epilogue

### Other Stations.

- 5NO NEWCASTLE. 312.5 M. 960 kc.
- 3.30—S.B. from London. 5.45—S.B. from Glasgow. 7.55—S.B. from London. 8.45—The Week's Good Cause: Appeal on behalf of the Morpeth Cottage Hospital by Dr. Hugh Dickie. 8.50—S.B. from London. 10.30—Epilogue.
- 5SC GLASGOW. 405.4 M. 740 kc.
- 3.30—S.B. from London. 5.45—Bach Cantata No. 63. Relayed to London and Daventry. 7.55—S.B. from London. 8.45—The Week's Good Cause: Appeal on behalf of the Necessitous Children's Holiday Fund by the Rev. David McQueen. 8.50—Weather Forecast, News. 9.0—Calendar of Great Scots: Sir Henry Raeburn. 9.2—Local Announcements. 9.5—S.B. from Edinburgh. 9.35—Light Orchestral Concert. The Station Orchestra: Overture, 'Figaro' (Mozart). Elsie Suddaby (Soprano): Promise of Spring (Schubert). Orchestra: Berceuse; Prælude (Jännefelt). Leonard Gowings (Tenor) and Orchestra: Love in her eyes sits playing (Aëlia and Galatea) (Handel). Orchestra: Ballet Music: 'Faust' (Gounod). Elsie Suddaby: Hark, hark the Lark (Schubert). Orchestra: Meditation (Glazounov). Leonard Gowings: Longing (Kjeruff). Orchestra: Chanson de Nuit (Elgar). 10.30—Epilogue.
- 2BD ABERDEEN. 500 M. 600 kc.
- 3.30—S.B. from London. 5.45—S.B. from Glasgow. 7.55—8.45—S.B. from London. 8.50—Weather Forecast, News. 9.0—S.B. from Glasgow. 9.2—Local Announcements. 9.5—S.B. from Edinburgh. 9.35—S.B. from Glasgow. 10.30—Epilogue.
- 2BE BELFAST. 305.1 M. 980 kc.
- 3.30—S.B. from London. 5.45—S.B. from Glasgow. 7.0—Evensong. Relayed from St. James's Parish Church. 7.55 app.—S.B. from London. 8.45—The Week's Good Cause: Appeal on behalf of the Children's Holiday Fund, by Mr. Joseph Devlin, M.P. 8.50—S.B. from London. 10.30—Epilogue.

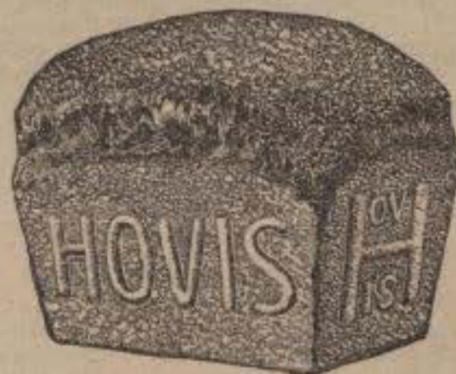
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THE CROWN HILL CONVALESCENT HOME, PLYMOUTH,  
for which an appeal will be broadcast from Plymouth Station tonight.

# PROGRAMMES for MONDAY, July 9

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. The Daily Service

10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT  
DOROTHY DAVIES (Soprano)  
GWENYTH MISSELBROOKE (Pianoforte)

12.30 THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE

1.0-2.0 AN ORGAN RECITAL  
By Mr. G. THALBEN-BALL  
(Organist to the Temple Church)  
From St. MICHAEL'S, CORNHILL

4.0 FRED ELIZALDE and his MUSIC  
From the Savoy Hotel

5.0 Household Talk: Miss EDITH MARTINEK, 'Cooking Potatoes'

5.15 THE CHILDREN'S HOUR:  
'The Golliwog's Cakewalk' and other Piano Solos by CECIL DIXON  
Songs by FRANKLYN KELSEY  
'The Milkman' and other Verse by M. R. HARBOWER  
'Summer Stays,' another Talk by Captain MAURICE AINSLIE

6.0 THE GERSHOM PARKINGTON TRIO

6.20 Boys' and Church Lads' Brigade Bulletins

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 THE GERSHOM PARKINGTON TRIO

7.0 Mr. JAMES ACATE: Dramatic Criticism

7.15 THE FOUNDATIONS OF MUSIC

PIANO WORKS BY DEBUSSY  
Played by LAFFITTE  
La Cathédrale Engloutie (The Cathedral under the Waves)... } (from 'Preludes'—Book I)  
Minstrels

VERY many listeners, it is certain, now enjoy Debussy. To some, he was introduced recently as one of the 'New Friends in Music,' to others, he has long been a welcome friend whose fresh and piquant observations come from a mind full of happy inspiration.

There could not be a better example of his power of using the pianoforte to suggest a picture and evoke a mood than the piece based on that Breton legend about the Cathedral of Ys, that was buried beneath the sea. On a calm day, the peasants used to declare, the tolling of the bells and the chanting of a phantom congregation could be heard, faint and sweet, from the depths. The other piece (which, like the *Cathedral*, is found in the first book of *Preludes*), wittily suggests the antics of a Negro band, with its stark, syncopated rhythms, the oily vulgar tune that comes swaying in, and the clank of the banjo.

7.25 M. E. M. STÉPHAN: French Talk, including a reading from 'Le Grain de Plomb,' by Edmond About (page 13 to end)

7.45 A SONG RECITAL  
By  
HELEN GILLILAND  
(Soprano)

HELEN GILLILAND, who is at present playing the name part in *Lady Mary* at Daly's Theatre, graduated on the musical stage with the d'Oyley Carte Opera Company, for whom in the course of several years she sang most of the leading soprano parts in Gilbert and Sullivan opera—*Yum-Yum*, *Patience*, etc.



THREE STARS ON THE AIR TONIGHT.

Three luminaries from different firmaments will grace the London programmes tonight. On the left is Miss Helen Gilliland, the musical-comedy and light-opera singer (she used to lead in the D'Oyley Carte companies some years ago), who gives a song-recital at 7.45; in the centre Mr. Gene Gerrard, the comedian who has made such a spectacular rise in the last few years, who figures in the Vaudeville programme at 8.0; and on the right Miss Elizabeth Poston, a concert of whose works will be broadcast at 9.45.

8.0 Vaudeville

THE BALAGANTSCHINA  
in a Pot-pourri of Russian Songs  
From Folk Songs to Opera  
GENE GERRARD (Comedian)  
RUDY STARITA  
(In Xylophone and Vylsophone Solos)  
OSBORNE and PERRYER (in Humorous Duets and Cross Talk)  
ELSIE CARLISLE  
THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Sir H. KINGSLEY WOOD, M.P., Parliamentary Secretary to the Ministry of Health: 'The New Health Insurance. Concessions and how to Obtain Them'

9.20 SPEECH BY LORD BIRKENHEAD  
At the Inaugural Banquet of the Oxford Preservation Trust  
Relayed from the Hotel Cecil

OXFORD is more than a beautiful city; it is a city whose buildings, great and humble, whose very streets, stand for something very important in our national life. Many a young man has got his first impression of the beauty of things past, of traditional culture and secure peace, when he first saw the towers and spires of Oxford rise upon the skyline. Many a visitor from abroad has felt that he had found the key to one aspect of English history when he walked amongst the mellow Gothic of Oxford's Colleges, and over her immemorial shaven lawns. Now, outside and around Oxford, great industries are springing up, and the City itself is growing fast. To preserve the amenities of Oxford, and the beauty of the country around, and to reconcile its future with its past, is the aim of the Oxford Preservation Trust, at whose dinner that very brilliant Oxford man, Lord Birkenhead, will speak tonight.

9.40 Local Announcements (Daventry only). Shipping Forecast

9.45 Music by Elizabeth Poston

ELSIE SUDDABY (Soprano);  
STUART ROBERTSON (Bass)  
ANTONIO BROSA (Violin);  
VICTOR HELY-HUTCHINSON  
(Pianoforte)

ELSIE SUDDABY  
Two Irish Songs (the words by W. B. Yeats):  
Maid Quiet  
The Lake Isle of Innisfree  
Two Settings of Elizabethan Lyrics:  
Sweet Suffolk Owl  
Words by Thomas Vautour (1619)  
Lullaby, 'Be still, my sweet sweeting'  
Words by Philips (1565)

ANTONIO BROSA and VICTOR HELY-HUTCHINSON  
Sonata in C, in one Movement

STUART ROBERTSON  
In Praise of Woman (Words from the Harleian MS)  
The Bellman's Song (from Ravensworth's 'Melismata,' 1611)  
Call for the Robin-Redbreast and the Wren (Words by Webster, from 'The White Devil')  
In Youth is pleasure (Words by Robert Weaver, c. 1550)

10.15 THE SLYDEL OCTET

Invitation to the Waltz ..... Weber, arr. Artok  
The Negro Suite ..... Coleridge-Taylor  
Nourmahal's Song  
Moorish Dance  
African Song

STUART ROBERTSON (Bass):  
Selected songs

THE SLYDEL OCTET:  
Excerpts from 'Hansel and Gretel'  
Humperdinck, arr. Artok  
Irish Tune from County Derry ..... Grainger  
Bees' Wedding ..... Mendelssohn

11.0-12.0 (Daventry only) DANCE MUSIC;  
AMBROSE'S BAND from the May Fair Hotel

# Monday's Programmes cont'd (July 9)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 K.C.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 4.0 LOZELLS PICTURE HOUSE ORGAN**  
(From Birmingham)
- FRANK NEWMAN  
Overture to 'Zampa' ..... *Hérold*  
Song without Words ..... *Tchaikovsky*
- EDMOND LETTS (Baritone)  
The Gay Highway ..... *Drummond*  
The Windmill ..... *Nelson*
- FRANK NEWMAN  
Selection from 'Rigoletto' ..... *Verdi*  
Slow Movement from Violin Concerto .. *Bruch*  
Waltz in A Minor ..... *Chopin*  
Elegiac Song ..... *Tchaikovsky*  
Suite from 'The Garden of Allah' *London Ronald*  
Prelude; Garden of Count Anteon; Kyria  
Eleison; Dance of the Ouled-Nail
- 5.0 THE B.B.C. DANCE ORCHESTRA**  
Personally conducted by JACK PAYNE
- 5.45 THE CHILDREN'S HOUR (From Birmingham):**  
'Riches,' by GRETA COSTAIN. A Recital of Scots  
Songs by JANET MACFARLANE (Soprano), with  
Harp accompaniment by WINIFRED COCKERILL.  
'A Peep at a Tyre Factory,' by A. GEORGE LEGG
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 Light Music**  
CHARLES TRUE (Baritone)  
DAVID LILLIMAN (Violin)  
THE LUTON RED CROSS BAND, conducted by  
EDWARD S. CARTER  
Overture to 'Light Cavalry' ..... *Suppé*
- 6.55 CHARLES TRUE**  
West Country Lad ..... *German*  
Sea Fever ..... *Ireland*  
Tommy the Whistler ..... *Melvin*
- 7.2 BAND**  
Descriptive Fantasia, 'Alpine Echoes' *Truman*
- 7.10 DAVID LILLIMAN**  
Hebrew Melody ..... *arr. Achron*  
La Caccia ..... *Chiabiano, arr. Corti*
- 7.18 BAND**  
Suite, 'The Fairy Ballet' ..... *Carter*

- 7.26 CHARLES TRUE**  
Chumleigh Fair ..... *Holliday*  
Little Mountain Maiden ..... *Russell*  
Coaling ..... *Helmore*
- 7.32 BAND**  
Humoresque, 'Slidin' thro' the Rye' .. *Truman*
- 7.42 DAVID LILLIMAN**  
Slavonic Dance ..... *Dvorak, arr. Kreisler*  
Zapateado ..... *Sarasate*
- 7.50 BAND**  
Serenade, 'Amina' ..... *Lincke*  
March, 'Manhattan Beach' ..... *Sousa*
- 8.0 'The Daughter of the Regiment'**  
A Comic Opera in Two Acts by DONIZETTI  
The English Text by NATHALIA MACFARREN  
The Countess of Berkenfeld .. GLADYS PALMER  
Maria (Vivandière) ..... A. NOEL EADIN  
Tonio (a Young Tyrolean Peasant) HEDDLE NASH  
Sulpizio (Sergeant) ..... HARRY BRINDLE  
Ortensio (Steward of the Countess)  
FRANKLYN KELSEY  
The Duchess ..... GLADYS WINMILL  
A Corporal ..... STANLEY RILEY  
A Notary ..... JOHN COLLETT  
A Peasant ..... JOHN COLLETT
- THE WIRELESS CHORUS  
(Chorus-master, STANFORD ROBINSON)  
THE WIRELESS SYMPHONY ORCHESTRA  
(Leader, S. KNEALE KELLEY)  
Conducted by PERCY PITT  
(For the story of the opera see below)
- 9.0 A SHORT PIANOFORTE INTERLUDE**
- 9.20 'The Daughter of the Regiment'**  
ACT II
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN**
- 10.15 DANCE MUSIC: TONY GERRARD'S BAND**  
from the Café de Paris
- 11.0-11.15 AMBROSE'S BAND from the May Fair  
Hotel**  
(Monday's Programmes continued on page 18.)

# "I AM A HAPPIER MAN"

## Thanks to Pelmanism

### How to Banish Depression and Morbid States of Mind

"I am a totally different person as far as Memory and Concentration are concerned, and I regret I did not commence to 'Pelmanise' much earlier. It has broadened my outlook on life, made work a pleasure, and generally speaking, I am a brighter and happier man." (P 27,422.)

—Extract from a Pelmanist's letter.

Everyone knows how Pelmanism develops Mental Efficiency.

Everyone knows that, as a result of developing Mental Efficiency, Pelmanism is a great help to those who wish to increase their Earning Power.

But—as the letter quoted above shows—Pelmanism does far more than this.

For example, Pelmanism trains the senses and enables you to cultivate an appreciation of the finer things of life.

It strengthens your Will-Power. It develops your Personality. It gives you increased Courage, Initiative, Self-Confidence, and Determination. It banishes from your mind harmful and morbid thoughts. It cures Shyness, Timidity, and baseless Fears, and it chases away Depression—that curse of modern life. It enables you to cultivate a cheerful and optimistic disposition. It thus enables you to live a much brighter and happier life.

### Cheerfulness Regained.

Here are a few letters, bearing on this point, which have been received from readers who have trained their minds on Pelman lines.

**A Teacher** writes: "I have more Self-Confidence and am not so subject to fits of Depression." (D 32,263)

**A Nurse** writes: "I have a much brighter outlook on life, and have to a large extent regained poise of mind and body. No matter how tired or dismal I may feel on waking, before I am half-way through the exercises I feel quite cheerful and ready for anything." (A 32,142)

**A Civil Servant** writes: "I began the Course in a state of mental distress caused by fears and a foreboding of evil. I have succeeded in regaining Confidence and driving these (fears) away. I have thus acquired a calmness of outlook that reflects itself in my work, in my conversation and in my appearance." (J 33,099)

**A Housewife** writes: "My greatest difficulty in life was the finding of contentment and happiness. As I progressed through the Course my character changed. At the present time I am more content and happy than I have ever been before in my life." (H 11,166)

**A Shop Assistant** writes: "I have learnt how to get the most enjoyment out of life, that life is worth living, how to love Nature—truly it is a wonderful world! All this I attribute to Pelmanism." (C 27,529)

**A Sorting Clerk** writes: "I have undergone a mental evolution. I have been led to take a deeper and keener interest in life and all its problems. The beauty of life which I knew before has been intensified." (R 26,385)

**A Shorthand Typist** writes: "I have found a much greater interest in life. Little things have proved to be helpful which I used to think were not worth while. I am therefore much happier, for I have found the pleasure which comes from Self-Confidence." (L 33,030)

**A Business Man** writes: "I have no fears now; they have all disappeared. My rather timid disposition has become a resolved, determined disposition. My capacity for work is far greater than that of a year ago." (G 31,329)

Many more examples of the manifold benefits obtainable from a course of Pelmanism will be found in "The Efficient Mind." Write for a free copy of this book to-day. It will show you how you can make more of your life, how you can double your Efficiency and thus increase your Earning Power, how you can banish Depression, how you can develop Initiative, how you can conquer Timidity and strengthen your Self-Confidence, how you can develop a strong Personality and acquire a trained and Efficient Mind. All this you can do by means of Pelmanism. The Course takes up very little time and is extremely interesting.

Call and see the Chief Consultant at the Institute, or write to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and your copy of this most interesting book will reach you by return, GRATIS AND POST FREE.



## The Story of 'THE DAUGHTER OF THE REGIMENT'

ACT I.  
A Rustic Scene in the Tyrol.

A CHORUS of peasants lets us know that their country is being attacked.

Ortensio (Bass), the Steward to the Countess of Berkenfeld (Mezzo-Soprano), assures his mistress that there is no danger from the enemy. The lady is not comforted, and earnestly begs the Steward to seek some news. They go into a cottage, and Sulpizio (Bass) comes in. He is a hearty fellow, a sergeant in a regiment of grenadiers. Maria (Soprano), a vivandière (she is the 'Daughter of the Regiment') enters. She sings the praises of military life.

Sulpizio tells her that it is time she took a husband, and hints at a certain young man . . . Yes, agrees Maria; he saved her life. The sergeant is going on to question her, when Tonio (Tenor), a peasant, is dragged in, as a suspected spy. Maria recognizes him as the youth who saved her. She intercedes for him. Tonio decides to join the regiment and, as the drum calls the men to quarters, they go off, taking Tonio with them. He, however, gives them the slip, and comes back to plight his troth with Maria. Sulpizio, surprising them, is astonished to hear that they are to be wed.

When they have gone, the Countess and her Steward enter and ask for an escort to her castle of Berkenfeld. She tells Sulpizio that Maria is really the daughter of her sister, who married secretly. Maria, unseen at the back of the stage, hears this also. Coming forward, she is claimed by the Countess as her niece, and is told she must leave the regiment for a new life befitting her station, in her aunt's castle.

Tonio and his new comrades make merry. He insists that he must marry Maria, and implores the

regiment, the only father she has ever known, to consent. But now Sulpizio intervenes with the news that the Countess is to take Maria away.

### ACT II.

A drawing-room in the Countess' castle.

MARIA is weary of her new life of grandeur and ceremony, and longs for her Tonio. Sulpizio comes to see her, and tells her that Tonio is wounded, but that he knows not what has become of the lad.

The Countess desires Maria to rehearse an elegant, affected song; Sulpizio breaks in with bits of the old regimental song, making Maria sigh for the happy life she has left.

Ortensio, the Steward, tells Sulpizio that a wounded soldier is asking to see him. Soldiers enter, with this warrior in their midst. It is Tonio, now a Captain. Maria is overcome with delight; her aunt, however, wants to hear nothing about Tonio, for she has other plans: Maria is to marry a duke—the contract shall be signed that evening.

When Tonio and Maria have gone away for a little, the Countess tells Sulpizio a secret—that Maria is not really her niece, as she had declared, but her daughter.

All is now set in order for the signing of Maria's marriage contract with the Duke of Crakenthorp; but suddenly the soldiers dash in, with Tonio at their head. They declare that Maria is the regiment's daughter, betrothed to Tonio. Maria has learnt the truth of her parentage. She appeals to her mother, who is touched, and bestows her blessing on the pair.

# Monday's Programmes continued (July 9)

**5WA CARDIFF.** 353 M. 850 KC.

**1.0-1.45 A LIGHT ORCHESTRAL CONCERT**  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
Overture to 'The Marriage of Figaro' . . . . . *Mozart*  
Suite, 'Rustic Revels' . . . . . *Fletcher*  
Musical Moment in F' . . . . . *Schubert*  
Selection from 'Merrie England' . . . . . *German*  
Symphonic Poem, 'The Preludes' . . . . . *Liszt*

**4.0** London Programme relayed from Daventry

**4.45 F. J. HARRIES:** 'Welshmen in the Frozen North'

**5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA**  
Relayed from the Carlton Restaurant

**5.15 THE CHILDREN'S HOUR**

**6.0** London Programme relayed from Daventry

**6.20** Boys' Brigade Bulletin

**6.30 S.B. from London (9.15 Local Announcements)**

**9.20 A CONCERT**  
NATIONAL ORCHESTRA OF WALES  
Leader, ALBERT VOORSANGER  
Conducted by WARWICK BRAITHWAITE  
Overture, 'In the South' . . . . . *Elgar*

**IN THE SOUTH—ALASSIO** is a musical record of impressions of Italy—more especially of 'a glorious afternoon in the Vale of Andora,' with snow-tipped mountains on the horizon, and the blue Mediterranean, and with thoughts of the strife and power of the old Roman civilization, suggested by the ruins at hand.

The tunes out of which *In the South* is constructed are all Elgar's own. One of them in the middle, a tune of pastoral feeling, has been spoken of as an Italian folk-tune, but the composer states that this is an error.

The Overture was first heard at the Covent Garden Elgar Festival of 1904.

KATE WINTER (Soprano)  
A Lullaby . . . . . *Harty*  
Johnnie . . . . . *Stanford*  
A Summer Idyll . . . . . *Coleridge-Taylor*  
Red, red, rose . . . . . *Cottet*

ORCHESTRA  
Gipsy Caprice . . . . . *Rachmaninov*

HUBERT EISEDELL (Tenor)  
Have you seen but a white lily } (Old English),  
grow . . . . . } arr. Dolmetsch  
The Angler's Song . . . . . }  
The Time of Roses . . . . . *Quilter*  
I heard a Piper piping . . . . . *Bax*  
Love in the Valley . . . . . *K. Parkre*

ORCHESTRA  
Prelude, 'The Afternoon of a Faun' . . . *Debussy*

**DEBUSSY'S** Prelude is a dream-picture of a yesterday-afternoon, vaguely remembered by a Faun (a woodland half-deity), who tries to recall whether he actually encountered 'nymphs, white and golden goddesses,' or whether it was but the 'shadow of a vision, no more substantial than the notes of his own flute.'

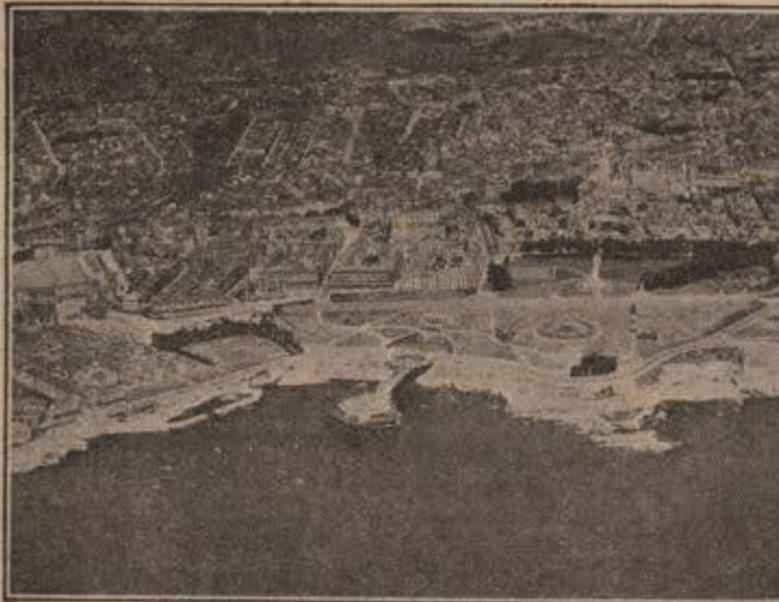
The music was suggested by a poem of Mallarmé. Its lines and its images have not been 'followed,' but rather felt or experienced, so filmy and luxurious is this wonderful painting in the tones of a modern orchestra.

**10.10 LOVE SCENE**  
from  
'KIT MARLOWE'  
An Opera in One Act by HERBERT BEDFORD  
Kit Marlowe (Poet and Dramatist)  
Nan (Housekeeper at the Red Lion)  
HUBERT EISEDELL  
KATE WINTER

**10.35-11.0 ORCHESTRA**  
Tod und Verklarung (Death and Transfiguration)  
*Richard Strauss*

**DEATH AND TRANSFIGURATION** is one of the best-known of Strauss' Symphonic Poems. It was completed in 1889 (when the Composer was only twenty-five), and when published in 1891 the score was prefaced by a poem by Alexander Ritter. This was, however, as a matter of fact, written *after* the music, and is somewhat in the nature of a commentary, Strauss having composed the work on his own imaginative basis.

The work is in four sections.  
I (Slow). The sick man lies in his bed and dreams of 'childhood's golden day.'



PLYMOUTH FROM THE AIR.

The historic Devon town is now celebrating its Civic Week, and the official opening ceremony will be relayed by the local station from the Guildhall Square this afternoon. Dance music from the Guildhall will also be relayed tonight on the occasion of the Plymouth Week Ball

II (Quick, with great agitation). A fierce, delirious fight with Death. Once again there follows stillness, and in  
III (Slower—a lengthy section) the dying man reviews, as in a trance, all his past life. At length there comes a briefer, fiercer struggle, in which Death strikes his final blow.  
IV (At a moderate speed, and tranquil). The stillness of death is succeeded by the Transfiguration.

**5SX SWANSEA.** 294.1 M. 1,020 KC.

**12.0-1.0** London Programme relayed from Daventry

**4.0** London Programme relayed from Daventry

**5.15 THE CHILDREN'S HOUR**

**6.0** London Programme relayed from Daventry

**6.30 S.B. from London (9.15 Local Announcements)**

**9.20-11.0 S.B. from Cardiff**

**6BM BOURNEMOUTH.** 326.1 M. 920 KC.

**12.0-1.0** Gramophone Records

**4.0** REG ELGAR and his BAND relayed from the King's Hall Rooms of the Royal Bath Hotel

**5.0** London Programme relayed from Daventry

**5.15 THE CHILDREN'S HOUR**

**6.0** London Programme relayed from Daventry

**6.30-11.0 S.B. from London (9.40 Local Announcements)**

**5PY PLYMOUTH.** 400 M. 750 KC.

**12.0-1.0 A GRAMOPHONE RECITAL:**  
Overture to 'Tancred' . . . . . *Rossini*  
Keltic Suite . . . . . *Foulds*  
Selection from 'La Traviata' . . . . . *Verdi*  
Overture to 'Fidelio' . . . . . *Beethoven*  
Patrol, 'Jungle Drums' . . . . . *Ketelbey*  
Dance Music (Selected)

**3.0 PLYMOUTH WEEK**  
Official Opening Ceremony of  
'PLYMOUTH WEEK'  
Relayed from the Guildhall Square

**4.0 THE ROYAL HOTEL TRIO**  
Directed by ALBERT FULLBROOK

**5.0** London Programme relayed from Daventry

**5.15 THE CHILDREN'S HOUR:**  
A Grave and Gay Programme

**6.0** London Programme relayed from Daventry

**6.30 S.B. from London (9.40 Local Announcements)**

**11.0-12.0 PLYMOUTH WEEK**  
DANCE MUSIC Relayed from the Guildhall

**5NG NOTTINGHAM.** 275.2 M. 1,090 KC.

**12.0-1.0** London Programme relayed from Daventry

**4.0** London Programme relayed from Daventry

**5.0** Miss KATHLEEN HALFORD: 'Impressions of Wimbledon, 1928'

**5.15 THE CHILDREN'S HOUR**

**6.0** London Programme relayed from Daventry

**6.20** Boys' Brigade Bulletin

**6.30-11.0 S.B. from London (9.40 Local Announcements)**

**6ST STOKE.** 294.1 M. 1,020 KC.

**12.0-1.0** London Programme relayed from Daventry

**4.0** London Programme relayed from Daventry

**5.0** 'Cameos in the lives of Famous Women—III,' Louisa May Alcott, by ROMA LOBEL

**5.15 THE CHILDREN'S HOUR:**  
Stories:  
'The Wish Wolf and Tom' . . . . . *Hills*  
'Mr. Nimble Nice-Man' . . . . . *White*

**6.0** London Programme relayed from Daventry

**6.20** For the Boys' Brigade

**6.30-11.0 S.B. from London (9.40 Local Announcements)**

# Monday's Programmes cont'd (July 9)

## 2ZY MANCHESTER 384.6 M. 780 KC.

- 12.0-1.0 Gramophone Records
- 4.0 THE STATION ORCHESTRA
- 4.50 Mr. LIVINGSTONE RHODES: 'Daybreak in Africa' (a talk illustrated by Gramophone Records of African Melodies)
- 5.15 THE CHILDREN'S HOUR:
- 6.0 London Programme relayed from Daventry
- 6.20 For the Boys' Brigade
- 6.30 S.B. from London
- 8.0 A Studio Concert
- THE GORTON MALE CHOIR, conducted by W. MITCHELL  
(Winners of the First Prize at the Buxton Festival, 1922)
- The Wanderer ..... Elgar  
Through Eastern Gates ..... Bantock  
Whither I find Thee ..... Elgar  
The Roundelay ..... Beale  
EDWARD ISAACS (Pianoforte)  
First Waltz in E flat ..... Chopin  
Bolero ..... Chopin
- CHOIR  
Buxton Festival Test Pieces:  
The Reveille ..... Elgar  
Song of the Volga Boatmen .... arr. Bantock  
After many a dusty mile ..... Elgar
- EDWARD ISAACS  
Playing his own compositions
- Two Studies:  
Andantino in A flat  
Allegretto scherzando in G sharp minor
- Gavotte .....  
Reverie ..... } from 'Six Miniatures'  
Capriccio ..... }
- CHOIR  
Vocal Combat ..... arr. Dudley Buck  
The Phantom Host ..... Hegar  
The Long Day Closes ..... Sullivan
- 9.0 S.B. from London (9.15 Local Announcements)
- 9.45-11.0 Musical Comedies Past and Present
- THE STATION ORCHESTRA  
Selection from 'Our Miss Gibbs' Caryl and Monckton
- OLIVE GROVES (Soprano) and HAROLD KIMBERLEY (Baritone)  
Alla Balla ..... Caryl
- ORCHESTRA  
Selection from 'The Chocolate Soldier' Oscar Straus
- OLIVE GROVES  
Land of Heart's Desire ..... Jones
- ORCHESTRA  
Selection from 'The Merry Widow' ..... Lehár
- HAROLD KIMBERLEY  
Star of My Soul ..... Jones
- ORCHESTRA  
Clowns in Clover ..... Jeans
- OLIVE GROVES  
Star of Fate ..... arr. from Tchaikovsky
- ORCHESTRA  
Selection from 'Will-o'-the-Whispers' .. Ellis
- OLIVE GROVES and HAROLD KIMBERLEY  
Why do I love you? ..... Gershwin
- HAROLD KIMBERLEY  
Two little Blackbirds ..... Kern
- ORCHESTRA  
Selection from 'The Show Boat' ..... Kern

## Other Stations.

### 5NO NEWCASTLE. 512.5 M. 960 KC.

12.0-2.0:—London Programme relayed from Daventry.  
2.30-3.0:—Broadcast to Schools: Lieut.-Col. G. R. B. Spait, Main Features of Northumbrian History—VI, Northumberland under the Tudors and Stuarts (1485-1714). 4.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Violin Recital by Angel Blanco. 6.20:—London Programme relayed from Daventry. 6.30-11.0:—S.B. from London.

### 5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0:—Gramophone Records. 4.0:—Light Orchestra Concert. The Station Orchestra. Edith Ramsay (Contralto). 5.0:—Household Talk. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.30:—S.B. from London. 7.45:—S.B. from Dundee. 8.0:—S.B. from London. 9.40-11.0:—Variety. Gwladys Hay Dillon (Soprano), Tophias Green (Baritone), in Duets; Beatrice de Holthor (Dance); John B. Dickson (Violoncello). The Station Orchestra.

### 2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Gramophone Records. 4.0:—A Scottish Concert. Barbara M. Ramsay (Soprano). The Station Octet. 5.0:—Mrs. M. G. Cameron: 'Ways and Means with Rhubarb and Gooseberries.' 5.15:—Children's Hour. 6.0:—The Station Dance Band. 6.30:—S.B. from London. 7.45:—S.B. from Dundee. 8.0-11.0:—S.B. from London.

### 2BE BELFAST. 506.1 M. 900 KC.

12.0-1.0:—Concert. The Radio Quartet. 4.0:—Irish Music. Orchestra. 4.28:—Fred Mackay (Tenor). 4.40:—Pauline Barker. Harp Solos, 'Irish Melodies' (Chatterton). 4.50:—Pianoforte Jazzy by Fred Rogers. 5.0:—Household Talk: 'Cooking Potatoes,' by Miss Edith Martinck. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30:—S.B. from London. 8.0:—Variety. Hobby Alderson (Light Songs at the Piano). Franklyn Sisters. Jack Edwards (Songs with Banjo, Guitar and Ukulele). Colleen Clifford (Comedienne). 9.0:—S.B. from London. 10.30-11.0:—Ernie Mason's Dance Band, relayed from Capron's Palais de Danse, Bangor.

## Forthcoming Events from 5GB.

A play, entitled *The Scapegoat*, will be broadcast on Friday evening, July 20. It will be followed by a ballad concert, at which the artists are John Thorne (baritone), Elsie Gaskell (soprano), Frank Titterton (tenor) and Enid Morris (pianoforte).

The vaudeville programme arranged for Thursday evening, July 19, will include items by Wallace Cunningham (entertainer), Jock Walker (Scots comedian), Walter Lanham (mimicry), and the Emile Grimshaw Banjo Quartet, supported by the Miami Dance Band.

*Hal, the Highwayman*, an eighteenth-century play of the road with an unexpected ending, will be broadcast on Monday evening, July 16. A programme of light music by Pattison's Salon Orchestra, directed by Norris Stanley, will be relayed from the Corporation Street Restaurant the same evening.

The Band of the Royal Artillery (Salisbury Plain) will be heard from the Pump Room Gardens, Leamington, on Tuesday, July 17, the soloists being James Howell (baritone) and Jan Wien (zither-banjo). The second programme will be relayed at 9 p.m. the same evening, during which Christine Silver will give some of her character studies.

The afternoon programme on Saturday, July 21, includes a concert by the Norris Stanley Pianoforte Sextet, with Marjorie Palmer (soprano) and Ethel Williams (contralto). Later there will be music by Paul Raffman and his Band, and items by Denis O'Neil (Irish entertainer). Subsequently listeners will hear a concert by the City of Birmingham Police Band and Charles Dean (baritone), relayed from Cannon Hill Park; and also, at 9 o'clock, a variety programme.

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# PROGRAMMES for TUESDAY, July 10

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 **The Daily Service**

10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 LIGHT MUSIC  
THE RUDI SZEMINANJI TRIO  
MARGARET DALMEYDA (Soprano)

1.0-2.0 GEORGES BOULANGER and his ORCHESTRA  
From the Savoy Hotel

3.50-4.20

(DAVENTRY ONLY)

THE OPENING OF NOTTINGHAM UNIVERSITY  
COLLEGE BUILDINGS,  
Highfields, Nottingham  
by  
His Majesty the King  
S.B. from Nottingham

4.0 WILLIAM HODGSON'S  
MARBLE ARCH PAVILION  
ORCHESTRA  
From the Marble Arch Pavilion

5.0 HOLIDAYS ABROAD: Mr.  
DOUGLAS B. CONNAH, 'Swit-  
zerland'

THE ordinary notion of Switzerland is that of a large number of white mountains entirely surrounded by cows with bells, and tourists with skis and skates. Mr. Douglas Connah will correct this notion this evening. Few places can be so delightful, or so dreary, to the traveller, as Switzerland—according to whether he visits the right or wrong places for the right or wrong reasons in the right or wrong company. Mr. Connah knows all that is to be known of his subject, and he has even acted professionally as a guide.

5.15 **THE CHILDREN'S HOUR:**

By special arrangement, Mr. Poldiddle will visit the Studio and will introduce his marvellous Universal Wireless Receiver, the miraculous powers of which are now to be demonstrated for the first time.

N.B.—It has to be heard to be believed, and when you have heard it, you won't believe it.

6.0 A Recital of Gramophone Records  
Arranged by Mr. CHRISTOPHER STONE

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 A Recital of Gramophone Records

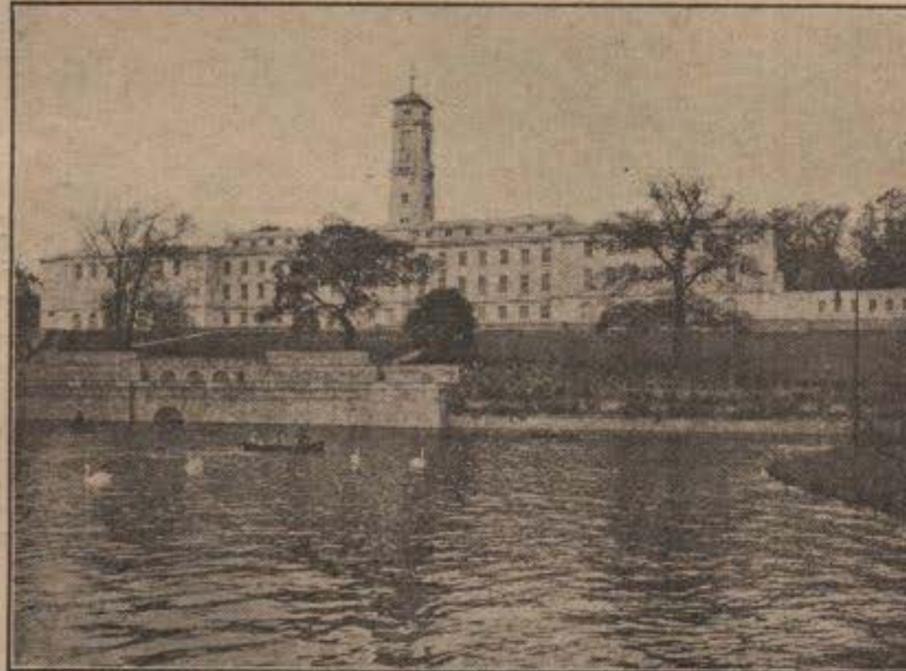
7.0 'Life in the Dominions': Miss ROSS HUME,  
'Women's Life in New Zealand'

7.15 **THE FOUNDATIONS OF MUSIC**  
PIANO WORKS BY DEBUSSY

Played by LAFFITTE  
Bruyères (Heather, from 'Preludes,' Book I)  
Pagodas .....  
Jardins sous la pluie (Gardens in the rain) .....  
(from 'Estampes'—Engravings)

THE PRELUDES of Debussy contain all kinds of sketches of scenes and people. Most of them are impressionistic, and we need little more than the title to help us to conjure up the scene

which the composer has endeavoured to translate into music. A very little exercise of imagination, for instance, enables us to recall, when we hear *Bruyères*, the glorious purple and fragrant scent of the springy heather.



Photograph by Hanson, Nottingham

THE NEW UNIVERSITY COLLEGE BUILDINGS AT NOTTINGHAM, which will be formally opened by the King this afternoon. The proceedings will be relayed by Nottingham Station, and broadcast from Daventry, starting at 3.50.

Yesterday we heard Debussy's impression of the muffled bells of the cathedral under the waves. Here again, in *Pagodas*, we get a suggestion of the continuous tinkle of bells. Perhaps the composer imagined them hung all round the pagodas. More probably, he is thinking of those little Chinamen who nod to us from mantelpieces—they also are called pagodas. This piece and the next are from the book entitled *Estampes (Engravings)*.

In the last piece we shelter beneath the canopy of a leafy tree, and watch the steadily falling, gentle rain-shower. We may imagine we hear a distant rumble of thunder and see a flash or two of summer lightning. Then the clouds clear away and the sun bursts out again.

7.25 Prof. F. W. BURSTALL: 'Engines for the Road and the Air—V, Engines for the Air.' Relayed from Birmingham

WHEN internal combustion engines can drive anything from a liner to a wheel-chair; when they can carry an aeroplane miles above the earth's surface, and propel a car along it at speeds approaching two hundred miles an hour—

there does not seem to be room for very extensive improvement in its achievement. Yet from the scientific point of view much remains to be done in the way of perfecting the efficiency of the engine and raising the ratio of power obtained to heat supplied. Professor Burstall will examine possible lines of advance in this evening's talk.

7.45 **VARIETY**

SIDNEY NESBITT and his Ukulele and

DICKIE DIXON at the Piano

CATHERINE O'STEVENS in a Berkshire Settle  
MEGAN FOSTER (Soprano) in VICTOR HELY-  
HUTCHINSON'S compositions  
with the COMPOSER at the Piano

CLARE GREET in a Sketch

'CONCERNING A CALL'

By EVELYN GLOVER

THE PARKINGTON QUARTET

8.0-8.30 (Daventry only) Mr. J. C. FLUGEL: 'The Psychology of Food and Dress—V, What are the Specific Determinants of Fashion?'

WHERE 'civilization' rules, fashion, rather than utility, tradition or pure symbolism, holds sway. Tonight Mr. Flugel will try to find the method underlying the madness of fashion's tyranny over clothes by investigating the social and economic factors, the difference between the rate of change of fashions for women and for men, and the influence of changing ideals and of the twin motives of modesty and display.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Sir WALFORD DAVIES: 'Music and the Ordinary Listener—Series VI, Music in Double Harness'

9.35 Local Announcements; (Daventry only) Shipping Forecast

9.40 **A MILITARY BAND CONCERT**

GLADYS PARR (Contralto)  
THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture to 'Rienzi' ..... Wagner

9.52 GLADYS PARR

Air from 'Joan of Arc' ..... Tchaikovsky

10.0 BAND

Fourth Hungarian Rhapsody ..... Liszt

10.15 GLADYS PARR

So we'll go no more a-roving ..... M. V. White  
On the Road to Ballyshee ..... Elliott  
Hayfields and Butterflies ..... del Riego

10.22 BAND

Two Norwegian Dances, Nos. 2 and 3 .... Grieg

10.30-12.0 DANCE MUSIC: THE PICCADILLY PLAYERS, under the direction of AL STARITA, and THE PICCADILLY DANCE BANDS, under the direction of CHARLES WATSON, from the Piccadilly Hotel

# Tuesday's Programmes cont'd (July 10)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**4.0 A Military Band Programme**  
*From Birmingham*  
THE CITY OF BIRMINGHAM POLICE BAND,  
Conducted by RICHARD WASSSELL  
Slavonic March.....Tchaikovsky, arr. Godfrey  
Overture to 'The Marksman'.....Weber

DURING the war between Turkey and Serbia in 1876, the great Russian pianist, Nicholas Rubinstein, brother of the still more famous Anton Rubinstein, organized a charity concert for the relief of the wounded, and for the occasion Tchaikovsky, who was enthusiastic for the Slavonic cause, wrote this Slavonic March, which, in fact, he sometimes called a 'Russo-Serbian' March.

The opening of the March is very sombre, 'in the manner of a funeral March.' Later, the Russian National Hymn is heard, and the whole ends brilliantly and joyously.

ROMANCE and black magic mingle in the plot of Weber's opera *Der Freischütz* ('The Marksman'). It is all about a young forester's love and his rival's machinations. An important part is played by magic bullets, which are cast at midnight amid the terrors of a haunted glen.

The melodies in the Overture come from the body of the work, so some of them are tender and some gloomy and menacing.

All alike show Weber's skill in making excellent tunes that, once heard, are easily remembered.

**4.15 JANET JOYE (Entertainer)**  
In 'Types and Notions'

**4.25 BAND**  
Final Movement from Fourth Symphony, in D Minor.....Schumann, arr. Godfrey

**4.33 CHALFONT WHITMORE (Pianoforte)**  
Prelude in C.....Chopin  
Waltz in D Flat.....Chopin  
Impromptu in A Flat.....Chopin

**4.43 BAND**  
Suite, 'Summer Days' Eric Coates, arr. Godfrey  
In a Country Lane; On the Edge of the Lake; At the Dance

**4.55 JANET JOYE**  
In further 'Types and Notions'

**5.5 BAND**  
Fantasia, 'Cock Robin and Co.'.....Stately

**5.20 CHALFONT WHITMORE**  
Berceuse (Cradle Song).....Chopin  
Study in A Flat, Op. 25, No. 1.....Chopin  
Study in D Flat, Op. 25, No. 8.....Chopin

**5.30 BAND**  
Selection from 'Iolanthe'  
Sullivan, arr. Winterbottom

**5.45 THE CHILDREN'S HOUR:**  
(From Birmingham)  
'A Fountain of Fun,' a Play about Thomas Hood, by FLORENCE M. AUSTIN.  
Songs and Duets, by MARJORIE PALMER (Soprano) and ETHEL WILLIAMS (Contralto)



**JAMES ELROY FLECKER,**  
the poet, some of whose finest work is being read from 5GB to-night at 9.45.

**6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**

**6.45 THE B.B.C. DANCE ORCHESTRA**  
Personally conducted by JACK PAYNE  
PHILIP MIDDLEMISS (Entertainer)

**7.45 A Symphony Concert**  
*S.B. from Manchester*  
THE AUGMENTED STATION ORCHESTRA  
Conducted by T. H. MORRISON  
Overture, 'A Roman Carnival'.....Berlioz  
DOROTHY BENNETT (Soprano)  
Ave Maria (with Organ and Violin Obligato)  
Bach and Gounod

ORCHESTRA  
The Fifth Symphony, 'From the New World'.....Dvorak

Adagio; Allegretto molto; Largo; Scherzo molto vivace; Allegro con fuoco  
DOROTHY BENNETT

The New Umbrella.....Besly  
Do not go, my love } Hageman  
At the well.....}

ORCHESTRA  
First Irish Rhapsody, Op. 78  
Stanford

**9.0 THE B.B.C. DANCE ORCHESTRA**  
Personally conducted by JACK PAYNE

**9.45 A Reading from the Poetry of James Elroy Flecker**

THIS evening's poetry reading is a special selection from the collected works of James Elroy Flecker. The author of *Hassan* has suffered to some extent by that play's notoriety, which has overshadowed his smaller scale but more perfect work. The selection to be read includes 'Brimana'—almost certainly the peak of his achievement, and in many people's opinion one of the finest poems in the English language for imagery, feeling, and sheer beauty of words.

**10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

**10.15-11.15 DANCE MUSIC: THE PICCADILLY PLAYERS,** under the direction of AL STARITA, and the PICCADILLY DANCE BAND, under the direction of CHARLES WATSON, from the Piccadilly Hotel

(Tuesday's Programmes continued on page 22.)

The musical annotations in the programme pages of 'The Radio Times' are prepared under the direction of the Music Editor, Mr. Percy A. Scholes.  
Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 13s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

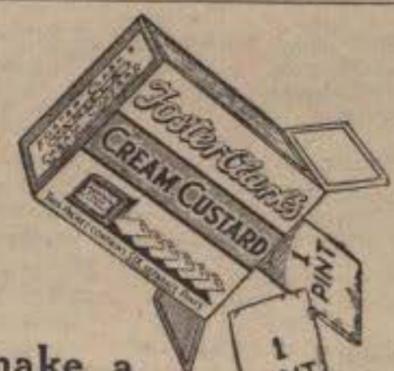
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# FOSTER CLARK'S CREAM CUSTARD

# Tuesday's Programmes continued (July 10)

**5WA CARDIFF.** 353 M. 850 KC.

**4.0 A Light Symphony Concert**  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
Overture to 'The Mastersingers' ..... } Wagner  
Forest Murmurs ('Siegfried') ..... }  
Symphony in A ..... } Zilcher

**FORESTMURMURS** gives us not only a lovely picture of the busy life of nature in the woodland, but an emotional impression of the thoughts of the young Siegfried. He muses on his mother, who died when he was born, and then listens to the songs of the birds, of which he can now understand the meaning.

**HERMANN ZILCHER** (born 1881), son of a composer, did well at the Frankfort Conservatoire and then toured widely with Veasey, the violinist. At the age of twenty-seven he was Professor of Pianoforte and Composition at the Munich Academy, and since 1920 has directed the work at the Conservatoire of Würzburg.

His compositions include a considerable number of song cycles, music for a German folk-song play, two symphonies (one of which we are to hear), a Violoncello Concerto, incidental music to one or two Shakespeare plays, and choral works.

**5.0 MAY GILCHRIST: 'A Day on the Desert'**

**5.15 THE CHILDREN'S HOUR**

**6.0 ORGAN RECITAL by JAMES N. BELL**  
Relayed from the  
New Palace Theatre, Bristol

**6.30 S.B. from London**

**7.0 S.B. from Swansea**

**7.15 S.B. from London**

**7.45 Down Memory Lane—III**

THE STATION ORCHESTRA  
Selection from 'The Dollar Princess'  
Fall

GRACE DANIELS (Soprano) and  
Orchestra

There's a land ..... Allitsen  
I hear you calling me ..... Marshall

ORCHESTRA  
March, 'Soldiers in the Park'  
Monckton

JOHN RORKE (Baritone)  
When father papered the parlour  
I've waiting for yer, Josie

ORCHESTRA  
Waltz, 'Our Miss Gibbs' .. Caryll and Monckton

GRACE DANIELS and Orchestra  
Put on your Ta-Ta, little Girlie  
Jolly good luck to the girl who loves a sailor

ORCHESTRA  
Two-Step, 'Moonstruck' ..... Monckton

JOHN RORKE and Orchestra  
Pretty little girl from Nowhere ..... Neat  
Wot Cher ..... Ingle

ORCHESTRA  
Selection from 'The Geisha' ..... Jones

**9.0-12.0 S.B. from London (9.35 Local Announcements)**

**5SX SWANSEA.** 294.1 M. 1,020 KC.

**3.50 Nottingham Programme relayed from Daventry**

**5.15 THE CHILDREN'S HOUR:**  
Songs and a Story by LILIAN MORGAN

**6.0 London Programme relayed from Daventry**

**6.30 S.B. from London**

**6.45 A WELSH INTERLUDE**

Selections on the Harp by NAN DAVIES

**7.0 'Fyncliau'r Dydd Yng Nghymru'**  
(Current Topics in Wales)  
A Review, in Welsh, by E. ERNEST HUGHES

**7.15 S.B. from London**

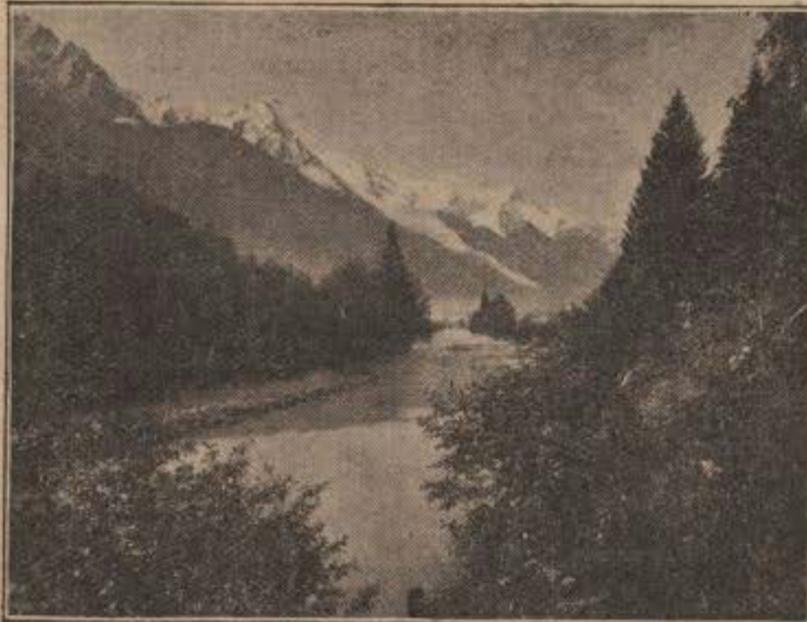
**7.45 S.B. from Cardiff**

**9.0-12.0 S.B. from London (9.35 Local Announcements)**

**6BM BOURNEMOUTH.** 326.1 M. 920 KC.

**4.0 TEA-TIME MUSIC from Bobby's Restaurant,**  
directed by J. P. COLE

Military March ..... Gounod  
Overture, 'Spanish Comedy' ..... Keler-Bela  
Valse, 'Somewhere down in Brittany' .. Evans  
Entr'acte, 'The Man I Love' ..... Gershwin  
Fox-Trot, 'One more night'



THE SNOWY PEAKS OF THE ALPS.

The view at Chamonix, looking across to Mont Blanc, is typical of the scenery of Switzerland which Mr. Douglas Connah will describe, in the 'Holidays Abroad' series, from London this afternoon.

Selection, 'Musical Jigsaw' ..... arr. Aston  
Andante Cantabile ..... Tchaikovsky  
Valse, 'Allah' ..... Nicholle  
Operatic Fantasia on Nicolai's 'Merry Wives of Windsor'

**5.0 London Programme relayed from Daventry**

**6.30 S.B. from London**

**7.0 Mr. W. HOGARTH TODD, 'Tiger, Tiger'—II**

**7.15 S.B. from London (9.35 Local Announcements)**

**10.30 DANCE MUSIC: BILL BROWNE'S**  
DANCE BAND, relayed from the Westover

**11.0-12.0 S.B. from London**

**5PY PLYMOUTH.** 400 M. 750 KC.

**3.50 Nottingham Programme relayed from Daventry**

**5.15 THE CHILDREN'S HOUR:**  
Impressions:

Bell Impressions by the Piano  
'Yell' Impressions by the Vocalists  
Art Impressions by the Dramatists

**6.0 London Programme relayed from Daventry**

**6.30 S.B. from London**

**7.0 Mr. L. NEELE: 'The Progress of Local Tennis—II'**

**7.15-12.0 S.B. from London (9.35 Local Announcements)**

**5NG NOTTINGHAM.** 275.2 M. 1,090 KC.

**3.50 THE OPENING**  
OF  
NOTTINGHAM UNIVERSITY COLLEGE  
BUILDINGS, HIGHFIELD

by  
**HIS MAJESTY THE KING**  
Address by the Mayor (Ald. E. HUNTSMAN)  
Speech by  
His Majesty the King

IT is in a little room in the Friends' Meeting House of 1798, where Fox and Singleton taught working women in the first Adult School, that the history of the movement to provide Nottingham with a People's University really begins. Up through the Bromley House Library, the 'Operatives' Libraries' in the biggest public-houses in the town, the Mechanics' Institution and the People's Colleges, the movement climbed and grew. Then, in 1873, the University Extension system was brought to Nottingham, and four years later the foundation stone of the present University College was laid.

Backed by the Corporation, the College thrived. After the war, students flooded it, and the scheme for a great University of the East Midlands came into being. At this stage Sir Jesse Boot comes into the story—a benefactor as munificent as any such scheme has ever had. To him is due the acquisition of Highfields Park where the new University College buildings will be opened by the King today. Here have risen great halls and libraries, class-rooms and laboratories, hostels, swimming-baths, and playing-fields; a city of education whose great central buildings, nobly designed by Mr. Morley Horder, boldly proclaim that here in the heart of the industrial Midlands the great cause of learning has found a worthy and a permanent home.

(See Pictures on page 20.)

**4.20 London Programme relayed from Daventry**

**5.15 THE CHILDREN'S HOUR**

**6.0 London Programme relayed from Daventry**

**6.30 S.B. from London**

**7.0 Mr. FRANK A. LOWE: 'Bird Calls'**

**7.15-12.0 S.B. from London (9.35 Local Announcements)**

**6ST STOKE.** 294.1 M. 1,020 KC.

**3.50 Nottingham Programme relayed from Daventry**

**5.15 THE CHILDREN'S HOUR:**  
'Princess Joy and the Wizard'—a humorous  
Charade Play for Children (M. Churchill)

**6.0 London Programme relayed from Daventry**

**6.30 S.B. from London**

**7.0 Mr. E. SIMS-HILDITCH: 'What is Modern Music?'**

**7.15-12.0 S.B. from London (9.35 Local Announcements)**

# Tuesday's Programmes cont'd (July 10)

**2ZY MANCHESTER.** 384.6 M. 780 KC.

**4.0 THE STATION ORCHESTRA**  
 Overture to 'The Bronze Horse' ..... *Auber*  
 Intermezzo, 'Dancing Tambourine' ..... *Polla*  
**HERBERT RUDDOCK (Bass-Baritone)**  
 Youth ..... *Allisen*  
 Revenge ..... *Hatton*  
 Vulcan's Song ..... *Gounod*

**ORCHESTRA**  
 Bacchantes' Dance ..... *Gounod*  
 Waltz, 'The Gipsy Princess' ..... *Katman*

**HERBERT RUDDOCK**  
 Sea Fever ..... *Ireland*  
 O could I but express in song ..... *Malashkin*  
 Onaway, awake, beloved ..... *Cowen*

**ORCHESTRA**  
 Selection from 'A Masked Ball'  
*Verdi, arr. Tavan*

**5.0 London Programme relayed from Daventry**

**5.15 THE CHILDREN'S HOUR:**  
 Half an Hour with the Pickaninnies  
 Plantation Songs ..... *Clutsam*  
 Played by THE SUNSHINE TRIO  
 The Land of Cotton  
 Told by ROBERT ROBERTS  
 A Little Coon's Prayer ..... *Melville-Hope*  
 Little Snoozy Coon ..... *Eric Coates*  
 Sung by BETTY WHEATLEY

**6.0 SPIERO'S ORCHESTRA**  
 Relayed from the Palace Picture Theatre,  
 Blackpool

**6.30 S.B. from London**

**6.45 SPIERO'S ORCHESTRA (Continued)**

**7.0 Lieut.-Col. S. G. GOLDSCHMIDT: 'Cruelty and Sport'**

**7.15 S.B. from London**

**7.45 A Symphony Concert**  
 Relayed to Daventry Experimental

**THE AUGMENTED STATION ORCHESTRA, conducted by T. H. MORRISON**  
 Overture, 'A Roman Carnival' ..... *Berlioz*  
**DOROTHY BENNETT (Soprano)**  
 Ave Maria (with Organ and Violin Obligato)  
*Bach and Gounod*

**ORCHESTRA**  
 The Fifth Symphony ('From the New World')  
*Dvorak*  
 Adagio; Allegretto molto; Largo; Scherzo  
 molto vivace; Allegro con fuoco

**DOROTHY BENNETT**  
 The New Umbrella ..... *Besly*  
 Do not go, my love ..... } *Hogeman*  
 At the well ..... }

**ORCHESTRA**  
 First Irish Rhapsody, Op. 78 ..... *Stanford*

**9.0 S.B. from London (9.35 Local Announcements)**

**9.40 'TELEVISIONARY TACTICS'**  
 A Farce in One Act by XLEX  
 Presented by THE STATION REPERTORY PLAYERS  
 Cast:  
 Mr. Tipper (a Solicitor) ..... D. E. ORMEROD  
 Mr. Portleigh (another Solicitor)  
 GEORGE BERNARD SMITH  
 Miss Jane Gray (Secretary to Mr. Tipper)  
 HYLDA METCALY  
 Mr. Mudway (Managing Clerk to Messrs. Portleigh and Co.) ..... HAROLD CLUFFY  
 A Plaintiff ..... ELLA FORSYTH  
 A Defendant ..... FRANK MARSHALL  
 An Office Boy ..... ARTHUR ROUNDELL

Mr. Tipper's City office is as comfortably furnished in the year 199—as it might have been today. There is one conspicuous difference

however; on Mr. Tipper's desk is a 'videophone' and the companion visualizing screen. The purpose of the apparatus is to enable the person at each end of the connection to see, as well as hear, all that occurs at the other end. The characters in this play are entirely fictitious. Supported by THE STATION QUARTET

**10.30-12.0 DANCE MUSIC: WILL HURST'S and BERTINI'S DANCE BANDS, relayed from the Tower Ballroom, Blackpool**

## Other Stations.

**5NO NEWCASTLE.** 512.5 M. 960 KC.

**3.0**—Nottingham Programme relayed from Daventry.  
**4.0**—London Programme relayed from Daventry. **4.30**—Organ Recital relayed from the Havelock Picture House, Sunderland. **5.0**—London Programme relayed from Daventry. **5.15**—The Children's Hour. **6.0**—'Cuckoo.' A Play specially written for broadcasting by Peter Bally. **6.30**—S.B. from London. **7.0**—Mary Pettie and Laidman Browne, 'Shakespeareana—V. The Caskets.' **7.15**—S.B. from London. **7.45**—'Glimpses of the Past.' A series of dramatic episodes dealing with the history of Newcastle and District from the earliest times to the present day. No. 10. With Marshal Wade in Northumberland, 1745. Arranged for broadcast by Lieut.-Col. G. R. B. Spain. Dramatic Version by Thomas Haxton. Scene 1: The Hall at Morpeth. Scene 2: On the Hexham Road. Scene 3: On the Old Tyne Bridge. Scene 4: Newcastle Guild Hall. **9.0**—S.B. from London. **10.30**—Dance Music relayed from the Oxford Galleries. **11.15-12.0**—S.B. from London.

**5SC GLASGOW.** 405.4 M. 740 KC.

**4.0**—Light Orchestral Concert. The Station Orchestra—Harold Green (Baritone). **5.0**—'Holidays Abroad—Switzerland.' by Douglas B. Connah. **5.15**—Children's Hour. **5.58**—Weather Forecast for Farmers. **6.0**—Organ Recital from the New Savoy Picture House. Organist, Mr. S. W. Letich. **6.30**—S.B. from London. **7.0**—S.B. from Edinburgh. **7.15**—S.B. from London. **7.45**—Scots Vandeville. The Station Orchestra. Overture, 'Fair Maid of Perth' (Volpi). George Hutchinson will entertain. Helen Young (Violin); Lochmagag (Hartley). Nell Grieg (in an Aberdeen Character Sketch); Mrs. Johnston's Piano (R. J. MacLennan). Orchestra: Selection, 'Songs of the Hebrides' (Kennedy-Fraser). George Hutchinson. Helen Young: Scottish Selection (arr. Young). Nell Grieg describes 'That Mrs. MacDonald' (Stoddart). Orchestra: 'Eighty-one Reel,' 'Schleiballion' (Kerr). **9.0**—S.B. from London. **9.40**—Request Programme. Amy Samuel (Soprano). Reginald Talbot (Baritone). The Station Orchestra in a Programme of Request Items. **10.30-12.0**—S.B. from London.

**2BD ABERDEEN.** 500 M. 600 KC.

**4.0**—Fishing News Bulletin. **4.5**—Afternoon Concert. Edward Smith (Baritone). The Station Octet. **5.0**—Holidays Abroad: Mr. Douglas B. Connah, 'Switzerland.' **5.15**—Children's Hour. **6.0**—Gramophone Records. **6.25**—Fishing News Bulletin. **6.30**—S.B. from London. **7.0**—S.B. from Edinburgh. **7.15**—S.B. from London. **7.45**—Scottish Variety. Interludes by the Station Octet. Octet: Thistledown (Bath). **7.59**—Miriam Wood (Soprano): O for the bloom of my own native heather (Glover); A Fairy Lullaby (MacBean); Oh! whistle and I'll come to ye, my lad and There are two bonnie maidens (arr. Moffatt); Hey the bonnie breast-knots (arr. Kennedy-Fraser). **8.2**—Octet: Scottish Dance Music (arr. Kerr). **8.4**—Mrs. MacFarlane of Ragbag Lane will discuss Summer Sports (Harvey). **8.14**—Octet: Scottish Dance Music (arr. Kerr). **8.15**—Angus Ross (Violin): Highland Memories (Hamish MacCunn). **8.26**—Octet: Scottish Dance Music (arr. Kerr). **8.29**—Ian MacPherson (Baritone): Willie's game to Melville Castle (arr. Stephen); Kate Dalrymple (arr. Diack); My Spouse Nancy (arr. Kenyon Lees); Jennie's Bawbee (arr. Diack). **8.40**—Octet: Scottish Dance Music (arr. Kerr). **8.42**—Margaret Colquhoun (Entertainer): Peter Pirnie's Woolin' (Robert Ford); Story of a Sixpence (told by a Glasgow Car Conductor) (Colquhoun). **8.55**—Octet: The Swing o' the Kilt (Ewing). **9.0-12.0**—S.B. from London.

**2BE BELFAST.** 206.1 M. 980 KC.

**4.0**—Dance Music: Ernie Mason's Dance Band relayed from Caproni's Palais de Danse, Bangor. **5.0**—'Holidays Abroad—Switzerland.' by Mr. Douglas B. Connah. **5.15**—Children's Hour. **6.0**—London Programme relayed from Daventry. **6.30**—S.B. from London. **7.45**—An Orchestral Concert. The Symphony Orchestra, conducted by E. Godfrey Brown: Norwegian Rhapsody, Op. 17, No. 1 (Sveendsen); Third Suite, Op. 19, from the Music to Bjornstjerne Bjornson's Drama 'The King' (J. Halvorsen). **8.10**—Winifred Bury (Mezzo-Soprano): Have you seen but a white lily (Traditional); Where the bee sucks (arr. Sullivan); Brown is my love (Quilter); The Nalad and Feast of Lanterns (Bantock). **8.22**—Ethel Bartlett (Pianoforte) and Orchestra: First and Last Movements of Concerto in E Flat (Mozart). **8.40**—Orchestra: Second Suite from the Music to Holger Drachmann's 'Gurre,' Op. 17 (J. Halvorsen). **9.0**—S.B. from London. **9.40**—Orchestral Concert (continued). Orchestra: Irish Rhapsody (Victor Herbert). **9.53**—Ethel Bartlett: Impromptu in G (Schubert); Study in A Flat (Chopin); Study in D Flat (Liszt). **10.5**—Winifred Bury: Songs at the Piano: Thou wilt not go (arr. Somervell); As ever I saw (Peter Warlock); Riddle Song (Traditional, arr. Duff); Dashing away with the smoothing iron (Traditional). **10.17**—Orchestra: Requiem Adagio for Three Violoncellos and Orchestra, Op. 66 (Popper). (Soloists, John W. Sowerby, Carodus Taylor, Marjorie Brown); Hungarian Dance in D (Brahms). **10.30-12.0**—S.B. from London.

## To Parents with Children Leaving School

THE days are gone when a child possessing a good primary or secondary school education could get the necessary specialized commercial knowledge through actual office work. Learning must precede earning. Employers are not prepared to run the risk of costly mistakes and to waste their time in teaching that which they know can be acquired efficiently at Pitman's College.

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# PROGRAMMES for WEDNESDAY, July 11

2LO LONDON and 5XX DAVENTRY  
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

10.15 a.m. The Daily Service

10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT  
ETHEL LEWIS (Mezzo-Soprano)  
HERBERT SHARP (Tenor)

12.30 THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE

1.0-2.0 FRASCATI'S ORCHESTRA  
Directed by GEORGES HAECK, from the Restaurant Frascati

4.0 Miss E. G. CLARKE: 'Food Values in Cooking—V, Food Theorists'

MOST of us have known, and suffered from, the diet maniacs—vegetarians, fruitarians, enthusiasts for vegetable marrows and nut outlets and artificial simulations of meat. In this talk Miss Clarke will discuss some theories about food, and will remind us how the old-fashioned cooks were working on a pretty sound theory of their own when they planned the order of the courses in the ordinary meal.

4.15 A Light Classical Concert  
DOROTHY ROBSON (Soprano)

THE HENRY BRONKHURST TRIO:  
JULIUS ROSTALL (Violin); EDWARD J. ROBINSON (Violoncello); HENRY BRONKHURST (Pianoforte)

Trio in C..... Mozart  
Allegro; Andante Cantabile; Allegro

THIS Trio (or Terzett, as Mozart called it) was written in that year of extraordinary productivity 1788 (in July, the month which saw the birth of the G Minor Symphony). This, and the other works for Pianoforte, Violin and Cello, were mostly written for his amateur friends. This in C (it is numbered K.548 in the authoritative list) is quite easy, and is in three Movements—two quick ones, between which is a Slow Movement, in singing style.

4.35 DOROTHY ROBSON

How shines the dew ..... Rubinstein  
Morning Song .....  
Schöne Wiege meiner Leiden (Beautiful cradle of my sorrows) .....  
Widmung (Dedication) ..... Schumann  
Röslein (Rosebud) .....  
Frühlingsnacht (Spring Night) .....

4.50 Trio

Trio in G ..... Hurlstone  
Allegro moderato; Andante; Molto vivace; Allegro Comodo.

HURLSTONE, who died in 1906 at the age of thirty, was a composer of sensitive feeling, who left some fragrant Chamber music.

This Trio has four Movements; the First strong and graceful, the slow Movement in thoughtful mood, a high-spirited Movement and a fiery Last Movement that has as its Second chief tune a Scots folk-song.

5.15 THE CHILDREN'S HOUR:  
The Fourth Shelf Down

Wherein another haphazard dive is made into the Children's Hour book-shelf

With (we hope) very interesting results  
THE PARKINGTON QUINTET will provide musical interludes

6.0 THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE

6.20 The Week's Work in the Garden, by the Royal Horticultural Society



GOYA'S PORTRAIT OF WELLINGTON.

This is a pencil study for the unusual portrait of the man who is chiefly known to us as the hatchet-faced, grim-featured Iron Duke. one of the pictures to which Professor Gleadowe will refer in his talks on pictures, of which he will broadcast another tonight.

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 THE B.B.C. DANCE ORCHESTRA (Continued)

7.0 Mrs. EDGAR DUGDALE: 'Minorities'

THIS evening's talk on international affairs is to refer specially to the extremely vexed question of Racial Minorities. Mrs. Edgar Dugdale is a niece of Lord Balfour, and is one of the chief British experts on the subject that she will deal with in her talk.

7.15 THE FOUNDATIONS OF MUSIC

PIANO WORKS BY DEBUSSY

Played by LAFFITTE

Ballad

La Serenade interrompue (The Interrupted Serenade, from Preludes, Book I)

THE Ballad is early Debussy. Whatever the story it tells (as no one knows it, everyone can make it up for himself), the outlines of the music are very clear, and the story is crisply unfolded.

The first indication of style in the Serenade—'quasi guitarra'—suggests the scene; the fervent lover, beneath his lady's window, twangs away earnestly, 'expressively, supplicating' her favour. There are one or two moments in which either the player or the lady becomes excited, perhaps even peevish, but the serenade goes its leisurely way, the lover finally taking himself off, still playing.

7.25 Dr. H. J. W. HETHERINGTON: 'The Meaning of Good—III, Conscience.' S.B. from Liverpool

CONSCIENCE is one of the most difficult things in human nature to explain from the philosophical point of view. In this talk (the third in his series), Dr. Hetherington will discuss how

far the 'infallibility' of conscience can be reconciled with the changes that take place in the moral outlook of men, and he will attempt to solve the problem of the 'conscientious objector.'

7.45 GEOFFREY GWYTHYR  
(In Light Ballads)

8.0 'The Daughter of the Regiment'

A Comic Opera in Two Acts by DONIZETTI

The English Text by NATALIA MACFARREN

The Countess of Berkenfield

GLADYS PALMER  
Maria (Vivandière) ... NOEL EADIE  
Tonio (A Young Tyrolean Peasant)

HEDDIE NASH  
Sulpizio (Sergeant) ... HARRY BRINDLE  
Ortenzio (Steward of the Countess)

FRANKLYN KELSEY  
The Duchess ... GLADYS WINMILL  
A Corporal ... STANLEY RILEY  
A Notary }  
A Peasant } ... JOHN COLLETT

THE WIRELESS CHORUS  
(Chorus-Master, STANFORD ROBINSON)

THE WIRELESS SYMPHONY ORCHESTRA  
(Leader, S. KNEALE KELLEY)

Conducted by PERCY PITT  
(For full details of the Opera see Daventry Experimental—Monday, page 17.)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Professor R. M. Y. GLEADOWE: 'How to Appreciate Pictures'—II

IN the second of his series of talks Professor Gleadowe will distinguish and define the various qualities that may be looked for in a good painting, illustrating his

remarks with reference both to the picture on this page and to the twelve masterpieces of the European school, coloured reproductions of which may be obtained from the B.B.C. (See announcement on page 33.)

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 'The Daughter of the Regiment'  
(Continued)

10.15 A ROSSETTI PROGRAMME

A HUNDRED years ago was born the boy destined to cause a revolution in the artistic world of the mid-Victorian era. Painter, poet, and militant aesthete, Dante Gabriel Rossetti was to change the current of art in England in a measure comparable only to the literary revolution of the romantic school half a century before. This evening's programme will attempt, as far as may be, to represent the astonishing versatility of Rossetti's genius.

Mr. Desmond MacCarthy will introduce the programme with a short estimate of Rossetti's place in history. He will read a selection from his poems, and review his position as painter.

In addition Mr. Arthur Cranmer will sing half a dozen of the poems which have been set to music: 'Silent Noon,' 'Heart's Heaven,' and 'Love's Last Gift,' from the 'House of Life,' set by Dr. Vaughan Williams, and 'A Little While' (Cowen), 'Sudden Light' (Loeffler), 'An Old Song Ended' (Cyril Scott).

11.0-12.0 (Daventry only) DANCE MUSIC: FRANK ASHWORTH and his BAND from the Hotel Metropole

(Wednesday's Programmes continued on page 26.)

# Why do Rothman's offer so many kinds of Cigarettes ?

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## Wednesday's Programmes cont'd (July 11)

### 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

4.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA  
From the RIVOLI THEATRE

5.0 THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE  
ROSA BARTY and Partner in Harmonized Duets

5.45 THE CHILDREN'S HOUR (From Birmingham): 'Clever Birds,' by IDINA RAY. GWEN LONES (Violin). 'How Aluminium is made,' by Major VERNON BROOK. JACKO will entertain

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 Light Music  
From Birmingham

PATTISON'S SALON ORCHESTRA, directed by NORRIS STANLEY

Relayed from the Café Restaurant, Corporation Street

Overture to 'Egmont' ..... Beethoven  
Serenade ..... Braga

7.0 CHARLES BADHAM (Pianoforte)  
Waltz Caprice ..... Saint-Saëns  
ORCHESTRA  
Fantasia on 'Etienne Marcel' ..... Saint-Saëns

7.20 HARRY MILLER (Violoncello)  
Liebeslied (Love Song) ..... Beronska  
ORCHESTRA  
Waltz, 'Casino Dances' ..... Gung'l  
NORRIS STANLEY (Violin)  
Hejre Kati ('Hello, Katie') ..... Hubay

7.45 ORCHESTRA  
Song, 'In Love' ..... Friml  
Egyptian Serenade, 'Amina' ..... Lincke

8.0 VARIETY

From Birmingham

'Music Hath Charms'

Written and arranged by MONA PEARCE  
Characters:

The King of Kannibaland... WORTLEY ALLEN  
Joe, his Court Minstrel... HAROLD GLADSTONE  
Ermyntude.. (Survivors) EDITH JAMES  
of a  
Dora ..... (shipwreck) FLORENCE CLEETON



ENID CRUICKSHANK

sings in the Ballad Concert from Birmingham tonight.

If you were wrecked upon the tropical island of your dreams—blue sky—golden sands—palm trees and all complete, you would feel rather pleasantly excited—until you discovered that there were a few natives about, and then you might feel just a shade anxious—that at least is what happened to Ermyntude and Dora

### 9.0 A Ballad Concert

(From Birmingham)

BERNARD ROSS (Baritone)  
The Bachelor Ship  
David Richards  
Kitty ..... Fletcher  
EMILIE WALDRON (Soprano)  
Bird Songs at Eventide  
Eric Coates  
O tell me, Nightingale  
Lehmann  
At the Well ..... Hageman

9.15 BEATRICE EVELINE (Violoncello)

Meditation in C ..... Squire  
Song of the Villagers ..... Popper

ENID CRUICKSHANK (Contralto)  
Birds in the Nest ..... Choveaux  
The Time of Roses ..... Quilter  
In the Silence ..... Loughborough

9.30 BERNARD ROSS

To-ibotow ..... Keel  
Requiem ..... Homer  
Oh, could I but express in song ..... Malashkin  
EMILIE WALDRON  
Charming Chloe ..... German  
I love the jocund dance ..... Walford Davies  
Early Morning ..... Peel

9.45 BEATRICE EVELINE

Romance ..... Sinigaglia  
Spanish Dance ..... Granados

ENID CRUICKSHANK  
A Farewell ..... Henderson  
Time, you old gipsy man ..... Warren  
A Night Idyll ..... Loughborough

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: GEORGE FISHER'S KIT-CAT BAND from the Kit-Cat Restaurant

11.0-11.15 FRANK ASHWORTH and his BAND from The Hotel Metropole



A tense moment in Kannibaland. From Birmingham 8.0.

# Wednesday's Programmes continued (July 11)

## 5WA CARDIFF. 353 M. 850 KC.

**1.0-1.45 A SYMPHONY CONCERT**  
Relayed from The National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
Overture to 'Anacreon' ..... Cherubini  
Suite of Four Pieces for String Orchestra .. Bach  
Symphony in C Minor ..... Haydn

4.0 London Programme relayed from Daventry

**4.15 THE STATION TRIO:**  
FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)  
Trio in G ..... Mozart

MARJORIE DEYES (Soprano)  
A Brown Bird Singing ..... Haydn Wood  
My Treasure ..... Trevalsa  
One morning very early ..... Sanderson

FRANK THOMAS  
Romance in F ..... Brewer  
TRIO  
Romance in E Flat ..... Rubinstein  
Cavatina ..... Raff

MARJORIE DEYES  
Piper June ..... Carew  
Indian Dawn ..... Zamocnik  
Sing, joyous bird ..... Montague Phillips

TRIO  
Fantaisie on 'Madame Roland' .... Fourdrain

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Liverpool (See London)

7.45-11.0 S.B. from London (9.30 Local Announcements)

## 5SX SWANSEA. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 A CONCERT

MONA E. JONES (Soprano)  
EMLYN JONES (Tenor)

THE STATION TRIO:

T. D. JONES (Pianoforte); MORGAN LLOYD (Violin); GWILYM THOMAS (Violoncello)

5.15 THE CHILDREN'S HOUR

6.0 Camp Fire by the First Swansea (Y.M.C.A.) Troop of Boy Scouts

6.20 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Liverpool (See London)

7.45-11.0 S.B. from London (9.30 Local Announcements)

## 6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records

4.0 London Programme relayed from Daventry

4.15 BILL BROWNE'S DANCE BAND  
Relayed from the Westover

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Liverpool (See London)

7.45-11.0 S.B. from London (9.30 Local Announcements)

## 5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

## 5.15 THE CHILDREN'S HOUR:

A Visit to the Mermaids

A Revue in Layers, 'Scales' and 'Tails'

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Liverpool (See London)

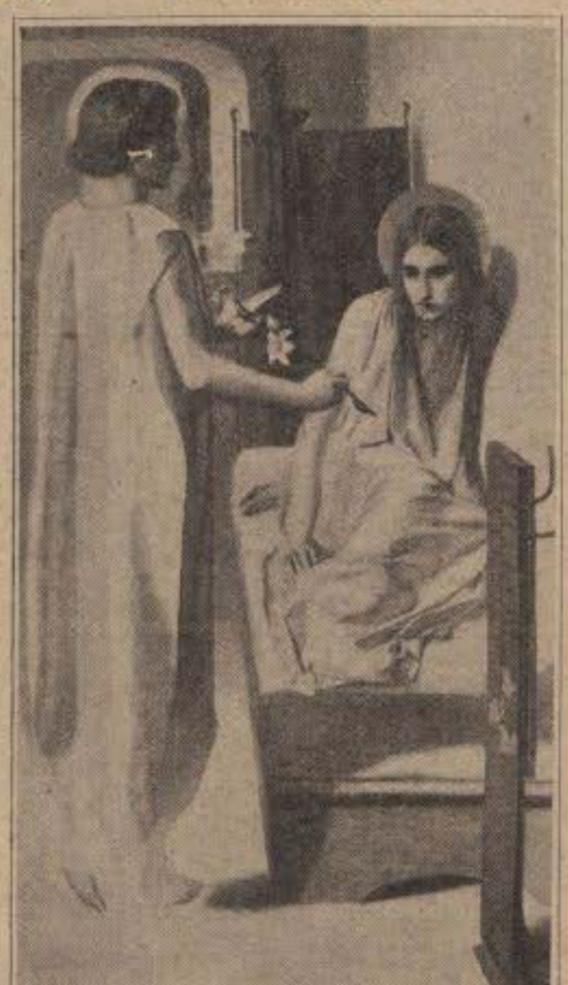
7.45-11.0 S.B. from London (9.30 Mid-week Sports Bulletin; Local Announcements)

## 5NG NOTTINGHAM. 275.2 M. 1,090 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:



National Gallery

### 'ECCE ANCILLA DOMINI'

This picture of the Annunciation is one of the finest works of Dante Gabriel Rossetti during his early Pre-Raphaelite period. A special programme in memory of Rossetti will be broadcast from London and Daventry to-night.

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Liverpool (See London)

7.45-11.0 S.B. from London (9.30 Local Announcements)

## 6ST STOKE. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

Duets:  
Half-past Two ..... Monckton  
The Second Minuet ..... Beoly

Songs:  
The Three Foxes .. } Milne and Fraser-Simson  
The Four Friends }

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Liverpool (See London)

7.45-11.0 S.B. from London (9.30 Local Announcements)

## 2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 New Gramophone Records

3.45 'Food Values in Cooking—V, Food Theorists,' by Miss E. G. CLARKE

4.0 Famous Northern Resorts:

### SOUTHPORT

A Municipal Band Concert

Relayed from the Bandstand

THE PENDLETON PUBLIC BAND

Conducted by W. ASHWORTH

Descriptive Fantasia, 'The Village Blacksmith'

Cactus

Timpani and Effects by L. F. TAYLOR

Excerpts from 'The Desert Song' .... Romberg

Intermezzo, 'Secrets' ..... Ancliffe

Fantasia on National Airs, 'United Kingdom'

Rimmer

5.0 GERALD HARVEY (Baritone)

Bohemia ..... Paul Rubens

Barefoot Days ..... Wilson and Brennan

Old-Fashioned Girl ..... Volson

Every Little Girl ..... Novello

5.15 THE CHILDREN'S HOUR:

Lady-Bird ..... } Brahms

The Lost Chicken ..... } Brahms

The Little Dustman ..... } Brahms

Sung by HARRY HOPEWELL

Waltz in A Flat ..... Brahms

Played by ERIC FOGG

A Story told by ROBERT ROBERTS

'All about Aeroplanes—II, Baptiste has his

Baptism Flight,' by H. G. MITCHELL

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

7.25 S.B. from Liverpool

7.45-11.0 S.B. from London (9.30 Local Announcements)

## Other Stations.

### 5NO NEWCASTLE. 512.5 M. 960 KC.

12.0-1.0:—Gramophone Records. 4.0:—London Programme relayed from Daventry. 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—The Children's Hour. 6.0:—Song Recital by Rosa Burn (Contralto). 6.20:—Royal Horticultural Society's Bulletin. 6.30:—S.B. from London. 7.25:—S.B. from Liverpool (see London). 7.45-11.0:—S.B. from London.

### 5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0:—Gramophone Records. 4.0:—Light Comedy, The Station Orchestra. A. B. Henderson (Songs at the Piano). 5.0:—'Food Values in Cooking—V, Food Theorists,' by Miss E. G. Clarke. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Recital—Robert F. Johnston (Tenor). 6.20:—Mr. Dudley V. Howells: 'Horticulture.' 6.30:—S.B. from London. 7.25:—S.B. from Liverpool (see London). 7.45-11.0:—S.B. from London.

### 2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Gramophone Records. 3.45:—'Food Values in Cooking—V, Food Theorists,' by Miss E. G. Clarke. 4.0:—Fishing News Bulletin. 4.5:—Dance Music by Al Leslie and his Orchestra. Relayed from the New Palais de Dansa. With Interludes from the Studio by Margaret Buchan (Soprano). 5.15:—Children's Hour. 6.0:—A Short Recital by Alec Nicol (Violin). 6.15:—Mr. George E. Greenhow: 'Horticulture.' 6.25:—Fishing News Bulletin. 6.30:—S.B. from London. 6.50:—Juvenile Organizations' Bulletin. 7.0:—S.B. from London. 7.25:—S.B. from Liverpool (see London). 7.45-11.0:—S.B. from London.

### 2BE BELFAST. 308.1 M. 860 KC.

12.0-1.0:—Gramophone Records. 3.30-3.45:—A Short Religious Service. 4.0:—Tradesmen. Orchestra. 4.27:—James Newel (Baritone). 4.40:—Orchestra. 5.0:—A Californian Carnival, by May Gilchrist. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.20:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.25:—S.B. from Liverpool (see London). 7.45-11.0:—S.B. from London.

# PROGRAMMES for THURSDAY, July 12

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. The

Daily Service

10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 A CONCERT

LILIAN LORD (Soprano)  
CHARLES CURNOCK (Violin)  
GLADYS GOULD (Pianoforte)

1.0-2.0 The Week's Recital of Gramophone Records

3.0 EVENSONG

FROM WESTMINSTER ABBEY

3.45 Mr. F. J. BROOMHEAD, 'Poultry Keeping—Hatching and Rearing and the Baby Chick Industry'

4.0 AN ORGAN RECITAL by EDWARD O'HENRY

Relayed from Madame Tussaud's Cinema

4.30 THE B.B.C. DANCE ORCHESTRA Personally conducted by JACK PAYNE

5.15 THE CHILDREN'S HOUR: Songs and Imitations by RONALD GOURLY

'Bill's Paper Chase,' an amusing Sea Yarn by W. W. Jacobs  
'The Swish of a Tail,' a Dragon Story, by M. J. Redman

6.0 Ministry of Agriculture Fortnightly Bulletin

6.15 Market Prices for Farmers

6.20 Musical Interlude

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 Musical Interlude

7.0 Mrs. M. A. HAMILTON, 'New Novels'

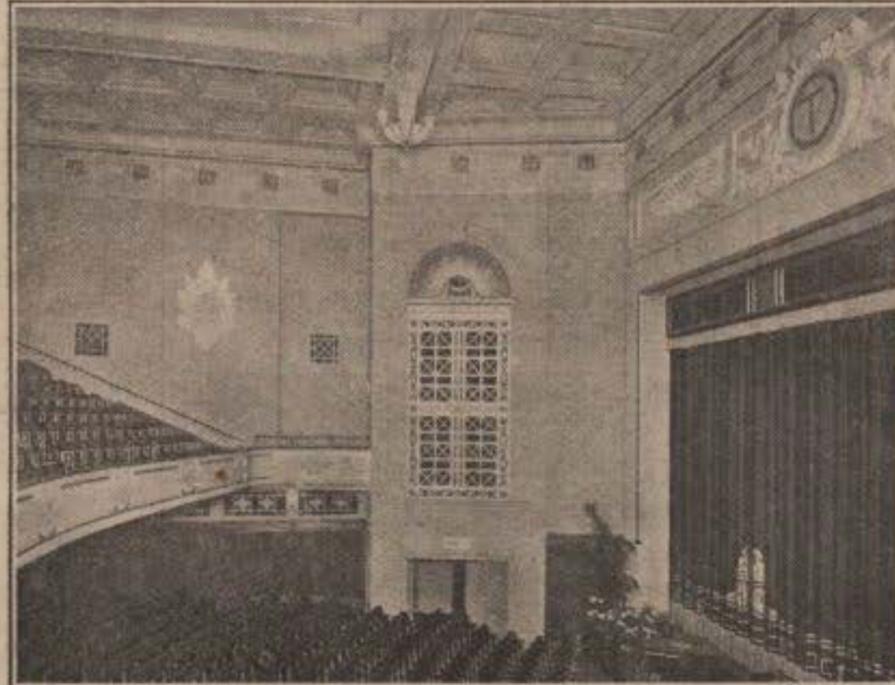
7.15 THE FOUNDATIONS OF MUSIC

PIANO WORKS BY DEBUSSY

Played by LAFFITTE

Danses de Delphes (Delphic Dances) Voiles (Sails) .....  
Ce qu'a vu le vent d'ouest (What the West Wind saw) .....

(from 'Preludes' Book I)



Stewart Bale

### A NEW SUPER-CINEMA WITH A VERY OLD NAME.

One of the features of the new Madame Tussaud's, which has risen from the ashes of the original waxwork show that our ancestors loved, is the great modern cinema, from which an organ recital by Edward O'Henry will be relayed this afternoon.

HERE are three pieces from the first Book of *Preludes*. The first, a brief page, reminds us of the decorations on a Greek vase—maidens gravely moving in a ceremonial dance.

*Voiles* gives us a lovely impression of the light, supple movements of sails as we see them from a distance—like the wings of birds, delicately responsive to the lightest airs.

The West Wind can blow half a gale, though it makes us feel its power by other means than blowing us off our feet. There is, too, a plaintive note in its cry.

7.25 Prof. W. M. TATTERSALL, 'Nature's Reaction to Man—V. Animals as a Menace to Man in his Home.' S.B. from Cardiff

WE all know what a danger the house-fly is to our health, but few people realize that man himself has invited this menace by his dislocation of the balance of Nature, and that it is only under the conditions created by man that the house-fly (as its name implies) can thrive. In his fifth talk Professor Tattersall will describe how flies, ants, beetles, cockroaches, weeds, worms, and slugs desert their natural habitat to come and batten on man.

7.45 Phyllis Monkman and Laddie Cliff with

JACK CLARKE, H. B. HEDLEY and GEORGE MYDDLETON (Speciality Pianists from 'So This is Love')

8.0 An Ulster Programme

Of Songs, Stories, and a Play (Arranged in co-operation with the Belfast Station)

Rendered by ULSTER ARTISTS

ETHEL LEWIS  
JEANNIE ERSKINE  
KITTY MURPHY  
LYNN DOYLE  
MAT MULCAHREY

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. VERNON BARTLETT, 'The Way of the World'

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 CHARLOT'S HOUR

A LIGHT ENTERTAINMENT

Specially devised and arranged by the Well-known Theatrical Director ANDRE CHARLOT

10.35-12.0 DANCE MUSIC: THE SAVOY ORPHEANS and FRED ELIZALDO and his MUSIC from the Savoy Hotel (Thursday's Programmes continued on page 29.)

## Leading Features of the Week.

### TALKS (5XX).

Tuesday, July 10.

7.0 'Life in the Dominions'—Miss Ross-Hume: New Zealand.

Wednesday, July 11.

7.0 Mrs. Edgar Dugdale: Minorities.  
7.25 Dr. H. J. W. Hetherington: The Meaning of Good—'Conscience.'  
9.15 Prof. R. M. Y. Gleadowe: How to Appreciate Pictures—II.

Thursday, July 12.

9.15 Mr. Vernon Bartlett: The Way of the World.

Friday, July 13.

7.25 Prof. J. Dover Wilson: Six Tragedies of Shakespeare—'Hamlet.'

Saturday, July 14.

7.25 Prof. P. J. Noel Baker: The Olympic Games.  
9.15 Mr. G. Fletcher: Ireland as a Holiday Resort.

### DRAMA, ETC.

Thursday, July 12.

(5XX) 9.35. *Charlotte's Hour*.

Saturday, July 14.

(5XX) 9.35. 'Something in the Air' A Revue.

### VAUDEVILLE AND VARIETY.

Monday, July 9.

(5XX) 8.0. *The Balagantschina*, Gene Gerrard, Osborne and Perryer.

Tuesday, July 10.

(5XX) 7.45. Sidney Nesbitt, Dickie Dixon, Megan Foster, Clare Greet.

Thursday, July 12.

(5XX) 7.45. Phyllis Monkman and Laddie Cliff.

(5GB) 8.0. *The 'P. P. and P.'* Concert Party.

Friday, July 13.

(5XX) 7.45. 'On with the Show of 1928.'

Saturday, July 14.

(5XX) Phyllis Monkman and Laddie Cliff.

### MUSIC.

Sunday, July 8.

(5XX) 5.45. *Bach Cantata*.  
(5XX) 9.5. *The London Chamber Orchestra*.

Monday, July 9.

(5XX) 7.15 (and throughout week). *Piano Works by Debussy*, played by Laffitte.  
(5GB) 8.0. *Donizetti's Opera, 'The Daughter of the Regiment.'*

Wednesday, July 11.

(5XX) 8.0. *Donizetti's Opera, 'The Daughter of the Regiment.'*

Friday, July 13.

(5XX) 9.35. *A Symphony Concert*, with Arnold Trowell (Cello).

# Thursday's Programmes cont'd (July 12)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.0 A Summer Symphony Concert

*Specially arranged for Children*

Relayed from the WINTER GARDENS,  
BOURNEMOUTH

THE BOURNEMOUTH MUNICIPAL AUGMENTED  
ORCHESTRA

Conducted by Sir DAN GODFREY  
SYLVA VAN DYCK (Soprano)

Overture to 'A Midsummer Night's Dream'  
*Mendelssohn*  
Suite for Strings . . . . . *Purcell, arr. Albert Coates*  
The Movements are: (1) *Rondeau*; (2) *Slow Air*; (3) *Air*; (4) *Minuet*; (5) *Finale*—Very quick.

MAUDE GOLD (Violin), with Orchestra  
Violin Concerto in E . . . . . *Bach*  
(In three Movements)  
Allegro, 2-2, E Major; Adagio, 3-4, C Sharp Minor; Allegro assai, 3-8, E Major

SYLVA VAN DYCK  
Knotting Song (words by Sedley, 1639-1701) . . . . . *Purcell*  
Nymphs and Shepherds (words by Shadwell, 1640-1692) . . . . .

ORCHESTRA  
Andante Cantabile (arranged for Strings)  
*Tchaikovsky*

Italian Symphony . . . . . *Mendelssohn*  
THE sights and sounds of Italy, which country Mendelssohn visited when he was twenty-one, inspired this Symphony. It has four Movements.

First we have a quick and active Movement, full of youthful joy.

Next follows a rather slow, steadily-moving piece, often called 'The Pilgrim's March,' though Mendelssohn never gave it that name.

The Third Movement is a graceful light Minuet. The Finale was, like the First Movement, written in Rome. It perhaps represents the spirit of the Mid-Lent Carnival which Mendelssohn saw when he was there. At any rate, its chief tunes are all typical lively Italian dance-tunes.

### 4.30 LOZELLS PICTURE HOUSE ORCHESTRA

(From Birmingham)

Conducted by PAUL RIDMER

Overture to 'Masaniello' . . . . . *Auber*  
Fantasia on 'Bouche à Bouche' (Lips to Lips) . . . . . *Yvain*

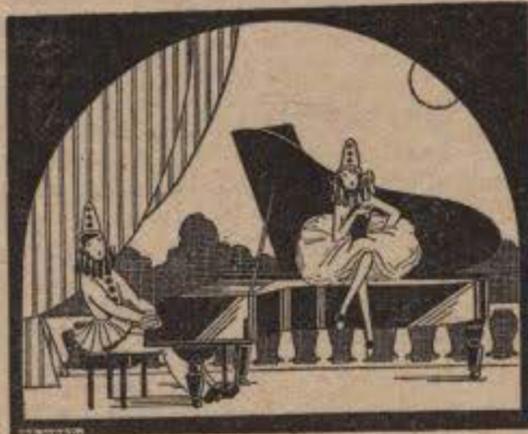
EVELYN STANLEY (Soprano)  
Can you forget? . . . . . *Essex*  
June is calling . . . . . *Sanderson*

FRANK NEWMAN  
(Organ)

In a Monastery Garden  
*Ketelbey*  
Selection from 'Lilac Time'  
*Schubert, arr. Clutsam*  
Entr'acte, 'Mamselle Mannequin' *Fletcher*  
Prelude in C Sharp Minor *Rachmaninov*

EVELYN STANLEY  
The dawn has a song  
*Montague Phillips*  
Cupid passes by *Oliver*

ORCHESTRA  
Waltz, 'Hebe'  
*Waldteufel*  
March, 'Radetzky'  
*Johann Strauss*



PIERROT, PIANO AND PIERRETTE.  
From Birmingham to-night at 8.0

### 5.45 THE CHILDREN'S HOUR:

(From Birmingham)

'All Fares, Please.' A Fairy Play in Two Stages, by Mabel France. Stage 1, On the Tramcar; Stage 2, On the way to the Castle of Fortune. Songs by ROSIE GROVES (Soprano) and CUTHBERT FORD (Baritone)

### 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE  
PHILIP MIDDLEMISS (Entertainer)  
VERA SOUTHON (Light Ballads away from the Piano)

### 8.0 THE 'P.P. AND P.' CONCERT PARTY

(From Birmingham)

Relayed from the PUMP ROOMS, LEAMINGTON SPA  
'Pierrot, Piano, and Pierrette'  
With WILL GANE and ALICE WALDIE

Supported by  
CHARLES WILBUR, FRANCES CURTIS, LEON STILING, MIGNON, GORDON PITT, GERTA DRUGE  
A Feast of Fun and Harmony written and produced by  
WILL GANE

### 9.0 A MILITARY BAND CONCERT

BEN WILLIAMS (Tenor)

THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL  
Overture to 'Hans Heiling' . . . . . *Marschner*

9.10 BEN WILLIAMS  
Flower Song (from 'Carman') . . . . . *Bizet*  
Quostu o quella (from 'Rigoletto') . . . . . *Verdi*

9.17 BAND  
Suite from 'The Wand of Youth' . . . . . *Elgar*  
March; The Little Bells; Moths and Butterflies; Fountain Dance; The Tame Bear; Wild Bears

9.35 BEN WILLIAMS  
Recit., 'O Loss of Sight' . . . . . } *Handel*  
Air, 'Total Eclipse' ('from Samson') }  
E Lucevan le stelle (from 'Tosca') . . . . . *Puccini*

9.42 BAND  
Three National Dances:

Spanish Dance, 'Mala-guena' . . . . . *Moszkowski*  
Irish Reel, 'Molly on the Shore' . . . . . *Grainger*  
Russian Dance, 'Co-satchoque'  
*Dargomijsky*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC: THE SAVOY ORPHEANS and FRED ELIZALDE and his MUSIC, from the Savoy Hotel

(Thursday's Programmes continued on page 30.)

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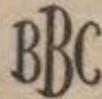
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on COLUMBIA Records

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12-inch Double-sided, 4/6 each

- 9185 *Il Trovatore*—Selection. In Two Parts. (Verdi)  
Part 1.—Introduction, Act 1; Pierce flames were raging; 'Twas night and all around lay still; To tell of love so glowing. Part 2.—Anvil Chorus; Miserere; Trio, Act 1.
- 9250 *Aida*—Grand March (Verdi)
- 9250 *Aida*—Selection (Introducing: Temple Scene, Act 1; Celeste Aida) (Verdi)
- 9260 CASSE-NOISETTE Suite (Tchaikovsky)—  
Overture Miniature
- 9251 Marche  
(a) Danse de la Fee Dragée; (b) Danse des Miriltens
- 9251 (a) Danse Chinoise; (b) Danse Russe, Trepak
- 9252 Danse Arabe  
Valse des Fleurs
- 9276 *Ruy Blas*—Overture. In Two Parts (Mendelssohn)

**B.B.C. Choir**

(Conducted by Stanford Robinson)

10-inch Double-sided, 3/- each

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  - 4490 Lead, Kindly Light (Dykes)
  - 4490 Nearer, My God, to Thee (J. B. Dykes)
  - 4490 Jesu, Lover of My Soul (Tune: Aberystwyth)
  - 4491 Rock of Ages (Rohlfed)
  - 4491 The Day Thou Gavest (Schofield)
- The Above Sung and Recorded in Christ Church, Westminster Bridge Road.*  
W. G. WEBBER at the Church Organ.  
(Unaccompanied)
  - 4451 A Few More Years Shall Roll (Blunner & Hayne)
  - 4451 Stand Up, Stand Up for Jesus (Sankey & Moody) (Duffield & Webb) (W. G. Webber at the Organ)

Also in the "Messiah" with Soloists recorded Complete and Conducted by Sir Thomas Beecham

**B.B.C. Dance Band**  
(Under the Direction of Jack Payne)

10-inch Double-sided, 3/-

- 4522 Sunny Slides, Fox-Trot
- Sweetheart, I adore you Waltz

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*Thursday's Programmes cont'd (July 12)*

**5WA CARDIFF. 353 M. 850 KC.**

- 3.0 London Programme relayed from Daventry
- 4.0 A Symphony Concert  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
Overture to 'Coriolanus' ..... Beethoven  
SEYMOUR DOSSOR (Tenor) and Orchestra  
Onaway, awake, Beloved ('Hiawatha')  
Coleridge-Taylor  
ORCHESTRA  
Symphony in C ('Jupiter') ..... Mozart  
MOZART'S last three Symphonies, and, by common consent, his greatest three, were written in less than two months, at a time near the end of his life when he was in poverty, and



THE NATIONAL MUSEUM OF WALES.

An artist's impression of the hall in which the National Orchestra plays. Another of their Symphony Concerts will be relayed by Cardiff Station this afternoon.

suffering from what he described to a friend as 'gloomy thoughts,' which, he said, he 'must repel with all his might.' The *Jupiter*, which we are now to hear, is one of these last Symphonies. Why *Jupiter*? Mozart never called it that. But somebody, apparently, thought it expressed lofty, godlike qualities, and so gave it this name, which is surely not inapt. There are four Movements—(1) Quick and spirited; (2) Slow, soft, and song-like; (3) A gay little Minuet; (4) A Finale, rising to a dazzling climax.

- SEYMOUR DOSSOR  
To Mary ..... Maude V. White  
My heart is like a singing bird .... Hubert Parry

ORCHESTRA  
Symphonic Poem, 'The Dance in the Village Inn' ..... Liszt

FAUST and Mephistopheles, taking a walk abroad, come to a village inn where the folk are dancing after a wedding. Faust instantly falls in love with one of the girls, and Mephisto-

pheles urges him to ask her for a dance. Taking a fiddle from one of the players, the Evil One declares he will show them how to play. His wild playing sets everyone dancing madly, Faust with his lady amongst them. In the midst of the excitement the two dance out through the open door, and slip away to the woods pursued by the sound of Mephistopheles' demoniac fiddling.

- 5.0 A Pianoforte Recital
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 Prof. W. M. TATTERSALL: 'Nature's Reaction to Man—V, Animals as a Menace to Man in his Home'

7.45 S.B. from London

- 8.0 A WELSH HOUR  
S.B. from Swansea

9.0-12.0 S.B. from London (9.30 Local Announcements)

**5SX SWANSEA. 294.1 M. 1,020 KC.**

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:  
Songs by ARCHIE SIMPSON
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Cardiff
- 7.45 S.B. from London

**8.0 A Welsh Hour**

- J. MORGAN NICHOLAS (Pianoforte)  
A Little Prelude on Three  
Welsh Tunes ..... J. Morgan  
Study in G Minor ..... Nicholas  
Valse in E Flat .....  
BRINLEY LLEWELLYN (Baritone)  
Yr Ornest ..... Wm. Davies  
Can yr Arad Goch ..... Idris Lewis  
KATIE GRIFFITHS (Soprano)  
Two Folk Songs from Anglesey  
Grace Gwynedd Davies  
Myfyrdod; Y Gelynen  
Suo Gan ..... Charles Clements

GUNSTONE JONES  
Reading the following Poems: Englynion (from 'Aberystwyth Book of Verse') (Gwenallt); Pwllferi (Emrys James); Nhad (from 'Caniadau'r Allt') (Eifion Wyn)

- J. MORGAN NICHOLAS  
Prelude in E Flat, No. 8 ..... Bach  
No. 2 of 'Kreisleriana' ..... Schumann  
Arabesque ..... Debussy
- KATIE GRIFFITHS  
Y Dryw Bach ..... David de Lloyd  
Aderyn y Tô ..... E. T. Davies
- BRINLEY LLEWELLYN  
Gart'r Gan ..... Haydn Morris  
Y Marchog ..... Joseph Parry

9.0-12.0 S.B. from London (9.30 Local Announcements)

**6BM BOURNEMOUTH. 326.1 M. 920 KC.**

- 3.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Cardiff
- 7.45-12.0 S.B. from London (9.30 Local Announcements)

# Thursday's Programmes cont'd (July 12)

**5PY PLYMOUTH.** 400 M. 750 KC.

3.0 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR:**  
All Over a Cup of Tea  
Play, 'Alice Attends a Mad Tea-Party,' from 'Alice in Wonderland' (L. Carroll), adapted for broadcasting by C. E. HODGES

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Cardiff

7.45-12.0 S.B. from London (9.30 Local Announcements)

**5NG NOTTINGHAM.** 275.2 M. 1,090 KC.

3.0 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Cardiff

7.45-12.0 S.B. from London (9.30 Local Announcements)

**6ST STOKE.** 294.1 M. 1,020 KC.

3.0 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR:**  
Stories { 'The Little Brown Sentry' (Batten)  
Our Birthday Bird tells a Story  
Songs from 'The Little Brown House'... Wright  
Cuckoo ..... Martin Shaw  
The Dicky Bird Hop..... Gourley

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Cardiff

7.45-12.0 S.B. from London (9.30 Local Announcements)

**2ZY MANCHESTER.** 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

4.0 Famous Northern Resorts  
**BUXTON**  
A CONCERT by the  
BUXTON PAVILION GARDENS AUGMENTED ORCHESTRA  
Musical Director, HORACE FELLOWES  
Relayed from the Pavilion Gardens  
Symphony in D, No. 2 ..... Haydn  
Waltz, 'The Blue Danube' ..... Johann Strauss  
Minuet ..... Paderewski  
Symphonic Poem, 'Omphale's Spinning Wheel' ..... Saint-Saëns

5.0 Mr. F. E. DORAN: 'Friend or Foe?'—The Amateur and Professional Actor'

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.20 Market Prices for Local Farmers

6.30 S.B. from London

7.25 S.B. from Cardiff

7.45 **Vaudeville**  
S.B. from London

8.0 **OSBORNE and PERRYER**  
(in Humorous Duets and Cross Talk)

8.15 **BEATRICE DE HOLTHOIR** (Character-Actress)  
**FRANK FOXON** (Character-Baritone)  
**WALLY JONES and PARTNER**  
(The Quiet Songsters)  
**BEN LAWES** (Entertainer)

9.0 S.B. from London (9.30 Local Announcements)

9.35 **An Ansell Programme**  
**THE STATION ORCHESTRA**, conducted by T. H. MORRISON  
Overture to 'Plymouth Hoe'  
Suite, 'Miniature Ballet Dances'  
April Bloom (Hawkes)  
Characteristic Piece, 'The Grand Vizier'  
Ballet Suite, 'The Shoe'  
The Sabot; The Ballet Shoe; The Court Shoe; The Sandal; The Brogue March, 'Spiek and Span'

10.35-12.0 S.B. from London

## Other Stations.

**5NO NEWCASTLE.** 512.5 M. 960 KC.

3.0:—London. 5.15:—Children's Hour. 6.0:—For Farmers Dr. R. W. Wheldon. Variations in the Composition of Milk.—I. 6.15:—London. 6.30:—S.B. from London. 7.25:—S.B. from Cardiff (see London). 7.45:—S.B. from London. 8.0:—Concert by the Municipal Orchestra, directed by Frank Gomez. Relayed from the Spa, Whitby. 9.0-12.0:—S.B. from London.

**5SC GLASGOW.** 405.4 M. 740 KC.

4.0:—Light Orchestral Concert. The Station Orchestra. Winifred Lemle. 5.0:—The Scottish Countryside—V, The Western Islands, by Alasdair Alpin MacGregor. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital from the New Savoy Picture House. Mr. S. W. Letch at the Organ. 6.30:—S.B. from London. 7.25:—S.B. from Cardiff (see London). 7.45:—S.B. from London. 8.0:—Music and a Play. The Station Orchestra: Overture, 'Euryanthe' (Weber). Stars—A Play in One Act by Guy Rawlence. Orchestra: Andante Cantabile from Fifth Symphony (Tchalkovsky). 9.0-12.0:—S.B. from London.

**2BD ABERDEEN.** 500 M. 600 KC.

4.0:—Fishing News Bulletin. 4.5:—Light Classical Concert. T. E. Wright (Pianoforte). The Station Octet. 5.0:—The Scottish Countryside—V, The Western Islands, by Alasdair Alpin MacGregor. 5.15:—Children's Hour. 6.0:—A Tea-Time Concert by the Station Octet: The Music of Hermann Finck. 6.25:—Fishing News Bulletin. 6.30:—S.B. from London. 7.25:—S.B. from Cardiff (see London). 7.45:—S.B. from London. 8.0:—Three Light Interludes: Middleton Woods (Entertainer); The Station Octet. Ida Sargent and a Piano. 8.45:—Osborne and Perryer in Humorous Duets and Cross Talk. 9.0-12.0:—S.B. from London.

**2BE BELFAST.** 306.1 M. 980 KC.

3.45:—'The Twelfth.' Beatrice McComb (Contralto). Ernest A. A. Stoneley (Violin). Claude de Ville (Pianoforte). Harry Dyson (Flute). Orchestra. 5.0:—Miss Edith Gregg: 'Motoring among the Cotswolds.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.25:—S.B. from Cardiff (see London). 7.45-12.0:—S.B. from London.

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5NO—NEWCASTLE—Havelock. SUNDERLAND  
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# Brown LOUD SPEAKERS

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# PROGRAMMES for FRIDAY, July 13

2LO LONDON and 5XX DAVENTRY  
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

10.15 a.m. The  
Daily Service

10.30 (Daventry only) TIME SIGNAL. GREENWICH:  
WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 A SONATA RECITAL  
PEGGY GRUMMITT (Pianoforte); PEGGY  
RADMALL (Violin)  
Sonata in E ..... *Tartini, arr. Respighi*  
Sonata in A ..... *Brahms*

12.30 AN ORGAN RECITAL  
By BERTRAM HOLLINS, Organist and Director  
of the Choir, Beckenham Congregational Church  
Relayed from St. Mary-le-Bow  
*Allegro Maestoso (Sonata in F Sharp) Rheinberger*  
*Noël Languedocien (Christmas*  
*Song of Languedoc) Guilmant*  
*Finale (Symphony III) Viërne*  
*Choral Prelude, 'So fervently I*  
*long for thee' ..... Bach*  
*Prelude in D Minor ..... Mendelssohn*

1.0-2.0 LUNCH-TIME MUSIC

THE HOTEL METROPOLE OR-  
CHESTRA (Leader, A. MANTOVANI)  
From the Hotel Metropole

4.0 MOSCHETTO and his ORCHESTRA  
From the May Fair Hotel

5.0 Mrs. MARION CRAN: 'A Garden  
Talk—On Budding Roses'

5.15 THE CHILDREN'S HOUR:  
'RATS!'

(Which you may take as either  
exclamatory or descriptive, just  
as you please.)

'The Pied Piper' will, of  
course, be included, and, among  
other items, there will be Piano  
Solos by MAURICE COLE.

6.0 FRANK WESTFIELD'S OR-  
CHESTRA

From the Prince of Wales Play-  
house, Lewisham

6.30 TIME SIGNAL, GREENWICH;  
WEATHER FORECAST: FIRST  
GENERAL NEWS BULLETIN

6.45 FRANK WESTFIELD'S OR-  
CHESTRA (Continued)

7.0 Mr. G. A. ATKINSON: 'Seen  
on the Screen'

7.15 THE FOUNDATIONS OF  
MUSIC

PIANO WORKS BY DEBUSSY  
Played by LAFFITTE

*Cloches à travers les*  
*feuilles (Bells through*  
*the leaves) ..... (from*  
*Poissons d'or (Goldfish) Images)*

THESE two impressions are  
from the second series of  
*Images* (1908).

Debussy was fond of reproducing on the  
pianoforte the sound of bells. We have already  
this week heard two pieces in which such sug-  
gestions occur—the *Cathedral under the Waves*  
and *Pagodas*. Here is another of his many  
subtle conceptions which make an instant appeal  
to the imagination.

In the other piece we may conjure up a picture  
of a great stone fountain-pond in a green park, the  
sun shining on the gently-lapping water, and the  
graceful goldfish curving their cool way about  
the basin, and now and again, with a flirt of the  
tail, darting off in their inconsequent way.

7.25 Professor J. DOVER WILSON: 'Six Tragedies  
of Shakespeare (An Introduction for the Plain  
Man)—V, Hamlet, I

7.45 Famous Northern Resorts  
Blackpool

A Programme of Music and Entertainment  
S.B. from Manchester

'On With the Show of 1928'

THE CONCERT PARTY ENTERTAINMENT  
Produced by ERNEST LONGSTAFFE  
Relayed from the North Pier  
NORMAN LONG (Entertainer)  
FRED WALMSLEY (Comedian)  
WALTER WILLIAMS (Light Comedian)

9.35 A Symphony  
Concert

ARNOLD TROWELL (Violoncello)  
THE WIRELESS SYMPHONY ORCHESTRA  
(Leader, S. KNEALE KELLEY)  
Conducted by E. GODFREY BROWN

ORCHESTRA

Rhapsody No. 4 in D Minor ..... *Stanford*

SIR CHARLES STANFORD himself wrote  
a descriptive note for the first performance  
of this work, which took place in 1913. It has  
as sub-title *The fisherman of Lough Neagh, and*  
*what he saw, and bears this verse from The*  
*Minstrel Boy*

'Land of Song!' said the  
warrior bard,  
'Tho' all the world betray thee,  
One sword at least thy rights  
shall guard,  
One faithful harp shall praise  
thee!'

At the end of the work is the  
line of Tennyson, 'Dark and true  
and tender is the North.'

After a short, very quiet  
introduction, the first main tune  
appears. It is a minor-key Irish  
fisherman's song that goes to  
words beginning 'I will raise my  
sail black, mistfully in the morn-  
ing.' After this mood has been  
dwelt upon for a little, the  
dignified second tune enters  
softly on the Trumpets, sug-  
gesting, so the composer said,  
the fisherman's vision of the  
triumph of heroism. This old  
melody comes from Ulster, and  
was known in later days as *The*  
*Death of General Wolfe*—fresh  
words probably being set to it  
when Wolfe died.

The third tune is that of an  
old Ulster march.

9.52 ARNOLD TROWELL and  
Orchestra Second Concerto No.  
2 in D. . . . . *Haydn, arr. Trowell*  
*Allegro moderato; Cadenza;*  
*Adagio espressivo; Allegro vivace*

10.14 ORCHESTRA

Poem, 'With the Wild Geese'  
*Hart*

10.30 A Negro Rhapsody  
*Rubin Goldmark*

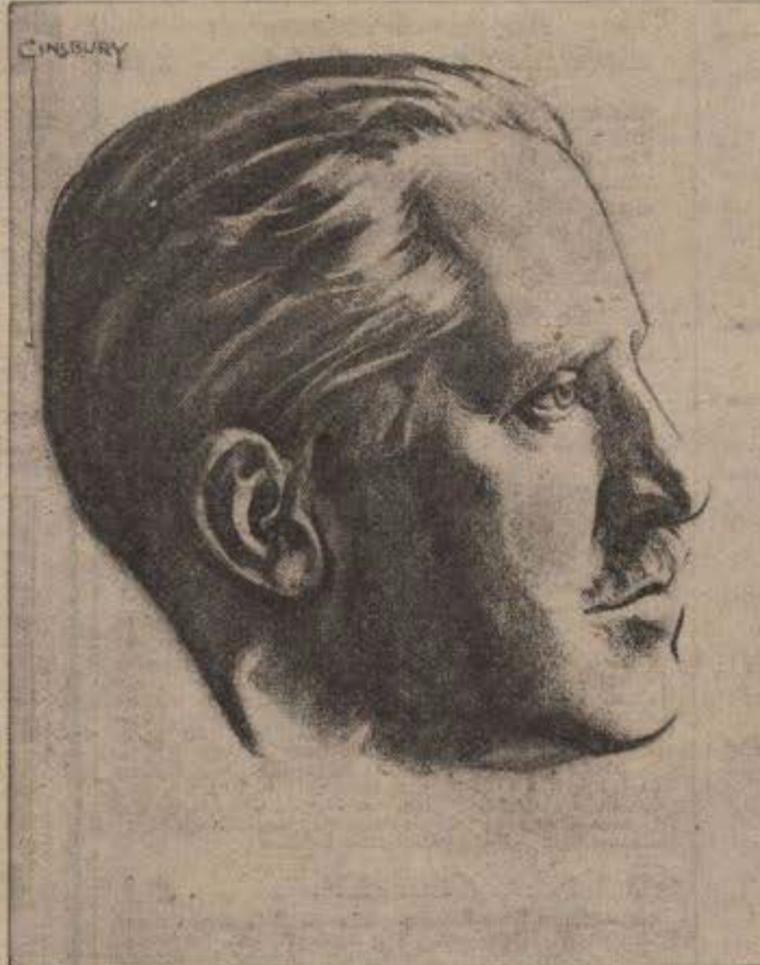
RUBIN GOLDMARK (born  
in America in 1872) is a  
nephew of that Goldmark (Carl)  
whose Overture to *The Queen of*  
*Sheba*, and other music, is fairly  
frequently broadcast. He was a  
pupil of Dvorak when that com-  
poser was living in America.

In the Rhapsody several Negro  
tunes are used. In the order of

their appearance these are: (1) *Nobody knows de*  
*trouble I've seen*; (2) *O Peter, go ring a dem bells*  
(basses, below held woodwind chords); (3) *O religion*  
*is a fortune* (after the rapid main body of the  
Rhapsody has got going); (4) *Sometimes I feel*  
*like a motherless child* (Cor Anglais—Alto Oboe,  
at a slower speed); (5) A few bars of *O, when I*  
*come to die* (Violoncello); (6) an unnamed theme  
from Tennessee (in the lively part of the  
piece).

10.45-11.0 A SURPRISE ITEM

11.0-12.0 (Daventry only) DANCE MUSIC:  
ALFREDO and his BAND, and the NEW PRINCES  
ORCHESTRA from the New Princes Restaurant



MASTERS OF THE MICROPHONE: G. A. ATKINSON,  
whose 'Seen on the Screen' talks form a particularly valuable  
feature of the broadcast programmes for all those listeners who take  
an intelligent interest in the next youngest of the Arts.

TREVOR WATKINS (Tenor)  
ETHEL STEWART (Musical Comedy Star)  
BETTY BLACKBURN (Soprano)  
JAN RALFINI'S BAND  
THE EIGHT FIREFLIES and THE TWELVE  
LITTLE PANSIES (Singers and Dancers)

8.30 SPIERO'S ORCHESTRA  
Relayed from the Palace Picture Theatre

9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN. Road Report

9.15 Topical Talk

9.30 Local Announcements; (Daventry only)  
Shipping Forecast

# Friday's Programmes cont'd (July 13)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 kC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 4.0 THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE  
ROSA BARTY and PARTNER  
in Harmonized Duets  
CHARLES H. STAINER  
(Banjo Solo)
- 5.45 THE CHILDREN'S HOUR:  
(From Birmingham)  
'Little Miss Crab,' by G. Bernard Hughes  
HELEN ALSTON will Entertain  
'The Mermaid of the Mist,' by Carol Ring.  
MARGARET ABLETHORPE (Pianoforte)
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 **Light Music**  
DOROTHY ORD-BELL (Mezzo-Soprano); WATCYN WATCYN (Baritone)  
THE GERSHOM PARKINGTON QUINTET  
Selection from 'The Girl of the Golden West' Puccini  
WATCYN WATCYN  
Eleanore ..... } Mallinson  
We sway along ..... }  
QUINTET  
Meditation from 'Thais' ..... Massenet  
Love Dance from 'Madame Sherry'...Hoschma  
DOROTHY ORD-BELL  
Hindu Song ..... Rimsky-Korsakov  
Bergère Legère (Fickle Shepherd-ess) ..... Weckerlin  
Jeunes Fillettes (Young Girls) ..... }  
QUINTET  
Humoresque ..... Tchaikovsky  
The rose enslaves the nightingale ..... Rimsky-Korsakov  
WATCYN WATCYN  
Whither must I wander.... } Vaughan Williams  
Blackwore by the Stour... }  
QUINTET  
The Kiss of Eunice ..... Nouguès  
Philomela ..... Braham  
DOROTHY ORD-BELL  
Love on my Heart from Heaven fell... Bainton  
The Fuchsia Tree ..... } Quilter  
Song of the Blackbird ..... }  
QUINTET  
Ballet Music from 'La Source' (The Fountain) Delibes

- 8.0 'From Seven to Seventy'  
(From Birmingham)  
An Entertainment for Children of All Ages  
Arranged and Presented by  
HELEN ALSTON  
Including Songs by JOHN ARMSTRONG (Tenor),  
and  
FOSTER RICHARDSON (Bass)  
Pianoforte Solos by JESSIE CORMACK  
Songs at the Piano by HELEN ALSTON  
CHILDREN of all ages! Was it Barrie who first discovered that we are all children? Or should the merit for the discovery go farther back—to Hans Andersen, or maybe to Grimm? Whoever may deserve the palm, the fact remains that anything intended for children seems somehow to appeal very strongly to grown-ups, and the father who buys a steam-engine for his son and then spends all Christmas playing with it himself is symptomatic of very much more.  
In tonight's programme Helen Alston has brought together a number of musical items, all written primarily for children, ranging through all the shades from grave to gay which—even if the children should happen to be in bed by now—will probably be found to provide a delightful hour's entertainment for all under seventy, at least.

- 9.0 'SOMETHING IN THE AIR'  
*An Atmospheric Disturbance*  
Set up by  
HAROLD SIMPSON  
Music by STANLEY HOLT,  
who will conduct  
THE REVUE CHORUS  
and the  
B.B.C. DANCE ORCHESTRA  
Cast:  
ALMA VANE  
MAMIE WATSON  
TOMMY HANDLEY  
REG PALMER  
HAROLD KIMBERLEY  
JOYCE BLAND

This entertainment is one more of a number which have been contributed by a well-known revue writer. Harold Simpson was the author, for example, of 'The Nine O'Clock Revue,' 'The Little Revue,' and 'Dover Street to Dixie,' which, no doubt, many listeners remember.

- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN. Road Report
- 10.15 DANCE MUSIC: MARIUS B. WINTER'S DANCE BAND from the Hotel Cecil
- 11.0-11.15 ALFREDO and his BAND and the NEW PRINCES ORCHESTRA from the New Princes Restaurant  
(Friday's Programmes continued on page 34.)

The following twelve coloured postcards are issued in connection with Professor Gleadowe's Talks on 'How to Appreciate Pictures,' given on Wednesdays, July 4, 11, 18, and 25:—

- Head of a Girl.....Vermeer
- Arnolfini.....Van Eyck
- Portrait of an Unknown Lady..Francesca
- Rout of San Romano....Paolo Uccello
- The Annunciation.....Fra Angelico
- William Pitt.....Gainsborough
- Duke of Wellington.....Goya
- St. George.....Mantegna
- The Young Warrior.....Rembrandt
- The Duchess of Milan.....Holbein
- Cornfield.....Constable
- St. Francis and The Birds.....Giotto

The complete set only can be supplied at 2/- a set from the B.B.C. Bookshop, Savoy Hill, London, W.C.2.

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*An Anthology*

Issued as a companion to the Sunday afternoon poetry readings which started on Sunday, April 1.  
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Start a course to-day.

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A VENO PRODUCT

# Friday's Programmes continued (July 13)

## 5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 4.45 DORA VINE: 'Talks to Invalids—Occupations in Hospitals'
- 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA  
Relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR
- 6.0 AN ORGAN RECITAL by ARTHUR E. SIMS  
Relayed from the Central Hall, Newport  
Coronation March ..... Tchaikovsky  
Melody ..... MacDowell  
To a Water Lily .....  
A Sea Song .....  
Selection from 'The Gondoliers' ..... Sullivan
- 6.30 S.B. from London
- 7.45 OSBORNE AND PERRYER in Humorous Duets and Cross Talk
- 8.0 The Bristol Orchestra  
Conductor, RICHARD AUSTIN  
Relayed from the Glen Pavilion, Clifton, Bristol  
  
ORCHESTRA  
Children's Overture ..... Quilter  
First 'Maid of Arles' Suite ('L'Arlésienne')  
Bisot, arr. Myddleton  
  
MAVIS BENNETT (Soprano) and Orchestra  
Air and Variations ..... Proch  
  
ORCHESTRA  
Selection from 'Merrie England' ..... German  
Dances from 'Prince Igor' ..... Borodin
- 9.0 S.B. from London (9.30 Local Announcements)
- 9.35 THE SUPER SIX  
FRANK EVANS; WILLIAM FRANCIS; LYN JOSHUA; GEORGE COBNER; HERBERT SIESE; SIDNEY EVANS  
  
Under the direction of SIDNEY EVANS  
Concerted, 'Going Up' ..... Burnaby and Gallatly  
Cameo, 'We all toddle up to London'  
Clarkson Rose  
Song, FRANK EVANS, 'I know a lovely garden'  
D'Hardelot  
Cameo, 'Business as Usual' ..... Rutherford  
Quartet, 'Just like your eyes' ..... Grinn  
Song, SIDNEY EVANS, 'In the sweet bye-and-bye'  
Burnaby and Gallatly  
Song, GEORGE COBNER, 'Archie of the Royal Air Force'  
Longstaffe  
Trio, 'Chauffeurs Three' Burnaby and Gallatly  
Song, WILLIAM FRANCIS, 'Town and Country'  
Haydn Wood  
Song, LYN JOSHUA, 'I never dreamt' .. Ellis  
Concerted, 'Granted' ..... Clarkson Rose  
Concerted, 'Westward Board' .. Siddle and Revel
- 10.45-11.0 S.B. from London

## 5SX SWANSEA. 294.1 M. 1,020 KC.

- 12.0-1.0 Gramophone Records
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
- 6.0 A PIANOFORTE RECITAL by T. D. JONES  
Sonata, No. 1 ..... Beethoven  
Harlequin's Serenade ..... Wachs  
Ritournelle ..... Chaminade  
Toccata ..... Paradies



Mavis Bennett sings in the concert that Cardiff will relay from the Glen Pavilion, Bristol, tonight at 8.0, and Sidney Evans is the director of The Super Six, who will broadcast at 9.35.

- 6.30 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

## 6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
- 4.0 TEA-TIME MUSIC  
Relayed from Beale's Restaurant  
Directed by GILBERT STACEY
- 5.0 Mrs. SNELL: 'Feathered Friends of the Garden and Countryside'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Manchester
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

## 5PY PLYMOUTH. 400 M. 750 KC.

- 4.0 London Programme relayed from Daventry
- 5.0 Mr. G. I. MANN: 'Vegetable Culture: The Hoe—its effect on soil and plants'



OSBORNE AND PERRYER will be heard, in their humorous duets and cross talk, from Cardiff Station this evening at 7.45.

- 5.15 THE CHILDREN'S HOUR:  
Reading, 'The Ostrich' (Gladys Davidson)  
Songs and Duets by 'Top'em and Bot'em'
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Manchester
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

## 5NG NOTTINGHAM. 275.2 M. 1,090 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry

- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Manchester
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

## 6ST STOKE. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:  
In which we discover that 'Half a Loaf' (Southwood) plus 'The Crust' (Mortimer Batten) is equal to a Programme—not to mention Music by the STATION TRIO

- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Manchester
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

## 2ZY MANCHESTER. 384.0 M. 780 KC.

- 4.0 THE STATION ORCHESTRA
- 5.0 Mr. BEDFORD POLLARD: 'Dr. Johnson at Home'
- 5.15 THE CHILDREN'S HOUR:  
Stories of Engineering—Adventure V, told by EDWARD CRESSY  
Request Songs by BETTY WHEATLEY and HARRY HOPEWELL
- 6.0 ORCHESTRAL MUSIC relayed from the Theatre Royal
- 6.30 S.B. from London
- 6.45 ORCHESTRAL MUSIC (Continued), directed by MICHEL DORÉ
- 7.0 S.B. from London
- 7.45 Famous Northern Resorts  
BLACKPOOL  
A Programme of Music and Entertainment  
Relayed to London and Daventry  
(See London Programme)  
(Manchester Programme continued on page 36.)

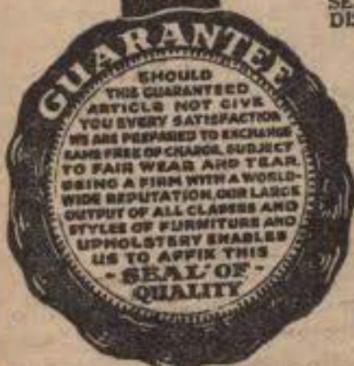
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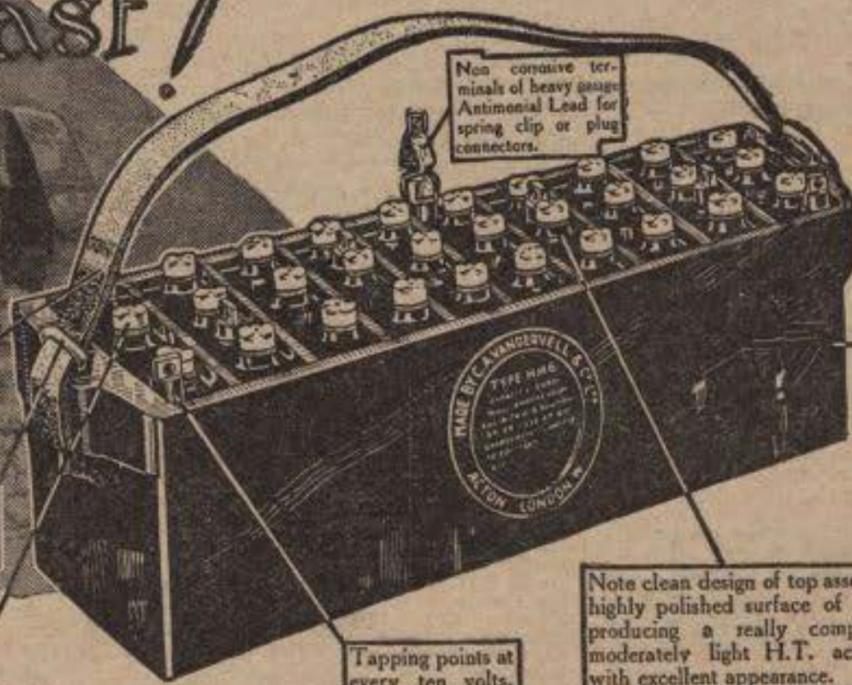
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- BRISTOL-21, Stokes Croft.
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## Programmes for Friday.

(Manchester Programme continued from page 34.)

- 8.50 SPIERO'S ORCHESTRA  
Relayed from the Palace Picture Theatre  
In a Chinese Temple Garden ..... *Ketelbey*  
O Sole Mio ..... *De Capua*  
Waltz, 'Broken Dreams' ..... *Spitalny*  
In a Monastery Garden ..... *Ketelbey*  
Fantasia on Verdi's 'Rigoletto'
- 9.0 S.B. from London (9.30 Local Announcements)
- 9.35 From the North  
HENRI GAILLARD (Baritone)  
(From Sheffield)  
Air of the Toreador (from 'Carmen') ..... *Bizet*  
Benvenuto Cellini ..... *Diaz*
- 9.42 JOHN ATKINSON (Violin)  
(From Leeds)  
In Minuet Style ..... *Pugnani, arr. Kreisler*  
Viennese Caprice ..... *Kreisler*
- 9.48 WINIFRED RANSOM (Soprano)  
(From Hull)  
If my songs were only winged ..... *Hahn*  
Solveig's Song ..... *Grieg*  
Orpheus with his Lute ..... *Eric Coates*
- 9.55 'New Lamps for Old?'—a descriptive talk by Dr. J. E. WALLACE, with a programme of contrasts in Madrigals and Part-songs, old and new. Vocal Illustrations by the LIVERPOOL TUDOR SINGERS:  
GLADYS FOSTER, HETTY RODGERS, ELYSABETH DYSON, J. R. ABRAMAMS, S. R. MAHER  
(From Liverpool)
- 10.25 HENRI GAILLARD  
(From Sheffield)  
'Air de Figaro' ('The Barber of Seville') *Rossini*
- 10.32 JOHN ATKINSON  
(From Leeds)  
Spanish Dance ..... *De Falla, arr. Kreisler*  
Perpetual Motion ..... *Frank Bridge*
- 10.38 WINIFRED RANSOM  
(From Hull) \*  
A Welcome ..... *Mase*  
My Star ..... *Bantock*  
Dream Valley ..... *Quilter*  
Fiddler of June ..... *Elliott*
- 10.45-11.0 S.B. from London

## Other Stations.

- 5NO NEWCASTLE. 312.5 M.  
990 KC.  
12.0-1.0.—Gramophone Records. 4.0.—London Programme relayed from Duventry. 5.15.—Children's Hour. 6.0.—Organ Recital relayed from the Havelock Picture House, Sunderland. 6.30.—S.B. from London. 7.45.—S.B. from Manchester (See London). 9.0-11.0.—S.B. from London.
- 5SC GLASGOW. 405.4 M.  
740 KC.  
4.0.—Light Orchestral Concert. The Station Orchestra. Fred Bidehalgh (Baritone). 5.0.—David Binnie: 'Chats in the Library—IV.' 5.15.—Children's Hour. 5.58.—Weather Forecast for Farmers. 6.0.—Orchestral Interlude. The Station Orchestra. 6.30.—S.B. from London. 6.45.—S.B. from Edinburgh. 6.50.—S.B. from London. 7.45.—S.B. from Aberdeen. 9.0-11.0.—S.B. from London.
- 2BD ABERDEEN. 500 M.  
600 KC.  
11.0-12.0.—Gramophone Records. 4.0.—Fishing News Bulletin. 4.5.—Concert: Margaret Inkster (Contralto). The Station Octet. 5.0.—Miss Laura Wilson: 'Scotland in the West.' 5.15.—Children's Hour. 6.0.—Mr. Donald G. Munro: 'For Farmers.' 6.10.—Agricultural Notes. 6.15.—Mr. C. H. Webster: Cricket Topics. 6.25.—Fishing News Bulletin. 6.30.—S.B. from London. 6.45.—S.B. from Edinburgh. 6.50.—S.B. from London. 7.45.—Special Scottish Programme. Relayed from the Wesleyan Central Hall, Inverness. The Inverness Gaelic Choir (Conducted by Mr. Neil). Jenny M. B. Currie (Soprano). Charles McColl (Baritone). David MacAskill (Violin). 9.0-11.0.—S.B. from London.
- 2BE BELFAST. 305.1 M.  
960 KC.  
12.0-1.0.—Concert by the Radio Quartet. 2.0-3.30.—A Running Commentary on Ulster's First Air Race round Belfast Lough, and the Annual Regatta of the Royal Ulster Yacht Club. Relayed from Bangor. 4.0.—Debussy Orchestra. 4.35.—Vocal Interlude. Renee Cadeff (Contralto). 4.47.—Frivolity. Orchestra. 5.0.—'A Garden Talk—On Budding Roses,' by Mrs. Marion Cran. 5.15.—Children's Hour. 6.0.—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30.—S.B. from London. 7.45.—Military Band Programme. The Station Military Band. Conducted by Harold Lowe. Robert Aitken (Baritone). 8.24.—The Ardrossan and Saltcoats Players present 'The Bailie's Nominee.' A Scots Comedy in One Act by David Martin. 8.52.—Band. 9.0.—S.B. from London. 9.35.—Military Band Programme (Continued). 10.45-11.0.—S.B. from London.

## Shooting for the King's Prize.

At 3.30 on Saturday listeners will hear relayed from Bisley a commentary on the blue riband of the rifle-shooting world, given by Captain E. H. Robinson, a former King's Prizeman (1923), who in the accompanying brief article gives some details of the competition which he is to describe.

ONE hundred men are the finalists in the great competition for His Majesty the King's Prize of £250, with which goes the National Rifle Association's Gold Medal and Gold Badge, and all the honour and glory which accrue to the champion marksman of the Empire. The competition to reach the final is a strenuous one. It starts on the Wednesday of the second week of the Bisley fortnight—this year July 11—when about a thousand of the picked riflemen of Great Britain, Australia, Canada, India and other parts of the Empire fire at 200, 500 and 600 yards. The top scorer in this first stage, who will probably make 102 or 103 out of 105 marks, wins the Bronze Medal. The leading three hundred shoot in the second stage on Friday, when the ranges are 300, 500 and 600 yards, ten shots being fired at each distance, instead of the seven shots of the first stage.

The winner of the second stage is the Silver Medallist of the year, and the hundred top scorers form the 'King's Hundred' and shoot in the final on Saturday. The ranges are 900 and 1,000 yards and fifteen rounds are fired at each distance. It is the shooting at the latter range that will be described in the running commentary, ending with the historic ceremony of chairing the winner.

Of the hundred men who reach the final, about twenty-five have a chance of winning when the 900 yards stage is ended. By the time the commentary starts these will probably have been narrowed down to ten or a dozen, so that there should be no difficulty in following the match, with the aid of the list of the 'Hundred' which is published on Saturday morning in all the chief newspapers of the country.

Those who are not familiar with the high-class shooting of the Bisley 'cracks' should realize that the wind, even a gentle breeze, blows the bullet considerably out of its course over 1,000 yards. As the wind is ever varying, in force and direction, the marksman has to guess, for each shot, how much he must alter his aim to allow for the wind. Flags fly all down the range to help in this guessing, but it is a battle of wits in which skill and experience is often beaten by youthful confidence.

The target is divided into four portions. The bull's-eye, which is a yard across, counts five. Outside this is a ring which counts four points. Outside this, again, is a square portion, six feet each way, counting three. The remaining two feet on each side of the target, which is ten feet long, counts two points. The full score is 75 points at each of the long ranges. This is sometimes made at 900 yards, but never at 1,000 yards. The competitors 'bring back' their second stage scores so that the full score for the two stages is 300 points. Last year's winner, Capt. Vernon, scored 292, dropping four points in the second stage, three points at 900 yards, and only one point at 1,000 yards—a truly remarkable performance. This year the bull's-eye at the short ranges has been made smaller, so the winning score is not likely to be so high.

The King's Prize is open to all past and present members of His Majesty's Forces. The total prize money given is £1,220.

The ordinary service rifle of the Army is used, but it is fitted with a special peephole back-sight to allow of more accurate aiming, and the sling, which is fitted for carrying purposes, is twisted round the arm to aid in steadiness. The shooting is full of thrills, particularly the final stage, and we hope that listeners to the running commentary will get, in full measure, the excitement and tense atmosphere of the greatest shooting contest in the world.

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# PROGRAMMES for SATURDAY, July 14

2LO LONDON and 5XX DAVENTRY  
(361.4 M. 830 KC.) (1,804.3 M. 187 KC.)

10.15 a.m. The  
Daily Service

10.30 (Daventry only) TIME SIGNAL, GREENWICH;  
WEATHER FORECAST

1.0-2.0 THE CARLTON HOTEL OCTET  
Directed by RENE TAPPONNIER, from the  
Carlton Hotel

3.30 BISLEY  
A Running Commentary on the  
FINAL OF THE KING'S PRIZE  
Relayed from the 1,000 Yards Range, Bisley  
Camp, Brookwood  
The Programme will include a description of the  
Final Shoot, and the chairing of the Winner  
Commentator, Capt. E. H. ROBINSON

THE King's Prize at Bisley corresponds, in  
the world of marksmanship, to the Grand  
at Henley, or the Singles Championship at  
Wimbledon in their different spheres. Crack  
shots from all over the world gather together,  
and by the time the Final Shoot is reached, the  
standard attained is almost superhumanly high.  
Captain Robinson, who will describe the last  
stages, when an error of a fraction of an inch at  
a thousand yards' range may settle the destination  
of a trophy, is himself a former winner of the  
King's Prize.

4.15 A CONCERT BY  
ANNIE GREGORY (Soprano)  
THE CARLTON MASON SEXTET  
Suite from 'Where the Rainbow Ends' Quilter  
Rainbow Land; Will-o'-the-Wisp; Rosa-  
mund; Fairy Frolic; Goblin Forest  
Languid DANCE ..... Carse

4.30 ANNIE GREGORY  
Go from my window, go ..... } arr. Somervell  
Gathering Daffodils ..... }  
In Derry Vale (Irish Air) .... arr. W. McNaught

4.38 SEXTET  
Fantasia on 'Madame Butterfly'  
Puccini, arr. Tavern  
Gavotte from Ballet Opera, 'Temple of Glory'  
Rameau

4.52 ANNIE GREGORY  
A red, red rose ..... Hadon  
I will make you brooches ..... Peel  
There sits a bird ..... Keel

5.0 SEXTET  
Two Waltzes, Nos. 5 and 4, from Waltz Suite,  
'Three-fours' ..... Coleridge-Taylor, arr. O'Neill  
Spanish Dance, No. 8 ..... Sarasate

5.15 THE CHILDREN'S HOUR:  
'THE MAGIC FOOD'

A play perpetrated by C. E. HODGES

6.0 THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE

6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN

6.45 IVY ST. HELIER  
(Entertainer and Impersonator)

7.0 Mr. BASIL MAINE: 'Next Week's Broadcast  
Music'

7.15 THE FOUNDATIONS OF MUSIC  
PIANO WORKS BY DEBUSSY  
Played by LAFFITTE  
Arabesque, No. 1  
Toccata (from 'Pour le Piano')

7.25 Prof. P. J. NOEL BAKER: 'The Olympic  
Games—British Hopes at Amsterdam'

7.45 Phyllis Monkman and Laddie Cliff  
with  
JACK CLARKE, H. B. HEDLEY and GEORGE  
MYDDLETON  
(Speciality Pianists from 'So This is Love')

8.0 'Vive La France'  
A French Programme for English Listeners  
Presented by M. STÉPHAN

IF all our four Bank Holidays were, with  
Guy Fawkes Day as well to concentrate  
upon one midsummer day; if, moreover, that  
day were to have some deep and adored national  
significance the English would have some parallel  
to the French Fête Nationale, which occurs  
annually upon the 14th of July and which  
celebrates the fall of the Bastille Prison in the  
Revolution. Though the Bastille at the time  
of its capture did not contain very many pris-  
oners, it had for so long stood for what had been  
so very much detested that its fall was, in many  
ways, the supreme moment of the movement  
towards Liberty, Equality and Fraternity, and  
even now the decline of the franc and post-  
war disillusionment cannot deaden the happiness  
of this day. Luckily, the feast falls near some  
mid-summer Christian festivals and thus both  
freethinker and faithful have an excuse to  
rejoice together, whatever their political opinions.

Upon the 14th of  
July, and for some days  
afterwards there is no  
town or village in France  
that does not make the night bright with fire  
works nor rope off some of its streets from traffic,  
in order that the public may dance in the open  
air. To this dancing there seems no end, nor  
to the possibilities of partnership among the  
dancers; everyone seems to dance with every-  
one—the soldier with his sergeant-major, the  
café-keeper with his wife, the debtor with his  
creditor, the girl with her lover—all forget, forgive  
and dance together in this season of summer  
gaiety. We shall indeed be fortunate if, in this  
part of tonight's programme, we can catch from  
our French friends some of the Gallic happiness  
which is flowing over France today.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.15 Mr. G. FLETCHER: 'Ireland as a Holiday  
Resort'

9.30 Local Announcements. (Daventry only)  
Shipping Forecast

## 9.35 'Something in the Air'

AN ATMOSPHERIC DISTURBANCE  
set up by

HAROLD SIMPSON

Music by STANLEY HOLT

who will conduct

THE REVUE CHORUS

and the

B.B.C. DANCE ORCHESTRA

Cast:

ALMA VANE

MAMIE WATSON

TOMMY HANDLEY

REG. PALMER

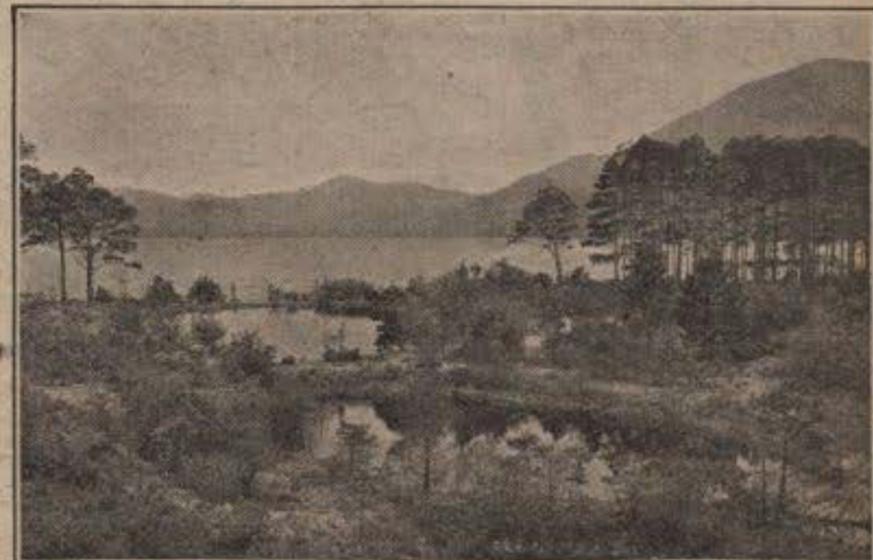
HAROLD KIMBERLEY

JOYCE BLAND

This entertainment is one more of a  
number which has been contributed by a  
well-known Revue Writer. Harold Simpson  
was the author, for example, of *The Nine  
o'Clock Revue*, *The Little Revue* and *Dover  
Street to Dixie*, which, no doubt, many  
listeners remember.

10.35-12.0 DANCE MUSIC: THE SAVOY  
ORPHEANS and FRED ELIZALDE and his MUSIC  
from the Savoy Hotel

(Saturday's Programmes continued on page 40.)



IRELAND FOR THE HOLIDAYS—THE HILLS OF CONNEMARA AND KILLARNEY'S LAKES.

These two pictures show typical views of scenery in Ireland, about which Mr. Fletcher will talk from London at 9.15. On the left is Clifden, the capital of Connemara, the farthest town West this side of the Atlantic, nestling under the shadow of the Twelve Pins, and on the right a view from Ross Island amongst the Lakes of Killarney.

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- 1007 Ave Maria. Sanehino and Trio (Gosnold). That Old Fashioned Cot in Kildare. Ted Fensy.
- 1008 For You Alone. Melodion. M. Wittels and Orch. Excelsior. Welsh Miners Quartette.

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ADDRESS.....

Price 2/6 each (during Ballot only). I require records 1005, 1006, 1007, 1008 (cross out those not required.)

R.T.S.

## Saturday's Programmes cont'd (July 14)

### 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 **Light Music**  
From Birmingham  
THE NORRIS STANLEY PIANOFORTE SEXTET  
Overture to 'The Marriage of Figaro' .. Mozart  
Serenade ..... Toselli  
IVY FENNEL-WILLIAMS (Soprano)  
The Rivulet ..... Martin Shaw  
Orpheus with his lute ..... Vaughan Williams  
The New Umbrella ..... Besly

3.50 **SEXTET**  
Waltz, 'Whispering of the Flowers' .. Von Blon  
NORRIS STANLEY (Violin)  
Hullainzo Balaton ..... Hubay

4.5 **IVY FENNEL-WILLIAMS**  
It's only me ..... Osborne Williams  
Villanelle ..... Dell'Acqua

4.15 **HARRY MILLER (Violoncello)**  
Serenade from 'Harlequin's Millions' ..... Drigo  
**SEXTET**  
Parade of the Tin Soldiers  
Jessel

4.30 **Dance Music**  
From Birmingham  
THE ASTORIANS DANCE BAND  
MASON and ARMES (Entertainers at the Piano)

5.45 **THE CHILDREN'S HOUR**  
(From Birmingham): ARTHUR LINDSAY will entertain, 'When Walls were High and Knights were Bold,' by Azeline Lewis. Songs by IVY FENNEL-WILLIAMS (Soprano)

6.30 **TIME SIGNAL, GREENWICH; WEATHER FORECAST; FIRST GENERAL NEWS BULLETIN**

6.45 **A MILITARY BAND CONCERT**  
(From Birmingham)

Relayed from the BANDSTAND, CANNON HILL PARK  
THE CITY OF BIRMINGHAM POLICE BAND  
Conducted by RICHARD WASSELL  
March, '5GB' ..... Nigel Dallaway  
Overture to 'The Mastersingers of Nuremberg'  
Wagner, arr. Winterbottom

NONE of the popular excerpts from Wagner's Operas is better suited to the Military Band than the Overture to *The Mastersingers*. A large part of it is the music of trumpets and trombones, with the rest of the orchestral instruments assisting. This part will be easily recognized. It occupies several pages at the beginning and several more at the end, and it is connected in the Opera with the pomps and festivities of the *Mastersingers' Guild* in sixteenth-century Nuremberg. When suave and quiet melodies intervene, one has to think of velvety Violins, and a little scene between lovers. Then comes some chattering, light-hearted music; this shows the apprentices at their games. Lastly, the *Mastersinger* music returns and makes a gorgeous ceremony for the ending.

7.0 **ALFRED BUTLER (Baritone)**  
Once aboard the lugger ..... Slater

**BAND**  
Italian Caprice ..... Tchaikovsky  
Cornet Solo, 'Angels Guard Thee' .... Godard  
(Soloist, P. C. COOK)  
Slavonic Dance, No. 1 ..... Dvorak  
Flemish Dance, No. 4 ..... Blocker, arr. Godfrey  
Farandole from Second 'Maid of Arles' Suite  
Bizet, arr. Dureau

THIS last, in Daudet's play, is a chorus sung in praise of St. Eloi. First there is a march-like Introduction (also used in the first Suite), and then a very lively main section comes in. Its melody is an old Provençal song-and-dance tune. This is given out softly, the Side Drum keeping up a rhythmic tap. Other instruments join in and the march theme is heard, combined with the Farandole. The excitement is worked up to a tremendous pitch and the piece ends with crashing chords.

7.40 **ALFRED BUTLER**  
Lass of Mine .. Lyall Phillips  
**BAND**  
Waltz, 'Blumen der Lust'  
(Flowers of Pleasure)  
Gung'l  
March, 'Sea Songs'  
Vaughan Williams

8.0 'Miss Bracegirdle does her Duty.' A Story by STACY AUMONIER from 'Miss Bracegirdle and Others.' Read by MARGARET MADELEY. (From Birmingham)

8.30 **Chamber Music**  
JOAN ELWES (Soprano)  
THE STRATTON STRING QUARTET:  
GEORGE STRATTON (1st Violin); WILLIAM MANUEL (2nd Violin); LAWRENCE LEONARD (Viola); JOHN MOORE (Violoncello)  
**QUARTET:**  
Quartet in D for two Violins, Viola and Violoncello  
Mozart  
Allegretto; Menuetto;  
Allegretto; Adagio;  
Allegro



Mr. STACY AUMONIER,

one of the most brilliant living short-story writers, whose story, 'Miss Bracegirdle Does Her Duty,' will be read by Miss Margaret Madeley tonight.

9.0 **JOAN ELWES**  
Elizabethan songs  
9.10 **QUARTET**  
Novelette ..... Glazounov  
9.15 **JOAN ELWES**  
Amarilli ..... Caccini  
Gia il soli dal Gage ..... Scarlatti  
Aspatia's song ..... Grace Street  
Boy Johnny ..... Alexander Brent-Smith  
Elegy ..... }

9.30 **QUARTET**  
Quartet in E minor for two Violins, Viola and Violoncello ..... Smetana  
Allegro molto appassionato; Allegro molto alla polka; Largo sostenuto; Vivace

10.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

10.15 **Sports Bulletin (From Birmingham)**

10.20-11.15 **DANCE MUSIC: THE SAVOY ORPHEANS and FRED ELIZALDE and his MUSIC, from the Savoy Hotel**

(Saturday's Programmes continued on page 41.)

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# Saturday's Programmes continued (July 14)

## 5WA CARDIFF. 353 M. 850 KC.

### 12.0-12.45 A POPULAR CONCERT

Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES

Overture to 'Ruy Blas' ..... Mendelssohn

MENDELSSOHN was an enthusiastic, hard, and conscientious worker, but even he did not always feel inspired by a task. He was asked to write an Overture for Victor Hugo's *Ruy Blas*, but he disliked the play, and put off writing his music until a few days before it was to be performed. Then he finished the Overture in less than three days.

The opening consists of the alternation of two phrases, one consisting of slow, solemn chords and the other of soft, rapid, detached notes; this latter is an anticipation of the First Main Tune (very quick), which presently arrives. This may reasonably be taken as a suggestion of the bold, fiery character of the hero of the drama. The volume of tone gradually increases to a climax, leading to a recurrence of the solemn phrase, which precedes the Second Main Tune. This starts with a very soft series of detached notes, and is then repeated and continued. A few other tunes appear, but these are the outstanding features.

Suite from 'Callirhoe'... Chaminade  
Judex from 'Mors et Vita' (Death and Life)..... Gounod  
Two Hungarian Dances..... Brahms  
Song of the Rhine Daughters Wagner

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 ESYLT NEWBERRY: 'Eastern Camoos - Chinese Cures'

7.15 S.B. from London

7.25 Mr. NORMAN V. RICHES: 'Glamorgan County Cricket'

Mr. LEIGH WOODS: 'West of England Sport'

### 7.45 Homage To France

NATIONAL ORCHESTRA OF WALES

Conducted by WARWICK BRAITHWAITE

Suite from 'Le roi s'amuse' (The King's Diversion) ..... Delibes

An old French house with Louis XV period furniture and hangings. A lady and her young daughter have taken the house for the summer months and the child asks her mother about the gay huntresses, cupids and shepherdesses on the walls.

Overture, 'Robespierre' ..... Litoff

#### 'RECALLED TO LIFE'

from

'A TALE OF TWO CITIES'

Adapted by W. H. SKEEN

Played by the STATION RADIO PLAYERS

M. Defarge ..... J. D. JONES

Jarvis Lorry ..... JACK JAMES

Lucie Manette ..... FRANCIS BROWN

Dr. Manette ..... T. HANNAM-CLARK

Scene: A room in Defarge's house in Paris

Time: Some years before the Revolution

In the year 1757, Alexandra Manette, an eminent young doctor in Paris, innocently incurred the enmity of a powerful member of the French aristocracy and late one evening was seized by his authority in the street and secretly conveyed to the Bastille. His English wife died not long afterwards, leaving their child to grow up in the belief that her father

was dead. When eighteen years had passed, Lucie received a message from the bankers who acted as her guardians to proceed to Paris, to meet one of their representatives, who had an important and secret disclosure to make.

ORCHESTRA

Dramatic Overture, 'Patrie' (The Homeland) Bizet

BIZET'S Overture was written for Paderewski's concerts in 1874, and we may take it that it was inspired by some of the feelings of a patriotic Frenchman after the war of 1870—his pride and sorrow, his love and hopes for the future. The music is scored for a large Orchestra with much Brass and Percussion. Its tunes are vigorous and tender by turns and its colourings vivid.

ORCHESTRA

Military Parade ..... Massenet

9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)



#### RECALLED TO LIFE!

An episode from 'A Tale of Two Cities' forms the basis of the play that will be broadcast from Cardiff during the French programme this evening at 7.45. This illustration, from the original edition, shows the meeting between Lucie Manette and her father, after his release from the Bastille.

## 5SX SWANSEA. 294.1 M. 1,020 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. C. H. CARPENTER: 'Swimming, and Water Polo'

7.15 S.B. from London

7.45 S.B. from Cardiff

9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

## 6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

## 5PY PLYMOUTH. 400 M. 750 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

A Visit to the City of Fun and Laughter, including the reading, 'The City of Fun and Laughter' (K. Nelson Abbott)

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Items of Naval Information; Sports Bulletin; Local Announcements)

## 5NG NOTTINGHAM. 275.2 M. 1,090 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

## 6ST STOKE. 294.1 M. 1,020 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

Tales about Tails:

The Wangaroo with a Light in his Tail (Margaret Gibbs); The Swish of a Tail (Redman)

Songs:

Three Blind Mice; The Lion has a Tail (Milne and Fraser-Simson)

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

## 2ZY MANCHESTER. 384.6 C. 780 KM.

3.30 THE STATION ORCHESTRA  
GLADYS MORTON GREEN (Contralto)  
J. J. HAWKINS (Entertainer)

5.15 THE CHILDREN'S HOUR

Suite, 'In Days of Old' (Ball), played by THE STATION ORCHESTRA. A Minstrel Song (from the play 'Henry of Navarre') (Ffoulkes). Angelus (from 'Songs of a Strolling Minstrel') (Cyril Scott). Sung by HARRY HOPEWELL

Under the Greenwood Tree (17th century). O, Hush Thee, My Babie. The Wraggle Taggle Gipsies O (Cecil Sharp). Sung by SYBIL GORDON

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. D. THORBURN CLARK: 'The Virginian Settlers'

7.15 S.B. from London

7.25 Miss KATHLEEN HALFORD: 'Lawn Tennis in 1928.' S.B. from Sheffield

### 7.45 LIGHT ORCHESTRAL CONCERT

THE STATION ORCHESTRA, conducted by T. H. MORRISON

Overture, 'Calm Sea and Prosperous Voyage' Mendelssohn

SYBIL GORDON (Mezzo-Soprano)

Blackbird's Song ..... Cyril Scott

A Birthday ..... Cowen

The Dance on the Lawn ..... Montague Phillips

Love's Philosophy ..... Quilter

ORCHESTRA

Dance Suite from 'Decameron Nights' Finck

TONI FARRELL (Pianist-Composer)

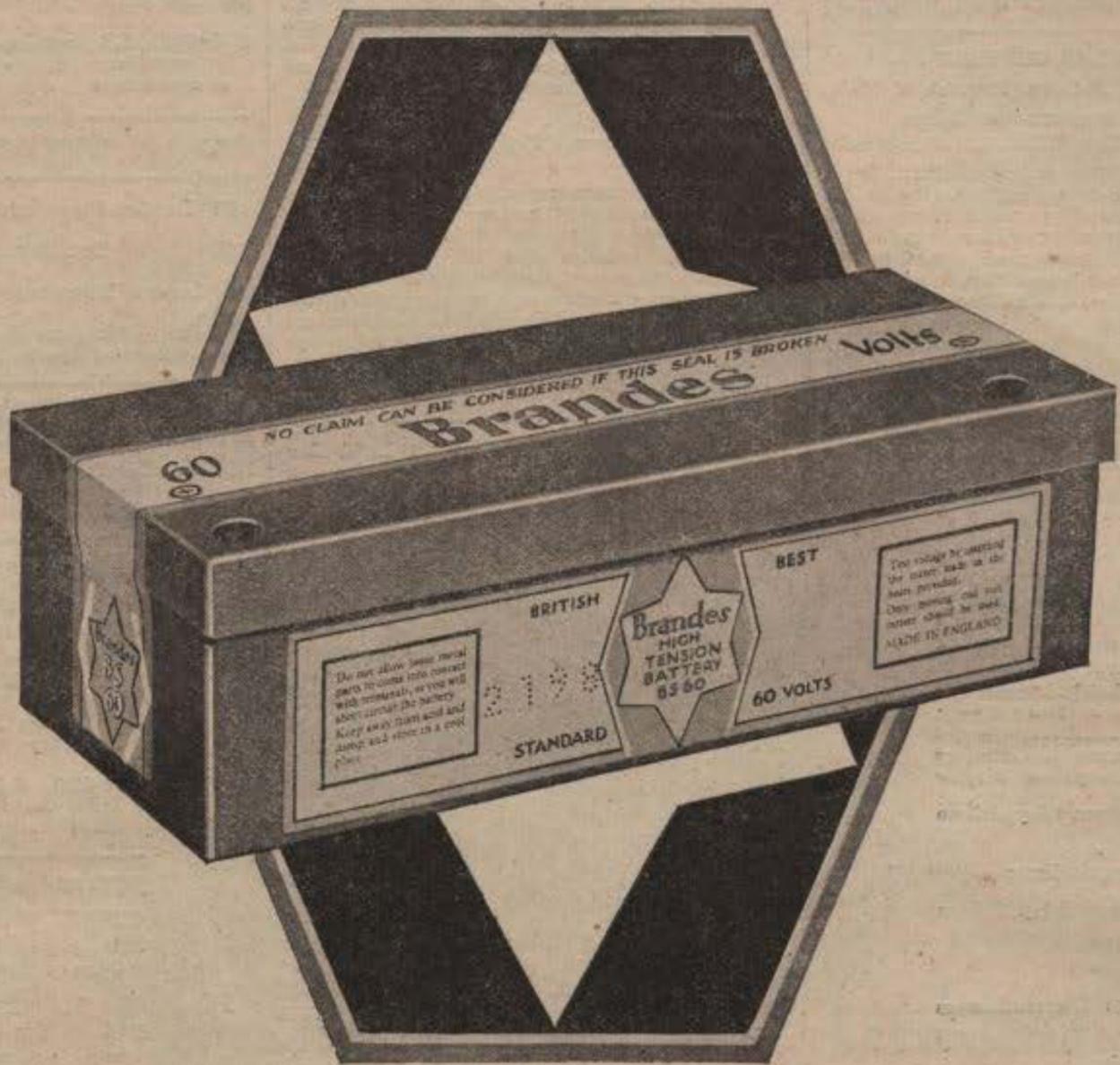
Piano Solos:

'Happy Tramp' ..... Farrell

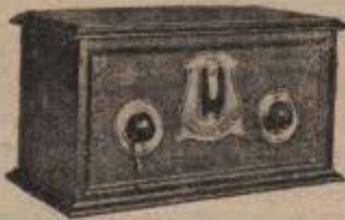
'Eastern Cutie' ..... Farrell

(Manchester Programme continued on page 43.)

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## THE BATTERY WITH THE BIGGER CELL CAPACITY

# Saturday's Programmes cont'd (July 14)

(Manchester Programme continued from page 41.)

Songs at the Piano:  
'The Call of the East' ..... } Farrell  
'Rangoon' ..... }

ORCHESTRA  
Prelude ..... } Järnefelt  
Berceuse (Cradle Song) .....

SYBIL GORDON  
Have you seen but a white lily grow?  
The Lover's Curse ..... arr. Herbert Hughes  
The Riddle Song ..... } arr. Cecil Sharp  
Oh No, John .....

TONI FARRELL  
Piano Solos:  
'Marigold' ..... } Mayerl  
'Chopsticks' ..... } Farrell  
'Turkish Waltz' ..... }  
A Song from 'Jim Crown's Alphabet,' 'The Eagle' ..... Farrell and Dewar

ORCHESTRA  
Selection from 'Eugene Onegin', Tchaikovsky  
9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

## Other Stations.

5NO NEWCASTLE 512.5 M. 960 kc.  
3.30—London Programme relayed from Daventry. 4.15—  
Music relayed from Tilley's Blackett Street Restaurant. 5.15—  
Children's Hour. 6.0—London Programme relayed from  
Daventry. 6.30—S.B. from London. 7.0—R. J. Thompson,  
J.P.: 'Walking as an aid to health'—II. 7.15—S.B. from  
London. 7.45—Osborne and Perryer in Humorous Duets and  
Cross Talk. 8.0—'Something in the Air.' An Atmospheric

Disturbance set up by Harold Simpson. Music by Stanley Holt,  
who will conduct the Revue Chorus and the B.B.C. Dance  
Orchestra. 9.0—S.B. from London. 9.35—South Moor  
Colliery Band. Conducted by J. Pickersgill. Mabel Constanduros,  
Band: Selection, 'Tannhäuser' (Wagner). 9.50—Mabel Con-  
standuros. 10.0—Band: Cornet Solo, 'Merry-go-Round'  
(Rimmer). (Soloist, J. Rumney). Romance (Rubinstein).  
10.10—Mabel Constanduros. 10.20—Band: Slavonic Rhap-  
sody (Friedemann). 10.35-12.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 kc.  
11.0-12.0—Gramophone Records. 3.30—The Ne'er Do  
Wells Concert Party. Relayed from the Kelvingrove Park.  
5.0—Musical Interlude. 5.15—Children's Hour. 5.58—  
Weather Forecast for Farmers. 6.0—Musical Interlude.  
6.30—S.B. from London. 7.0—S.B. from Edinburgh. 7.15—  
S.B. from London. 7.25—S.B. from Dundee. 7.45—  
Osborne and Perryer, in Humorous Duets and Cross Talk.  
8.0—'Something in the Air.' An Atmospheric Disturbance  
set up by Harold Simpson. Music by Stanley Holt, who will  
conduct the Revue Chorus and the B.B.C. Dance Orchestra.  
9.0—S.B. from London. 9.35—'Doon the Watter.' A  
Forecast of the Glasgow Fair Week as it will appear to many  
holiday-makers. By T. P. Maloy. Presented by the Station  
Players. 10.35-12.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 kc.  
3.30—Dance Music by Al Leslie and his Orchestra, relayed  
from the New Palais de Danse, with two light Variety Interludes  
from the Studio by Andrew Cruickshank (Baritone) with Basil  
Ironside at the Piano. 5.15—The Children's Hour. 6.0—  
The Station Dance Band. 6.30—S.B. from London. 7.0—  
S.B. from Edinburgh. 7.15—S.B. from London. 7.25—  
S.B. from Dundee. 7.45-12.0—S.B. from London.

2BE BELFAST. 306.1 M. 880 kc.  
4.0—Favourites. The Orchestra. W. S. Bates (Solo Bassoon).  
4.45—Dance Music. Ernie Mason's Dance Band, relayed from  
Capron's Palais de Danse, Bangor. 5.15—Children's Hour.  
6.0—London Programme relayed from Daventry. 6.30—  
S.B. from London. 7.45—Country Programme. Orchestra:  
Suite, 'Sylvan Scenes' (P. Fletcher); Pastorale (A. Wall);  
Mock Morris (Grainger). 8.5—Topliss Green (Baritone):  
Selected Songs. 8.17—Orchestra: Two Songs without Words,  
Op. 22 (Hobst). 8.25—Topliss Green: Selected Songs.  
8.38—Orchestra: Fiddler's Fancy—Country Dance from  
Suite, 'Music Pictures' (Foulds); A Hillside Melody (M.  
Piddip). Shepherd Pennell's Dance (Ballour Gardiner).  
9.0-12.0—S.B. from London.

## Future Events from Cardiff Station.

A talk on 'Dean Swift and Wales' will be given by Mr. F. J. Harries on Monday afternoon, July 16.

A ballad concert will be broadcast on Sunday afternoon, July 15, with Wynne Ajello and Edward Leer as the soloists.

Edgar Williams will be the vocalist at the Symphony Concert in the National Museum of Wales on Thursday, July 19.

An hour of variety on Tuesday, July 17, will include songs and duets by Gibson Young and Yvette, and items by Imito, who is known as the Australian human bird.

An eye-witness account of the England v. Wales Tennis Match will be given by Mr. Peter Freeman, formerly tennis champion of Wales, on Tuesday, July 17. This talk will also be relayed to London and Daventry listeners.

The fifth number of the series of programmes entitled 'Writers of Musical Comedy' will be given on Wednesday, July 18, and will deal with the works of H. Fraser-Simson. Robert MacLachlan and Elsie Eaves are the artists.

The Barry Chamber of Trade and Commerce is organizing a carnival in Romilly Park, Barry, during which a special concert will be given by the National Orchestra of Wales on Thursday, July 19. Joseph Farrington is the soloist.

The main item in a special holiday programme, entitled 'Under the Greenwood Tree,' arranged for Monday, July 16, will be the first act of *The Foresters*, by Tennyson. Topliss Green will sing songs of Merrie England and the Orchestra will play the *March Robin Hood* and *My Robin is to the Greenwood Gone*.

# Publications Subscriptions Scheme.

The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The scheme only applies to the pamphlets mentioned below, and listeners may subscribe for any of the series or inclusively for all of them. The names of forthcoming pamphlets and other relevant details will be published in 'The Radio Times' and elsewhere from time to time.

### AIDS TO STUDY PAMPHLETS Summer 1928.

- Some Common Garden Animals (Illustrated), by Mr. Eric Fitch Daglish
- Chemistry and Daily Life (Illustrated), by Dr. S. Glasstone.
- Finance in the Modern World, by Various Authors.
- Modern Transport (Illustrated), by Mr. W. M. Tedley Stephenson.
- Engines for the Road and Air (Illustrated), by Prof. F. W. Bursall.
- The Meaning of Good, by Prof. H. J. W. Hetherington.
- Nature's Reaction to Man, by Prof. W. M. Tattersall.
- The Psychology of Food and Dress (Illustrated), by Mr. J. C. Flugel.

**BROADCAST OPERA SEASON 1928-1929.**  
With the production of 'The Daughter of the Regiment' on July 11 the present Broadcast Opera Season will be concluded. The New Season opens on September 26. Listeners who wish to subscribe for the libretti of the new season are advised to do so early, thereby facilitating registration. For a subscription of 2/- the British Broadcasting Corporation will forward, approximately in the first week of each month, a copy of each Libretto, or any number pro rata.

**OPERAS TO BE BROADCAST.**

'Maritana' (W. Vincent Wallace)	Wednesday, September 26, 1928
'Pelleas and Melisande' (Debussy)	October 31
'Samson and Delilah' (Saint-Saëns)	November 28
'Blue Forest' (Ascher)	December 19
'Lakmé' (Delibes)	January 30, 1929
'Coq d'Or' (Rimsky-Korsakov)	February 27
'Jvanhoo' (Sullivan)	March 27
'Flying Dutchman' (Wagner)	April 24
'Jonqueur de Notre Dame' (Massenet)	May 29
'The Swallows' (Puccini)	June 26
'Werther' (Massenet)	July 31
'Le Roi l'a dit' (Delibes)	August 28

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NOTE.—The above scheme does not prevent any listeners obtaining individual pamphlets as formerly at 2d. post free. In particular, applications are invited for the libretto of the opera 'The Daughter of the Regiment,' which is to be broadcast from 5GB on July 9, and from London, Daventry, and other stations on July 11.

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Please send me \_\_\_\_\_ copy (copies) of the Libretto of 'The Daughter of the Regiment.' I enclose penny stamps in payment at the rate of 2d. per copy, post free.

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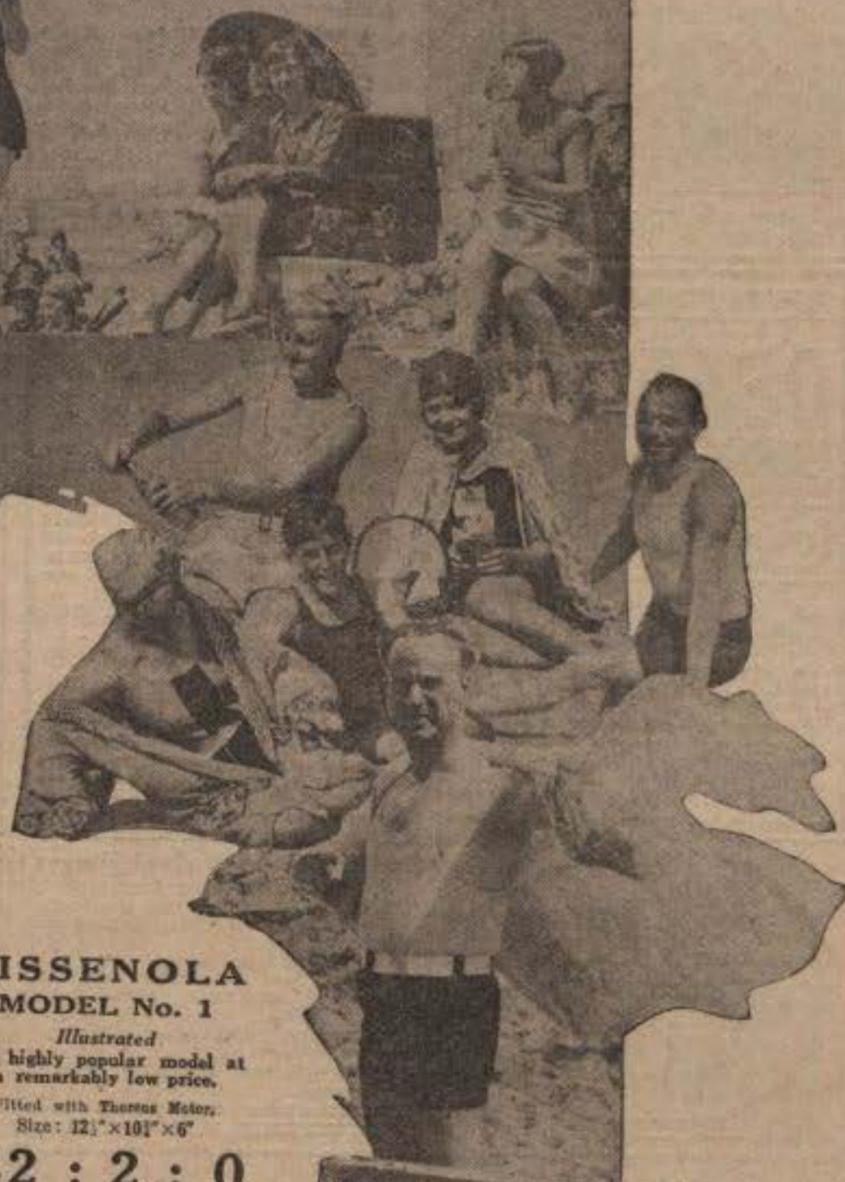
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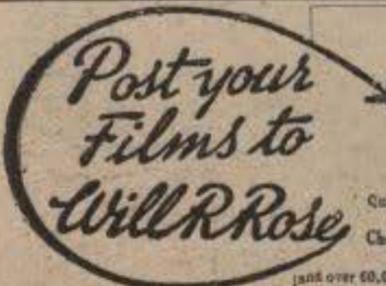
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