

HOW RADIO ARTISTS ARE DISCOVERED (See page 99)



The Journal of the British Broadcasting Corporation.

Vol. 20. No. 251. [Registered at the G.P.O. as a Newspaper.]

JULY 20, 1928

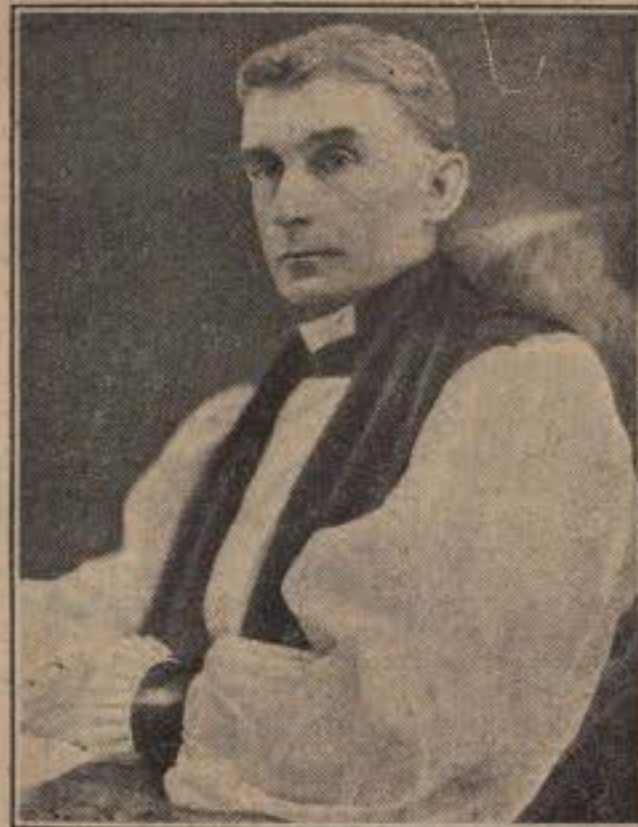
Every Friday. Two Pence.

It is Teaching Us—

In the accompanying article on Broadcasting and its part in Education, the Bishop of Liverpool, himself a famous educationalist and former Headmaster of Rugby School, asks us to get out of our heads, once and for all, the notion that education is something indissolubly bound up with multiplication tables and lists of dates.

THE word education has in the ears of many a forbidding sound. It calls up memories of grammar and exercises of tables, and lists of dates and kings, and exports and capes, to be learnt by heart. They have done with all that. They have finished their 'education,' and they do not want to begin it again. But what the B.B.C. means by the word is something quite different; something which ought to be a part of the process of education at any stage, but belongs especially to that stage in which people have for the most part to educate themselves. It is not formal teaching, nor the training of mental power by 'gymnastic of the mind,' or exercise of the memory. It is an opening of the mind to new interests, and in consequence a widening and enriching of the experience.

Many people live in a very small world. Their daily round takes them along a narrow road, so thickly hedged that they do not often see anything of that which lies on either side. Their newspapers give glimpses, but so fleeting and so fragmentary that they are soon forgotten. The cinema wakens the imagination, but without providing anything solid to feed it on. It is, of course, possible



THE BISHOP OF LIVERPOOL.

permanently to extend the horizon of our lives by reading books. But comparatively few people do so, partly because they retain an impression from their school days that this is a laborious thing to do; partly because they have not been taught to read, that is to say, how to exercise that continuous concentration which is not necessary when we glance through a paper or magazine, but is quite essential when we read a book; and also because there are so many books that we do not know which to choose. Thus many people go through life with blinkers on, seeing no more than what is straight in front of them, and missing the refreshment of a broader view and a more extended contact with the big life of the world.

—to Teach Ourselves

On the contrary, he says, Education is a process which opens up new fields of interest and amusement for the listener. The purpose served by the B.B.C.'s educational talks, which do not pretend to be detailed courses of study, is that of interesting the listener in subjects which he may further pursue at his own leisure.

To these comes now a new opportunity. It begins where all education ought to begin, namely at the point of interest. We all possess the instinct of curiosity. In children it shows itself in the form of inquisitiveness. Ideally their education ought to be built upon it. Actually it is often thwarted by the necessity imposed on them of acquiring not the information they desire but that which their teachers think it right for them to possess. But it is never quenched, and it survives to seek its own satisfaction in later life. The wireless has made a broad and ready channel for this satisfaction. It is easier to listen than to read. But in itself listening will not carry us far enough. Just as a man may see a film which stirs his imagination or excites his interest for the moment, and then becomes a fleeting memory, so he may hear a lecture which takes him back into some period of history, or out into some region of the universe which he has never yet explored, but leaves no desire to return to it again. But there will always be some who want to know more of the scenes to which the film or lecture admitted them. If so, they will want to read. The real test of any popular lecture is the

number of people it has introduced to the world of books. There is direct evidence that B.B.C. talks have passed this test, for in 1927 many public libraries reported a greatly increased demand for recommended books.

This shows that the talks not only catch but keep attention, and excite the kind of interest which desires to go further along the avenue opened to it. In short, they are educational in the best and most attractive sense. And some of the listeners are carried further still. For the awakening of interest is after all only a beginning. Anybody who aspires to be truly educated should know something of many subjects, but he must know much about a few. And that means effort. He cannot begin to make himself master of a language or a period or a branch of science without some drudgery. This he will readily impose upon himself as soon as he realizes that without it he cannot use and

enjoy the interest and knowledge he has already gained. For instance, the modern method of teaching the piano begins not with scales and exercises but with simple pieces and tunes, which make the learner want to play something more elaborate, and therefore more difficult. But this he cannot do except by a dull course of drudgery which will give him the necessary facility and power. All education is ideally an alternating rhythm of interest and enjoyment on the one hand, and persevering effort on the other. But interest comes first, and that is a true element in all the modern systems offered us of learning this or that 'without tears.'

There are two things of which learners by listening need to be assured. First, that those who teach them know a good deal more than they teach. It is easy enough to get up a subject for the purpose of giving a lecture on it. I have done it myself. But

the man we learn most from is one who makes up his presentation by selection from a background of knowledge much wider than the lecture itself needs. If I travel in a new country I want to be guided by one who knows more about it than the road I am to follow. And, secondly, there is a danger which always threatens teaching of this kind, namely, that it might become propaganda, for the spread of particular views. There are in modern life so many calls to make up our minds, and human nature is so disinclined to the hard thinking required for that process, that we constantly take our opinions ready made from other people, some of whom are proud to do our thinking for us. It is abundantly clear, so far, that the B.B.C. is determined not to allow opinions to be imposed on us, but to help us to form our own conclusions for ourselves. Long may it remain so!

What the Other Listener Thinks.

Comments on the Programmes, etc., extracted from Letters to the Editor.

I wish to point out that all licence holders do not receive equal treatment at your hands—the religious one having not only rights, but privileges, whilst his opponent has neither. This is patent from the position of religion on the programmes: it is not subject to the law governing controversy—the opinion against it not being allowed—whilst being broadcast daily and monopolizing Sunday.—R. B., Belfast.

Your correspondent, Mr. Brabazon Howe, has certainly tapped a fruitful source of argument in regard to this matter of public taste. Assuming that the public taste is low, then the B.B.C. occupies a very responsible position indeed. It is, I think, generally accepted that broadcasting constitutes a service, but it has also become a very powerful influence. Now, a body which influences does not serve, therefore it is essential that that influence be used to uplift. It is, however, a mistake to assume that the public is incapable of the noblest sentiment; we cannot all be teachers, but we can still appreciate good music, good literature, and the best that genius can give us. I personally am a 'middle-brow.' I am not a lover of grand opera or Alpine symphonies, but that is no reason why they should not be broadcast. If it is good, then it is manifestly the duty of the B.B.C. to let me hear it. Now we come to the real question: Is the public getting what it wants? I think so. The only difficulty is that some people will listen when those items are being broadcast which are primarily intended for the ears of others. Remember the radio audience is a large one. In fact, to speak of such as the 'public' would be inaccurate, and it is the voice of the people to whom the B.B.C. must hearken.—'A LISTENER,' Berwickshire.

As an ordinary working man, accomplishing a little over the usual amount of working hours, I can assure you that when home is reached at night my first question to my wife is, 'What's on tonight?' Then solace, comfort, and enjoyment are mine when I sit down and prepare to enjoy the efforts of the compilers of the B.B.C. programmes. My wife, who is practically alone all day, looks upon the wireless as her 'second mate,' and none but myself know how thankful I am to think that she is being entertained through the medium of the B.B.C. during the hours she spends alone. My set will reach practically any Continental station, but it always seem to 'go better' when it reaches Daventry.—'LISTENER,' Bath.

REGARDING the announcer, whilst he is generally good at his job, there are times when he so far forgets himself as to allow his voice to flag to the point of the listener being unable to hear him clearly. This applies particularly to lady-speakers generally.—E. S., Blackpool.

WITH regard to the Sunday evening programme, allow me to say that this so-called cynical outburst is not against the religious service itself, but against the practice of inflicting a dismal atmosphere upon those who do not require this service.—A. P., Leicester.

PRO

Taken as a whole, I believe that the standard of public taste is low, but what chance had working people at least to appreciate better things until the B.B.C. came to the rescue? With regard to your correspondent's remarks on cinemas, newspapers, etc., this is simply a question of business; the public will only pay for what it really likes. With the wireless programmes we listen, at first with distaste to some items, then with interest, and later, with keen enjoyment. As a woman living alone, I can never express the delight I have found in listening; the talks especially give me pleasure, and the very happiest hours of my life have been spent sitting by the fire in the winter evenings, the cat on my lap, and the loud-speaker at my elbow. Then I am no longer alone, but in the best of company. Presently I say, 'Thank God for wireless!'

A cheque for One Guinea will be sent to Mrs. A. E. Pittard, 41, Silver St., Taunton.

CON

It is my firm opinion that the root of nearly all dissatisfaction regarding the B.B.C. policy and programme lies in the air of lofty condescension which pours from our loud-speakers. How we dislike the person who must always inform us, who is bursting with unasked-for advice, whose gentleness and etiquette almost induce hysteria! At one time you and I were good pals, thanks to your spontaneous naturalness (what larks we had!); but now all is changed, and your voice has assumed a tutorial (and dictatorial) inflection, whilst I have become a small boy again in the Lower Fourth. Should a soprano be a 'sop-rah'-yoo'? Cannot I choose whether it is fitting to switch off after the 'Dream of Gerontius' or the Prayer Book debate?

A cheque for One Guinea will be sent to Mr. E. White, Braunton, Devonshire.

THE value of the B.B.C. as an apostle of human brotherhood is beyond all calculation; as an educative influence it has the effect of air and sunlight to receptive minds; as a joy-giver and diffuser of happiness it comes, bringing the saving grace of humour and the lilt of laughter in place of depression and boredom. Its appeal is universal. All that is needed on the part of the listener is a keener intelligence, a more concentrated attention, and a broad-minded tolerance for programme items, which may not always appeal to his individual taste.—M. M., Brighton.

MANY people think every syncopated band which broadcasts is the famous 'Savoy.' The B.B.C. has kept like a live wire this season by adopting a number of new bands and dropping those who are not modern, first-class in style and technique, thus having no bands broadcasting from London which cannot be designated first-class.—H. H., Brooklands.

<i>The B.B.C.'s Programmes.</i>	<i>What I extract from them.</i>
Religious Service	Spiritual help
Music and singing	Joy
The Children's Hour	Happiness
The Week's Good Cause	Love and sympathy
General News Bulletin	Interested
Travel Talks	Knowledge
Topical Talks	Very interested
Plays	Amusement
Good night	Kind thoughts

—S. S., Long Crendon.

SINCE the advent of the alternative programmes, I think the B.B.C. goes a long way towards disproving the theory, 'If you try to please everybody, you please nobody'; for, no matter what mood you may be in, there is always something to interest or amuse. I must also thank the B.B.C. for the talks. I endeavour to take them down in shorthand, and thereby increase my speed, but I find myself becoming so interested in the subject that I forget about the shorthand.—E. C., Camberwell.

I SAW in your journal which is published here some legends in regard to Mr. Spiridon Kakoglou, who is said to be a Greek, but without a country. I beg to say, however, that the true Greek is a financier and at the same time an artist, for the good reason that today's culture in Europe originated from Greece. We are not at all barbarians.—XADJIKRISTO AGATHANGELOS, Athens.

The Future of Jazz.

A cleverly-unconventional article on the influence of the modern jazz rhythm upon serious music. Its author, Mr. Constant Lambert, is one of our leading young composers. On Monday evening, at 9.35, he is conducting from London a programme, entitled 'Blue on the Boulevard,' an anthology of prose, poetry, and music, showing the influence of Negro art upon that of the West. This includes his own choral work, *Rio Grande*, which itself owes much to the 'jazz influences,' of which he writes here.

WITH the future of jazz itself we need hardly worry ourselves—it would be a bold man who prophesied the return of the valse as the most popular dance or the general adoption in the ballroom of some exotic rhythm in five time—the ordinary fox-trot is so firmly established by now that its period of life will probably be quite as long as that of the valse, which held undisputed sway for nearly a century. The future of 'symphonic jazz' is by no means as certain, though. By symphonic jazz I do not mean for a moment the ragtime parodies of well-known classics that have been presented to us from time to time; these parodies, if skilfully done, may be amusing, or, if clumsily done, merely nauseating, but they have no importance either way, and critics are mistaken who flatter them with a serious attack. They had far better keep their fury for the school of 'musical appreciation' which attaches fatuous words to well-known themes on the grounds that it helps the children to understand the classics!

Nor should I consider as symphonic jazz an ordinary symphony in the classical tradition that used popular dance tunes or Negro melodies for its themes. Dvorak, for instance, did this in the *New World Symphony*; but once the themes are introduced they are treated in the traditional Teutonic manner, and although the work is a beautiful one, it might just as well have been written on the composer's own themes, and in no way solves the problem of the serious use of popular music.

The Inspiration of the Ballroom.

By symphonic jazz I mean a serious musical work, not necessarily intended to be danced to, which draws its inspiration and technique from the dance music of today in much the way that the composers of the eighteenth century (and earlier) used the dances of their times as a basis for many of their works. It is important to remember that symphonic jazz may eventually bear only a slight resemblance to the average ballroom fox-trot; it would be difficult to perform the traditional movements to many of Bach's dances, and it is often impossible to realize that Beethoven's scherzos had their origin in the stately minuet.

The music of the nineteenth century more and more drew away from the clear-cut and rhythmic forms of the eighteenth century until it reached its culmination in the style of Wagner, whose music has less of the spirit of the dance than that of any other composer. Except in Russia, which, musically speaking, was a country apart, the influence of Wagner was paramount, and it is hardly to be wondered at if popular music as a serious form of art was almost entirely neglected. Fortunately, the Russian school, even in its weightier works, never lost touch with the popular dance rhythms, and it is no doubt the influence of this school that has led music back from the heavy rhapsodical



manner of the German romantics (although Russia itself provided the final and most devastating example of the invertebrate and rhythmless style in the shape of Scriabin's later work).

It is significant of this return to the dance that most composers of today have found ballet a more congenial medium than opera. This is not to say that fine modern operas have not been written, but they do not seem so successful or so typical of our time as the best modern ballets. Stravinsky has revised his opera *The Nightingale* and turned it into a ballet, and Debussy, after his masterpiece *Pelléas et Mélisande* never again essayed operatic form, his later stage works being ballets.

The whole tendency of our times is towards a clearer outline, a greater rhythmic interest and more concise forms. This does not necessarily mean that music is becoming more superficial; it is a mistake to confuse solemnity of form with profundity of thought. Jean Cocteau has well said that the most important thing about a well is not the size of its opening, but its depth.

Dance Rhythms Appeal.

In every century we find pieces inspired by short dance forms that have either outlived the more solemn works of their time or are at least of equal value. Byrd is as great in his pavaues as in his Masses; the Water Music of Handel is worth two or three of his heavier oratorios. The list could be extended indefinitely. It is too soon, of course, to see if the same will happen in contemporary music, but if I live another fifty years I shall not be surprised to find that, for example, the exquisite *Forlane* of Ravel has outlived the more grandiose symphonies of Sir Edward Elgar.

There is little doubt, I think, that the

fox-trot, unlike the valse, has coincided with a period that is eminently suited to make the best use of its serious possibilities. The valse, in spite of its undisputed sway for a century, has inspired singularly few important works.

Glinka, who seems to have anticipated most modern developments, was one of the first to produce a symphonic work of any importance inspired by dance themes, and his rarely-heard *Valse Fantaisie* still remains one of the best of its kind. Chabrier, who was also ahead of his time, makes superb use of valse themes in his *Fête Polonoise* (which is really the opening scene out of the second act of *Le Roi Malgré Lui*); and Ravel in *La Valse* has written what is perhaps the finest work entirely based on dance themes. So far jazz has not actually produced any symphonic works of the importance of the three valse fantasies I have mentioned, but then that is hardly to be expected at the present stage of its development (Ravel's *La Valse* was not written until the valse was already on the wane). A number of extremely interesting pieces of symphonic jazz have been written, though, and it is curious to see how at first, purely satirical in intention, the attitude of the high-brow composer towards jazz has grown increasingly serious.

This attitude, provided it is not taken too far, is all to the good. While jazz is still considered merely an amusing freak, the works inspired by it are not likely to be anything much better; it is only when it is taken simply and naturally that it becomes a medium for serious expression.

Jazz in Modern Music.

The French were the first to introduce ragtime into their works, but although they have produced several extremely amusing parodies they have so far shown no disposition to take it any way seriously. The emotional nostalgia of most jazz music is essentially opposed to the unsentimental and clear-cut Latin intelligence. French jazz is a witty comment on an exotic art, but not a real development of that art itself.

The German developments of jazz show an altogether different attitude, a strange mixture of repulsion and attraction. Jazz is violently alien to the musical traditions of Germany, and perhaps for that reason German composers have read a sinister quality into it. Like so much of their art, German symphonic jazz is obsessed with the macabre, and its harsh angularities recall to the mind Grosz's savage cartoons of Berlin night-life.

Jazz is by now so international a movement that it is impossible to say which country will produce the best symphonic jazz; it need not necessarily be America. The American examples have, indeed, been a little disappointing, perhaps because they have stuck too closely to the original. A

(Continued at foot of page 103.)



Summer Number.

IT is rarely in these days of 'popular' fiction that one comes across a story with 'something to it.' Such is C. R. Burns' 'The Fantastic Battle,' which, as announced last week, is one of the leading features of our Special Summer Number (Friday, August 3). The author is a young freelance journalist. I have just seen his tale in manuscript, one of the most striking things I have read for a very long time. Another contribution to this special issue is 'The Rat,' an unusual story by S. Fowler Wright. It has for its theme rejuvenation; a subject much under discussion at present in connection with the activities of Dr. Voronoff—of whom our buff-covered contemporaries have found some very hard things to say.

Southern Command Tattoo.

FOLLOWING the success of the recent broadcast of the Aldershot tattoo, comes, on August 4, a relay from Tidworth of the Southern Command Tattoo. This night-pageant is being held on August 4, 6, 7, 8 and 9. The relay will fall into three sections, the intervals between which will be filled with vaudeville and dance music from the Studio. You will hear from Tidworth the music of the massed bands of the Southern Command, the First and Last Posts sounded by massed trumpeters, etc. As at Aldershot, the B.B.C. engineers will make use of their new 'Outside Broadcast Van.' This device has overcome the one-time difficulties of transporting heavy amplifying gear and establishing a protected control point. In the van the gear is all permanently assembled and can be run up to almost any position. Besides being an efficient point to which the land-lines from Savoy Hill can be joined, the van also contains a small studio. This solves a multitude of difficulties. Should the Sultan of Marzipan arrive on our shores and express a desire to address the nation, the van with the studio will meet him on the quay, and he can broadcast without having been forced to tread the unworthy carpets of Savoy Hill. A mobile studio of this nature should lead in the future to a number of interesting broadcasts.



Should the Sultan of Marzipan arrive.

At Last, 'The Crossing.'

ON three occasions *The Crossing*, a play by Holt Marvell and Cyril Lister, has appeared in the programmes—but it has actually been broadcast on one occasion alone, from 5GB. Once it was postponed from Derby night, to make room for a sketch topical to the occasion, and again, on July 2, on account of the Darlington railway disaster, which was still too fresh in the minds of listeners to allow of the broadcasting of a play which dealt in part with a train accident. I understand that *The Crossing* will positively be heard by London and Daventry listeners on August 7. Let me advise them again to listen to it.

BOTH SIDES OF THE MICROPHONE



This Year's 'Proms.'

THIS year again the Queen's Hall 'proms' are to be run by the B.B.C. and conducted by Sir Henry Wood. The season will last eight weeks—a fortnight longer than last—beginning on Saturday, August 11. London and 5GB will broadcast two or three of the concerts each week. It will be seen that though listeners to the 'alternative programmes' will be certain of hearing several first-rate concerts each week, the course of the 'Proms' is not to be allowed to destroy the balance of the programmes. The other main stations will take at least one concert each week. Tickets for the 'Proms,' price 5/- and 7/6 (numbered and reserved), 3/- and 2/- (Promenade), can be obtained from the B.B.C., Savoy Hill, W.C.2; Chappell's Box Office at the Queen's Hall; and the usual agencies. A limited number of Season tickets (Promenade) are available, at 35/-.

Thirty-fourth Birthday.

THE 'Proms' came into existence in 1895 as the result of co-operation between the late Robert Newman, a fine business man with great musical taste who had been appointed manager of the newly-opened Queen's Hall, and Henry J. Wood, a young and enterprising musician. Before their day music had been very much 'caviare to the general' and attendance at concerts other than oratorio a solemn rite associated with the wearing of a dress suit. These two men believed that the love of good orchestral music was latent in the ordinary public. The concerts 'caught on' from the start. Perhaps it was that the Bohemianism of being allowed to stand about the Queen's Hall and smoke appealed to the public, or perhaps the inauguration of the 'Proms' coincided with a reaction against the pomposity of oratorio. Anyway, for thirty-three years the Concerts have gone from strength to strength. Henry J. Wood (now Sir Henry) has introduced to the public a great deal of new, and sometimes disconcerting, music which by very virtue of being played at the 'Proms' has received an intelligent and sympathetic reception. From the very beginning he has been the life and soul of this democratic venture. The work which he undertakes each season is amazing. Not only does he rehearse and conduct several hundred works, he also scores and annotates many of these for his orchestra. His vivid and energetic personality dominates the concerts. It is due to his presence that the 'Proms' have an atmosphere peculiarly their own. There is no audience like the Queen's Hall audience, which today is swelled by many thousands of listeners in the world outside.

Programme Changes.

SEVERAL of these concerts will be broadcast weekly from one station or another during the Season, and a slight alteration in programme timing is entailed. As the first half of the concerts does not end till 9.30, the News and Weather Forecast will then follow half an hour later than usual. On nights when a 'Prom' is being broadcast from London, the late night talk, which is now given at 9.15, will be moved to the end of the programme; on other nights it will be given at the usual time but before the News. These changes affect all Stations except 5GB, which will continue to broadcast the Second News Bulletin at 10 p.m., unless it is relaying from the Queen's Hall, when the news will be given at 9.30 p.m. during the interval. The alterations are important and should be carefully noted, especially by farmers who are relying upon the late Weather Forecast to help them through Harvest Time.

The Opening Night.

THE programme on the opening night of the Season will include Purcell's Suite for Organ and Orchestra, Walford Davies' Solemn Melody for Strings and Orchestra, Weber's *Invitation to the Waltz*, Debussy's *L'Après Midi d'un Faune*, Liszt's second *Hungarian Rhapsody*, Handel's *Organ Concerto No. 10*, and Percy Grainger's *Handel in the Strand*. The soloists will be Solomon, Stiles Allen, and Roy Henderson. G. D. Cunningham will be at the organ. An evening of old friends with, of course, Sir Henry Wood conducting. This programme will be broadcast from all Stations.



Some present of a useless nature.

Charlot's Birthday.

WITH a stroke of consummate genius 'Uncle' André Charlot contrived to enter the world upon July 26 (year unrevealed), which this time falls upon a Thursday and so coincides with one of his weekly 'hours.' On Thursday next, at 9.35, then, there will be a 'birthday feeling' in the air—and we may expect Jane to be quite intolerably hearty. She will, I am sure, have bought her uncle some present of a useless or embarrassing nature. I am sorry for poor André. Until she reaches the marrying age he will have no peace. Then I shall be sorry for her husband.

Handley's Manoeuvres.

THE title of Tommy Handley's new revue has been decided. It is to be called *Handley's Manoeuvres*. Tommy Handley is one of the few comedians who never disappoint. Did you listen to his 'Gardening Hints' in a recent programme? I have never heard the studio audience laugh so loud or so long. *Handley's Manoeuvres* will be presented from 5GB on Friday, August 3, and from all other stations on Saturday, August 4.

'The Hertzian Wave.'

CONSIDERABLE interest was aroused by the recent publication in *The Radio Times* of a picture of Miss Mabel White's sculpture, 'The Hertzian Wave.' The sculptress writes to tell me that this will be on exhibition at the Redfern Gallery, Old Bond Street, during August. It is not, however, in stone as was stated in these columns, but in walnut wood.

Books Reviewed.

IN the course of his literary talk on July 2, Desmond McCarthy referred to the following books: 'The Selected Poems of Sir William Watson' (Butterworth); 'English Prose Style' by Herbert Read (Bell); 'Aspects of Dr. Johnson,' by E. S. Roscoe (Cambridge); and 'Leigh Hunt's "Examiner" Examined,' by Edmund Blunden (Cobden Sanderson).

BOTH SIDES OF THE MICROPHONE



Without Comment.

**EXTRACT from the *Chelsea Mercury* and *Walham Green Advertiser*:
OBJECTION TO LOUD SPEAKER**

UNSEEMLY BRAWL IN CHELSEA GARDEN

An unfortunate incident occurred last night in Raspberry Crescent, S.W.3. George Dogsboddy, retired bird seed factor and keen radio listener, was in his garden listening to the programme from 2LO on a loud speaker of his own construction. When the German lesson was broadcast, he not unnaturally practised his German accent. Exception was taken to this by his next-door neighbour—believed to be a journalist. Mr. Dogsboddy mounted a chair in order better to pursue the argument. Passions ran regrettably high and in the fracas which ensued Mr. Dogsboddy was pushed from the chair with a garden rake and fell into a cucumber-frame. Damage was done to his embroidered waistcoat and six prize calceolarias which he had been growing for the Tidworth Pennings flower show. Mr. Dogsboddy has taken out a summons against his assailant.

Early Birds.

IN August shirt-sleeved and perspiring editors prepare the Christmas numbers of their magazines. In August, too, as Marion Cran will tell you in her talk at 5 p.m. on August 3, the wise gardener plants certain of his bulbs for the following spring. Mrs. Cran will explain why.

Vaudeville.

AS I mentioned last week, Harry Weldon comes into the London programmes on July 31. In that evening's Vaudeville show he will have the support of Julian Rose and Nick Adams and Rex Evans. The two first-named are particularly funny in Jewish cross-talk; the latter (of whom you will have gathered some impression, for they joke most heartlessly about his girth whenever he takes part in Charlot's Hour) sings quiet syncopation at the piano—a confidential form of entertainment which exactly suits the microphone. From 5GB the same evening comes the 'premiere' of Cecil Lewis' new play *Good Breeding*, which will be repeated from London, Daventry, etc., on the following night.



An exquisite young man wearing earphones.

An Enthusiast.

THE other day on my way homewards from my daily toil, the bus in which I was wedged was, as always, caught in a traffic block. Next to it nestled a luxurious touring-car, with—of all things in the world—a remarkably natty frame aerial affixed to its running-board. In the driver's seat reposed an exquisite young man wearing earphones! I like to think of his scouring the Cotswolds to the strains now of Bach, now of Gerahwin. But I expect his ingenuity was caused by an enthusiasm for Wimbledon. I thought I glimpsed a pair of rackets in the back of the car before my bus jolted on its weary way.

The Secret of Mayonnaise.

THERE was a time when the making of mayonnaise was considered the prerogative of the wealthy. But it has been discovered that there are ways and ways of making this most pleasant of sauces. Miss Kate Lovell, in her talk on 'More Salads' at 5 p.m. on Monday, July 30, proposes to give us a simple and economical recipe. I have a pet one of my own, given me by a French housewife in Nice.

When Papa Listened.

I WAS interested to see that 'Papa' Lacoste, father of our new Singles Champion, listened to the Daventry broadcast of his son's 'needle match' with Tilden. This year's Wimbledon commentaries (as indications of the drift of the game) were admirably vivid and accurate, but one longed for some efficient process of television, especially in double matches such as that of the final afternoon when the commentator's 'Patterson — Brugnon — Patterson — Cochet — Hawkes', though indicating the speed of the play, left one wondering just how things were working out.

Listening to the Dirt Track.

I HAVE an addition to make to the list of 'Things I should like to hear broadcast,' put forward by Mr. H. V. Morton in his very delightful article. I should like to hear over the microphone the incidental sounds of a Dirt Track Race Meeting, prefaced with a description of the scene and interspersed, perhaps, with a commentary on the racing. These contests are thrilling in the extreme—powerful motor-cycles averaging forty miles an hour round a track which seems to be all curves. The roar of the engines, the excitement of the crowd, and—at Stamford Bridge, Chelsea, where I lately saw my first meeting—the genial voice of the announcer coming from the loud-speaker in the centre of the ground—these sounds could easily be conveyed to the distant listener; they would mean something. An account, too, of an actual race would make exciting hearing—though not more exciting than the noise of the engines, which is the real secret of the intense thrill of the races.

"The Announcer"

Samuel Pepys, Listener.

By R. M. Freeman.

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



June 22.—My wife's birthday. Did, with my love, give her a new hearth-rug for the dining-room, being what I know she desires, the old one gone ragged and have more than once endangered a broken neck by catching my toes in it.

Comes Mr. Nubbins (Pall's boy) to eat lunch with us, a good lunch of mock-turtle, lobster sallet, ducklings and a strawberry turban, thereto a bottle of my best champagne wine to hearten him in his love-making, but is, God save us, teetotal; which vext me, my having opened the bottle (14s.) before I knew it. He is a little runt of a man with a red face and mousey hayr, hands wide and stubby, and feeds rather noysily, especially in his lapping of mock-turtle, but otherwise a worthy person. He hath, I discover, a dying manner of looking at sister that did make it hard for me to hold my laughter, any man's being moved to look dyingly at ugly Pall. Presently he carrying her to the pictures, I asked my wife what she made of him: whereto 'Tis a case, Sam,' quoth she, 'if ever was one.' And goes on to speak of his wearing the same face to Pall as I used to wear to her when I was courting her. Which pleased me for her believing the man's face means business, yet also it vext me to have my wife say of me that I once wore a face like Mr. Nubbins.

Pall foaning she will not be home till late, my wife and I to dine alone and afterwards to listen-in. The Wireless Orchestra to lead-off with A Birthday Overture, which alike by its own sweetness and by the conjunction of its coming on my wife's birthday, do bring over me the strangest possible feelings, like an inward goose-flesh almost. So to feel for my wife's hand and hold it, and presently sits on my knee and calls me 'baby,' and I call her 'kid' and other endearments such as butterfly-kissing each other with our eye-lashes, which we have not done since our honeymoon. By and by hearing sister's foot in the hall—she having, by God's mercy, a heavy foot—I upp in a twitter, almost dropping my wife to the floor: which vexes her, and 'What matter,' says she, 'if

Pall had catcht us?' Which was, methought a woman all over, not to mind being catcht fondling with her man, but rather proud of it; yet a man, soe catcht, to look all the silly fools in the world.

Comes to me to ask myself whether, contrary to common belief, we are not in truth the more modest finely-natured sex. And I believe we are.

June 23.—Pall goes home this day to Huntingdon, Mr. Nubbins with her. I to King's Cross to speed them off. They goe first class, he buying sister's ticket along with his own, to my great content. What pleased me was his calling her plain Pauline (without the Miss), and she him Azarias. Moreover, seeing a smutt on his nose, bids him give her his handkerchief, and thrusting the corner of it into his mouth, like a baby's, to wet it, washes off the smutt therewith most familiarly, as she might already be his wife almost. This and his gratification (2s.) to the guard to lock the door do give me great hopes of a good and soon end to the business. So away, praising God that He thus far prospers it and to pray that of His goodness and mercy He shall continue the same.

Mighty pleased this night with the Wireless Orcestra playing of Mr. German's Theme and Six Diversions, being the new name for Variations, only more soe: the changes of times and motions most sweetly-whimsical beyond everything, like a woman's moods that no man can keep pace with, and curses her for the fickle, changefull fool she is, yet loves her the more for it, as I do my wife.

June 24.—(Lord's Day. Feast of St. John the Baptist). To Church, where God forgive how Admirall Norker, that sits in front of us, did take his pencil and feign to make notes of the sermon, but really busies himself with a crossword he hath cut from the paper. Hearing Betty Nuthall speak this night on the Wireless for the Children's Holiday Fund, I resolved to send 11. to it and my wife resolves to send 10s. Where-upon did amend mine own resolve to 10s., like hers, rather than seem ostentatious in charity above my deer wife.

The Broadcast Legion.

The writer of this article puts forward a novel and interesting 'point of view.' He suggests the formation of a legion of listeners who are prepared to share the pleasure of listening with those who do not possess sets of their own.

I REMEMBER reading in one of those papers which specialize in interesting morsels of information—such as the number of tons of rust scraped off the Forth Bridge in a year; a very safe form of statement which no one challenges—that if all the leagues, associations, clubs and philanthropic agencies which exist solely for the elevation of mankind, and not for the benefit of the officials running them, were placed on end they would stretch from London to York. Whether or not this is true, I think it will be generally admitted that the number of leagues and legions is legion; and yet I have the temerity to suggest the formation of one more which, for want of a happier inspiration, I shall call the Broadcast Legion.

Let me, by way of apology and explanation, say that my Legion would be different from every other legion, league, club, association and the like in existence. It would have no headquarters; it would have no army of officials, preternaturally gifted in the art of writing glowing reports, which convey the impression that the officials are the people, and they are doing all the work.

My Legion would not hold conferences all over the country, attended by earnest and devout souls most anxious to do something, if they only knew what. It would not take large spaces in the newspapers, at prohibitive rates, for promulgating its points of view; it would not strive nor cry nor make its voice heard in the street; nor proclaim itself from the house-tops. At this stage you might well ask, well, what *would* it do?

That, my reader, would depend entirely upon you. For my Legion would consist of you and of your friends: especially those of you who dwell in the rural areas.

One of the charms of broadcasting has been that it has made many a person rediscover the attractions of his own home. Seeing that the voices which are heard on the ether are sweeter or wiser than the voices of most of our acquaintances, we are more apt to sit in comfort in our easy-chair and listen to the programmes than we are to rely upon our friends and neighbours for entertainment. There is just a danger of wireless making us a little bit selfish, and making us forget our obligations to our contemporaries, especially to those less fortunately circumstanced than ourselves.

Our attitude towards broadcasting has been too much one of passivity. It has transformed life for so many of us, given us so many new interests, filled in so many dull moments, that we have come to regard it as something primarily, if not solely, designed to minister to our exclusive pleasure; and we have forgotten that every privilege has its complementary responsibilities.

Broadcasting has meant much to us. What have we done to enable others to appreciate it as it ought to be. In spite of the vast number of licences in existence, there are still millions of people who have no sets, who are too poor to purchase even the cheapest kind of set, and who have no one to make a set for them. The members of my Broadcast Legion, whether in town or country, would seek out someone poorer than themselves, more helpless than themselves, and let them listen occasionally. A member of the Broadcast Legion, living in a poor house in Poplar, with a cheap wireless set, would get a long lead attached to his own set, and let poor old bed-ridden Mrs. Jones, who lives immediately above him, have a pair of headphones so as to listen on his set when there was something specially lively or appropriate.

A member of the Broadcast Legion might not be much interested in the Sunday services himself, but frail Mrs. Smith, his neighbour, whose greatest grief is that she has not been able to go to church

for two years, would love to listen to the service from St. Martin's sometimes; and our legionary would make this possible for her, either in his own home or in hers.

But, as I have mentioned above, the Broadcast Legion would function mainly in the rural areas. There are a great many parts of the country where decent reception is only possible on valve sets; and valve sets are not yet as common as leaves in Vallambrosa; but some members of the Legion would possess valve sets which would be dedicated to a wider use than is frequently the case.

There are in many houses ladies of comfortable means who have every blessing but health. It is perhaps their unfortunate lot in life to be ministered unto continually rather than to minister to; and yet, although many of these ladies are physically incapacitated from active participation in affairs, their minds are strong and vigorous, and they crave for some outlet for their energy and vitality. Such a lady who is a member of the Broadcast Legion would think upon all sorts of people in her village or neighbourhood, and would invite them on appropriate occasions to listen to particular programmes. She might even arrange to have the loud-speaker in the drawing-room on Sunday evenings and invite a few villagers in, provide them with hymn books and let them join heartily in the services.

Or again, there might be an excellent talk on dressmaking, and this lady could invite some of the village women in to listen to that. There is simply no end to the number of things she could do to further the profitable use of radio without leaving her own home, perhaps without leaving her own bed. In most legions, leagues, clubs, apart from those who can give money, real effective service is only done by the active. In the Broadcast Legion they would also serve who could only stand and wait—and perhaps not even stand.

Members of the Legion would look around for some bit of work for which they were specially competent; some would arrange to keep the Village Institute open on Sundays in order to listen to the service, and to make it unnecessary for anyone to be driven to a public-house for the purpose of hearing a loud-speaker on Sunday. Others would specialise in the debates and talks, gather a number of young fellows together and have a discussion upon the topics broadcast. Others again, of a technical turn, would doctor the sets of those of their neighbours who are unable to make even the slightest adjustment for themselves.

And so one could go on; but you see the point. The Broadcast Legion would consist of all those whose lives have been brightened by the advent of broadcasting, but who have hitherto been rather selfish in their enjoyment. It would consist of all those who would look around their own neighbourhood for opportunities of extending the usefulness of almost the only development of modern science not used for some sinister purpose. There would be no entry money, no solemn regulations to observe, no formal code of etiquette or rules.

It would be for every legionary to try to do at least one good broadcasting turn a day; one act of unselfish listening; one altruistic effort. It might well be that, if the idea were to catch on, and the legionaries were to be numbered by the hundred thousand, some form of association might be necessary, but that is a long way in the future. The purpose of this article will be served if each reader realizes that no broadcaster liveth to himself alone; and every person who does realize that can consider himself duly enrolled as a member of the Broadcast Legion.

WALTER C. SMITH.

Ready-Made Drama.

A contribution to the Radio Drama discussion. The writer of this letter suggests that there are already quite a number of plays eminently suited to the microphone which, though written for the stage, are seldom, if ever, heard upon it.

To the Editor of *The Radio Times*.

SIR,—As a practical man I believe in criticism only when it is constructive. To follow the example of so many of your correspondents, and to condemn without offering alternative suggestions is as puerile as it is discourteous.

I therefore propose first to say that in my opinion the B.B.C. is failing to get a grip of the question of radio drama, owing to a fundamental lack of decision as to what is or is not dramatically suitable for broadcasting purposes.

Secondly, I add below a list, which makes not the slightest pretension to being complete or even representative, but which definitely includes many fine plays, which in the present lamentable circumstances of the English legitimate stage, have little chance of performance, or—in the event of performance—success.

A. The best-known Greek plays in Professor Gilbert Murray's admirable translations:—

Oedipus Rex,
The Oresteia,
The Persae,
The Trojan Women,
Medea,

and especially—

Hippolytus.

B. The lesser-known Elizabethan dramatists, such as Beaumont and Fletcher, Webster, Kyd, and, of course, in particular, Marlowe. (In parenthesis, why is no poetry reading given of 'Hero and Leander'?) To these should be added Shakespeare, considering which plays are most suitable for radio on the one hand, and which are least often acted on the other. So for this section I would put down:—

King Lear,
The Winter's Tale,
Troilus and Cressida,
Tamburlaine the Great,
The Jew of Malta,
The Duchess of Malji,
The Faithful Shepherdess,
The White Devil,

and especially—

Doctor Faustus.

This list could be extended almost indefinitely.

C. Comparatively modern plays, principally of a poetic or purely argumentative character, e.g.—

The Atalanta in Calydon, of Swinburne;
The Dynasts, of Hardy;
Don Juan, of Flecker;
Will Shakespeare, of Clemence Dane;
Getting Married, of Bernard Shaw;
Misalliance, of Bernard Shaw.

All these plays are eminently suitable for radio production. I do not, of course, propose that all or any should be given in toto. The Elizabethans in particular require cutting, more or less drastic, for modern-day audiences. But here at any rate we have enough material to go on with, till writers emerge who write specially for the microphone.

Yours faithfully,

Chislehurst.

GERALD BANTING.

* * * * *

Give Your Set a Holiday.

SUMMER holidays are now approaching most of us. Might I suggest with diffidence that our sets should be allowed holidays also? We should return to our nightly programmes with renewed interest and stimulated critical faculties. And by a short deprivation we should realize for once what life would be if criticisms succeeded in killing radio.—D. S., Fulham.

'Savoy Hill With the Lid Off'—VI.

How Radio Artists Are 'Discovered.'

Day by day continues at Savoy Hill the search for microphone talent. It may surprise listeners to learn how small a percentage of those artists who come up for audition satisfy the high standard demanded by the B.B.C.

ONE of the stiffest tasks which faces the B.B.C. is the discovery of new talent. Entertainment has to be supplied each day from twenty stations. Theatre audiences are ever changing; but the great radio audience is—or may be—always the same. It would soon grow tired of the repeated 'featuring' of a handful of artists.

Even theatre and concert managers complain that new talent is hard to find. How much more difficult must be the task of the B.B.C., which, though it must entertain every day, cannot reasonably retain an artist for a 'run' of a week, much less of a month or year.

This task is tackled at Savoy Hill with the seriousness it deserves. Where the demand for artists is so pressing, the temptation to lower standards is a great one. Those in charge of the B.B.C.'s auditions do not succumb to it.

An artist, before he or she appears in *The Radio Times*, has to undergo pretty stringent tests. Not more than half-a-dozen of the hundred or so people who come to Savoy Hill each week are ever heard by the listening public. This large amount of new material greatly increases the task of selection, which is carried out by men who have spent several years in the study of broadcasting technique from 'both sides of the microphone.'

This business of auditions is not centralized under one department. The various departments for music, vaudeville, drama, talks, and Children's Hour hold their own tests.

Only 6% of Artists Satisfy.

It is natural that the Music Department should be more bombarded with applications to broadcast than any other, for the musical profession is very overcrowded with artists more or less equipped for public performance. Since 1926 only those musical artists who can show definite experience in their profession have been given auditions. If this rule had not been made the B.B.C. would have been swamped by amateur singers and instrumentalists to whom in the course of the week's work it would have been impossible to give adequate hearing. Applicants today receive a form on which they are asked to give details of their training, the kind of work they have been doing (concert, operatic, etc.), and successes at competitive festivals, etc., and two recommendations from people of standing in the musical world—not, of course, their own tutors.

Those artists whose applications are satisfactory are given auditions. These take place on two afternoons a week, when an average of eighteen people are heard. Certain of these artists will obtain contracts to appear in either the morning or evening programmes (the former are regarded more or less as a period of graduation for the latter). Others, less experienced, may be

invited to come again at some later date, when there is more likelihood of their coming up to the required standard. But even though an artist qualifies entirely for the microphone, it may be some time before he obtains an engagement; this depends upon the programme arrangements.

About thirty per cent. of those who are heard pass the test. There are now eight hundred women singers and four hundred men singers, one hundred and fifty pianists, eighty violinists and forty 'cellists passed as suitable—in addition to trios, quartets, sextets, and small combination orchestras. There is always a greater supply of sopranos, baritones, and pianists than, comparatively speaking, there is of tenors, contraltos, violinists, and 'cellists. Consequently, the B.B.C. is glad of applications from the latter—provided they have the necessary credentials.

So much for musical auditions at Savoy Hill. Provincial stations hold their own tests.

Tracking Down Vaudeville Talent.

Vaudeville artists do not have to fill in any forms for auditions. Talent in this department is rarer, and all who come are gladly heard. The vaudeville artist is not trained as the 'straight' singer or instrumentalist is trained. He is either naturally gifted or not gifted at all. Vaudeville auditions are held every day of the week, Thursdays and Saturdays excepted. An average of ten artists is heard each time.

During the last two years more than a thousand 'acts' have been heard, of which a very large percentage have gone no farther than the audition. Apart from 'stars' the Vaudeville department has on its books no more than about twelve patter acts, twelve comedians and comediennes, thirty-six syncopated soloists and duettists, and roughly the same number of 'entertainers.' Then there are a few more who come under the various headings of ventriloquists, siffleurs, instrumentalists, etc.

To the above must be added one hundred 'radio stars'—that is, established artists of superlative microphone technique who appear regularly in the programmes.

There is, as you will see, plenty of room for new vaudeville acts—particularly for good cross-talk comedians and double-turns of various kinds.

Radio drama demands rather special qualities from its actors. An actor who is successful on the stage with gesture, costume, etc., to aid him may fail when he comes to the microphone and must rely on his voice alone. Many stage 'stars' have failed as broadcasters. The B.B.C. has the names of one thousand radio actors on its books.

The Talks Department holds frequent 'voice tests.' The task is a difficult one, for the talker may have an interesting subject but have an utterly unsuitable voice, and *vice versa*. The voices of many celebrated public men and women sound unconvincing and monotonous over the microphone. Men whose writing is sheer magic will read it as though it were dullness personified.

The Rare 'Microphone Voice.'

On the whole the ideal microphone speaking voice is much less common than is generally realized. Speakers like Sir Walford Davies, A. J. Alan, Dame Ethel Smyth, and Desmond McCarthy possess in a marked degree this 'voice personality' which lends to everything they say a charm and interest of its own. On the whole, though, the task of the Talks Department is a hard one. Quality of matter, originality of mind, real knowledge of a subject, as well as a sympathetic voice and personality, must all be there if a talk is to be a real success.

Many people ask for auditions for 'the Children's Hour.' A large number of these are children, to whom auditions are now generally refused. It has been found that the strain of broadcasting is too great for children. Voice trials are given to grown-up artists. The test to be passed here is a fairly severe one, for it is not everyone who can entertain an audience of children.

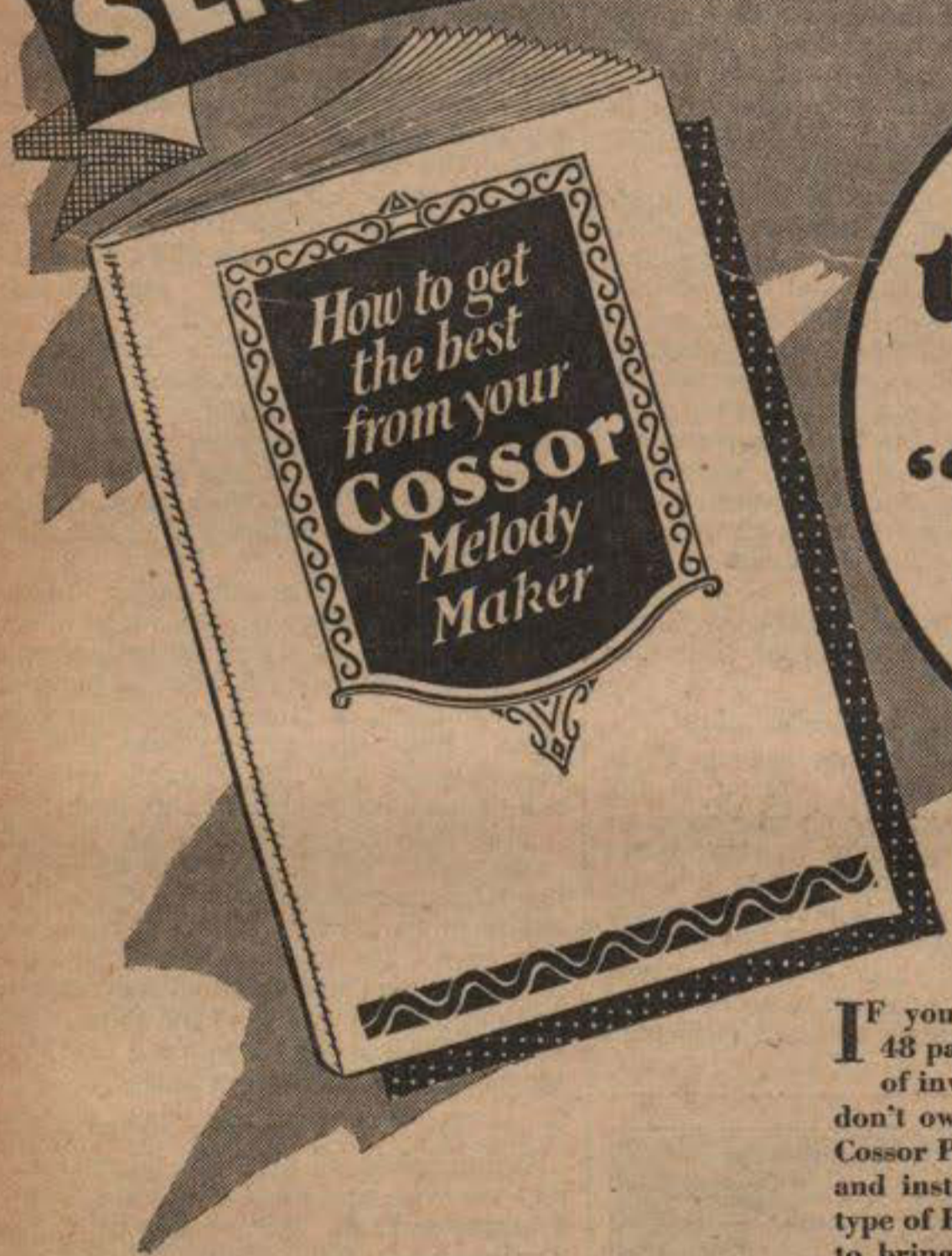
As you have seen, this business of discovering talent is as important as it is exacting. It is largely complicated by the fact that, however well known and successful a would-be broadcaster may be in the world of the concert-room, the music-hall, and the public meeting, he may be completely unsuccessful in the studio. The microphone may not like him—and that will be *that*.



A BROADCASTING CHIEF.

Sir Ofori Atta, Paramount Chief of the Gold Coast, who has recently visited England, broadcasting his speech at the opening of Takoradi Harbour, a ceremony which was performed by the Rt. Hon. J. H. Thomas, M.P.

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What Happened to Harvester.

The Directors of the Farming Syndicate reveal the use to which they propose to put Professor Brake's discovery—and Guy Harvester goes to Holland Town in search of Mr. Vincent.

AS already hinted, Guy Harvester was a child in these labyrinths of commerce. He was quite ready to accept anything that he was told without perceiving in what direction the information led. Now he thanked the two partners unreservedly, but sheer curiosity rather than any sort of mis-giving prompted him to ask what exactly was going to happen.

'You read the paper this morning?' asked Bruntwith, 'or perhaps you listened to the radio news last night? Did you remark that there was a sudden squall of rain of extreme violence in southern Lincolnshire yesterday? You didn't? Well, there was. It was curiously local. The meteorological office entirely failed to forecast it, just as they have failed to tell us of the torrential downpour that will sweep a part of North London this morning. These, you understand, are demonstrations for our own satisfaction. Before operating on a wider field—the State of Dakota, for example, or the grain lands of Central Europe, we propose to deal with Mid-Devon.'

'But your own farms?'

'Oh, no. There is no guesswork about Julius Brake. He is singularly exact. We shall deal only with that considerable tract of land which Kakoglou used to call Naboth's vineyard, where he lost his life, poor fellow. I think, somehow, that when we have flooded them thoroughly, they will be glad enough to come into the Syndicate. There'll be nothing else for them to do.'

'Flooded them?' exclaimed Harvester. 'Do you mean—?'

'We shall wash them out—destroy the existing crops entirely. There will have been nothing like it since the days of Noah. Only there won't be an ark: they won't have time for that.'

Harvester was silent. His fingers twitched as he pressed the end of his cigar into the ash-tray.

'They'd have done better to join the Syndicate before on good terms,' said Bruntwith. 'As it is, they will have to come in on our terms—or starve. My experience tells me that there's a widespread prejudice against starvation,' and he gave an oily chuckle. 'You see, my boy,' he continued, 'they would have done better not to blow up the power-station and the machine-sheds. By the way, you, as a large shareholder, and ourselves, to say nothing of Julius Brake, will be in the background—completely hidden. If word got about that this un-

precedented weather was not the—er—gift of Providence—well, I leave it to your imagination. The secret will not get out. That's all.'

'I understand,' said Harvester, who was indeed beginning at last to grasp their meaning. 'I think,' he added, crisply, looking up suddenly at Bruntwith and Pembton in turn, 'I think I'll do without those shares, thank you all the same.'

Guy Harvester always regarded the ensuing quarter of an hour with mingled

and he told them so in plain English. Ruin would certainly fall upon hardworking people whose only fault was that they clung, in simple pride and against odds, to what was their own. There would be loss of life from floods too. The scheme—for the Mid-Devon business was only a beginning—would before long involve thousands. It was hideous to contemplate.

'I don't know if it has occurred to you,' said Pembton, no longer smiling for once,

'that there is some very determined opposition to our plans, especially in the South-West. I'm not thinking only of the explosions. We know that the coroner's brought in a verdict of accidental death: but—are you satisfied in your own mind that Kakoglou met with an accident? Was he the sort of man who falls over unprotected cliffs? Did you ever know Kakoglou willingly go into any dangerous place?'

This was unanswerable and, as has been already seen, Guy Harvester had his own doubts on the point.

'Don't you think it would be better—safer too—if we stuck together?' asked Bruntwith.

On the night of the explosions at Culverton and Queenbeare Harvester had not been listening-in, as it happened, being far too deeply occupied.

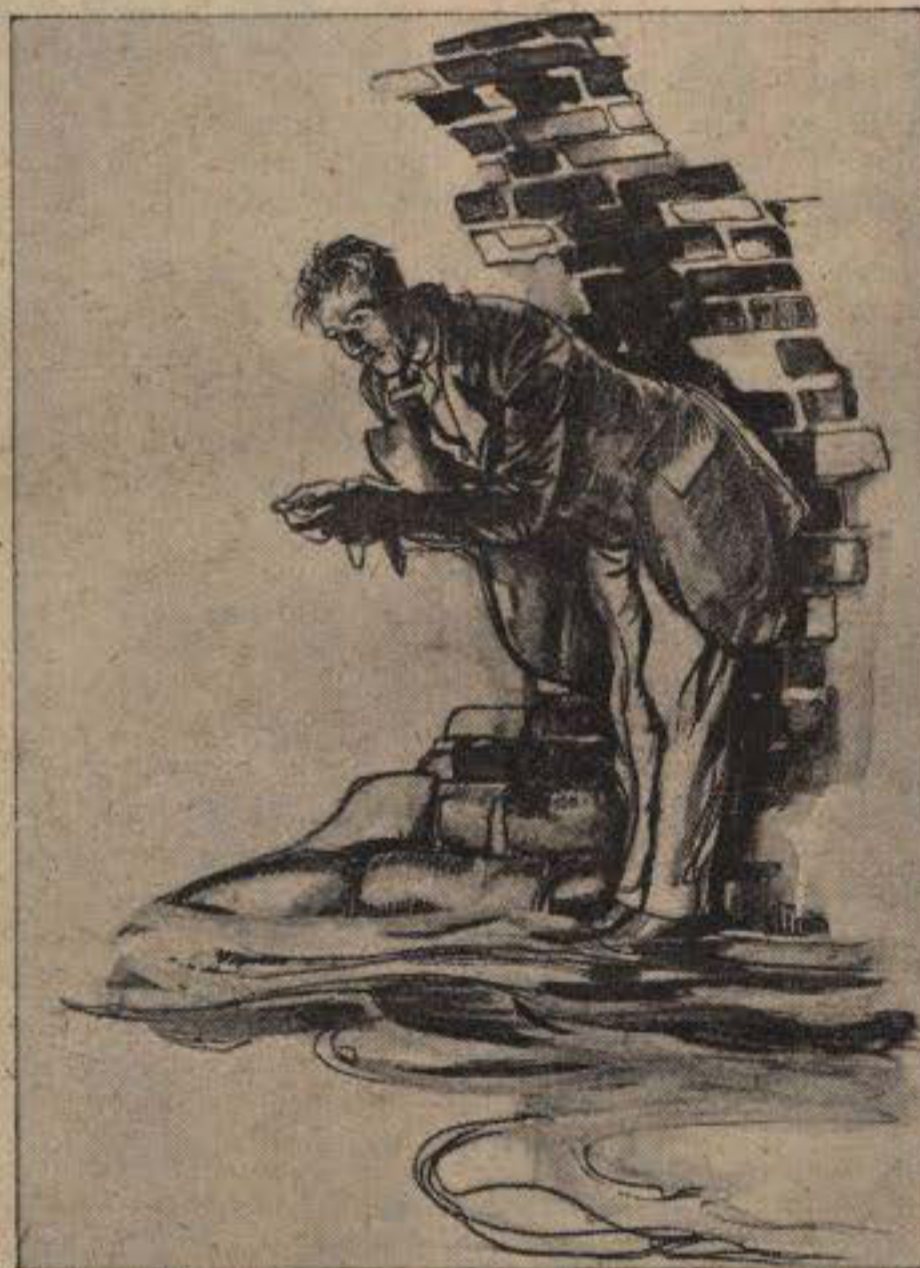
But Miles, the chauffeur, remaining late on duty at the house, heard the announcement in the servants' quarters and came to inform him. There was then nothing for it but to recognize that a definite campaign was being directed against the Agricultural Combine by some powerful and ruthless organization. Harvester had telephoned to Scotland Yard that night, but had learned nothing fresh.

His interview with the two partners ended abruptly when he was called to the telephone. He had been rung up by a man, giving the name of Vincent, that an eye-witness of the

Culverton catastrophe, injured but not incapacitated, had come up to London by the midnight air-mail, but in the morning had found himself too shaken to go down to Piccadilly. Moreover, the injured man urged that the information he was to give was highly confidential, as Mr. Harvester would understand for himself directly he heard it. The speaker was, he said, this witness's brother-in-law. Would Mr. Harvester come as quickly as possible to 18, Haydn Crescent, Holland Town?

In despite of the pressure of work, Guy Harvester agreed to do this, saying in the office merely that he had to go into North London. The journey to and from was,

(Continued on page 103.)



Again he struck a light, and that told him that his fears were all too well founded.

amusement and disgust. Slow as these men usually were to part with so much as half a crown unless they saw something to be gained by such expenditure, they were now fairly falling over each other to press thousands into his hand.

They wanted to have him fully committed to and sharing in the enterprise in order to make it utterly certain that he would hold his tongue. They had been forced by the needs of the co-executorship to tell him the secret, and they—especially the fat Bruntwith—almost wept in begging him to accept what they simply regarded as a bribe for his silence. They increased their offer: they doubled it. But Guy Harvester remained unmoved. This was a villainous conspiracy,

* 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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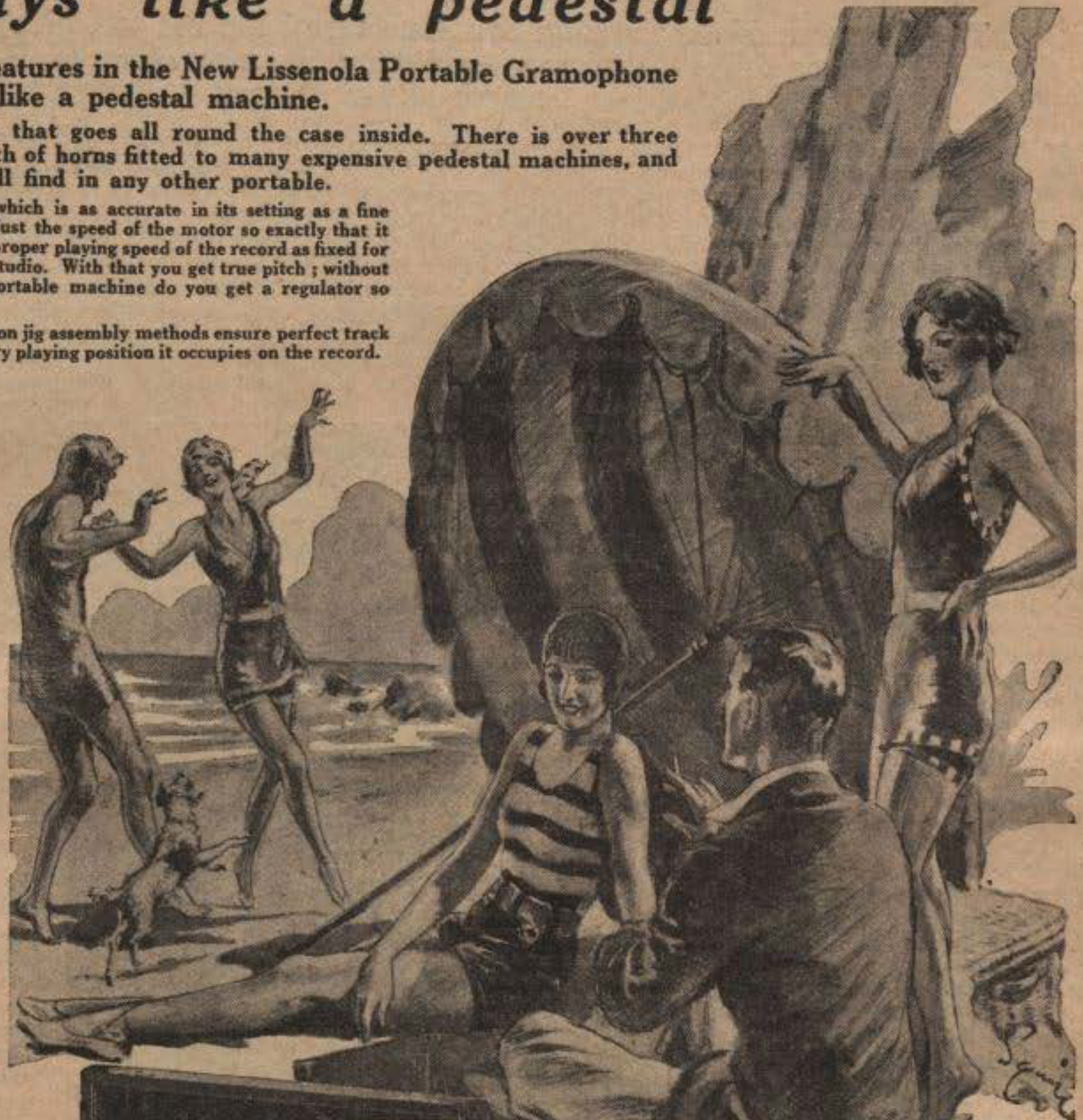
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(Continued from page 101.)

after all, a matter of very few minutes. The resulting information might be well worth the time. He was glad, too, of any excuse which would take him away from Bruntwith and Penibton for an hour.

The events which immediately followed are known. Harvester found his way to Number 18, Haydn Crescent, and was met outside the house by a big, loud-voiced fellow, who told him he was Vincent and that he would take him to his brother-in-law. In order to save time Harvester had come to Holland Town by the Deep Level. If he had taken Miles and the car the situation would have been made more difficult for the conspirators, though doubtless they had provided for that contingency. As it was, he accompanied the big man down the steps beyond the bridge. He suspected nothing until he found that the old towing path described by his companion as a short cut to their destination ended abruptly at the tunnel, and that a motor-boat was drawing in towards them from mid-canal. He stopped, but had hardly opened his mouth to speak before he was seized by Vincent and by another fellow who sprang ashore from the boat. He called for help, as we have already learned; he struggled and fought; but he was like a child in these men's arms. He caught a glimpse of Carlew and Rooke, of the grinning policeman, of the cinema operator. And these, especially the policeman, caused despair which for a moment quenched his intense anger. He heard Carlew's shouts and tried to answer. He was thrown down and one of his captors knelt upon his back. In another minute they were in the darkness of the tunnel. Moving his head a little, he was almost blinded by the boat's light, which had been switched on while they raced through the half mile or more below the higher parts of Holland Town.

After a little while they slowed down, and the man who was still holding Harvester in the tiny cabin relaxed his grip.

'Now then,' said he, 'keys and notecase. Don't want your money, only letters and papers,' and he dipped his hand into Harvester's breast-pocket. All the keys were soon found on a chain.

'Now, Mr. Harvester,' the fellow went on, 'We've no quarrel with you personally, but we have things to see to and can't have you interfering. We shall have to leave you here. There's plenty of room to stand'—and he pointed to a narrow ledge of stonework which at this point ran for a few yards

(Continued from page 95.)

certain detachment is necessary before a popular tradition can be properly utilized.

Popular jazz composers themselves are the last people who may be expected to make good symphonic use of jazz; the form of the fox-trot is so peculiarly circumscribed that the continued production of dance numbers, however good of their kind, in no way fits a composer to deal with the more extended musical forms. Even Gershwin, who is a model of efficiency as far as ballroom jazz is concerned, showed a striking inability to cope with concerto-form in his rambling *Rhapsody in Blue*.

along the tunnel at about a foot above the water line. 'The Limehouse barge will be coming through towards Holland Town in an hour or less. Will you step out or must we carry you?'

They were three to one, and defeat was made less bitter than it might have been by the quiet civility of the speaker. Guy Harvester said nothing, but rose and stepped from the thwart to the stone ledge.

The quick, quiet throb of the engine increased in intensity again, the light swerved into the middle of the dark waterway, and in another minute Guy Harvester was alone.

He lit a cigarette and leaned back against the old grimy wall and tried to sum up the situation. By the use of a couple of matches

Do not miss reading
'THE FANTASTIC BATTLE,'
the story about which the whole country will shortly be talking. It is one of the outstanding features of the special Summer Number of *The Radio Times* which is appearing on August 3, and will make the ideal magazine for Bank Holiday reading and listening.
Contributions by
S. FOWLER WRIGHT,
E. PHILLIPS OPPENHEIM,
TOMMY HANDLEY,
BOHUN LYNCH,
etc., etc.

he found that all his money had been left intact, as the robber had implied; but such letters and papers as he carried with him, his pocket diary, and his keys were gone. These last included those of the doors of the Piccadilly office and of two powerful safes there. Even so, unless they held the office up by violent means, he did not see how the keys could help them before he escaped. There was, he knew, nothing in his letters or diary of a confidential nature.

The Limehouse barge, they said, would be coming through in an hour or less. That might or might not be true. There was the off-chance of some other craft passing, but he knew enough of London transport to realize that this canal was seldom used except by the big motor freight-barges which plied between the Port and outer North-West London. He might swim: they had probably left him about half way through; there would be at least a quarter of a mile whichever way he chose to go. He was not a strong swimmer and the water here was icy cold.

I see no reason why England should not eventually produce the most interesting examples of symphonic jazz. Sufficiently far removed from jazz to be able to view it with the necessary detachment, the English composer is yet sufficiently romantic to take the sentimentalities of jazz with more seriousness than does the Frenchman, and it is not to him the strange and alien product it is to the German. The English, too, possess a remarkably subtle sense of rhythm.

The exquisite rhythmic ingenuities of the Elizabethan composers and the strikingly efficient rhythm of English stage-dancers are merely different manifestations

Half an hour must have passed already. Would the freight barge never come?

With his hand against the arching walls and bending nearly double, he made his way foot by foot along the narrow ledge. The tunnel was not quite straight, and an almost Egyptian darkness that could be felt seemed coldly to buffet his face. He lit a match and found that he was within a few feet of the ledge's end. He turned and faced the darkness of the way he had come, and this time all but fell over a crumbling stone, and had to clutch wildly at the wall beside him. He recovered his balance, but must, he thought, have stepped down unwittingly to a lower ledge, for his shoes were squelching in the cold water. He stepped back a little way—splash—splash. Was it a lower ledge? Was it? A sound came to him in the stillness of the dark tunnel, a swirling sound, lapping, rippling—the sound of running water. A horrible fear seized him; something was happening which was, it had seemed at any other time, impossible. Again he struck a light and that told him that his fear was all too well founded. The water of the canal was rising—rising rapidly. Already its cold, fluttering grip was about his ankles, his shins. In another minute or so it would reach his knees. For a moment he was paralyzed with terror, so that he could not move. In all his comfortable, well-sheltered life, nothing like this had ever seemed possible. He had read of such predicaments—but that they should happen in life—and to him!

The water was rising rapidly. If it continued so he must be caught and drowned like a rat. The current, too, was increasing, sweeping down from Holland Town, making it hard for him to keep his footing: but helping him in swimming even in that icy cold.

There was nothing else for it. . . . He buttoned his jacket about him, flung himself into the darkness, striking out with all his might. There was a sudden access of rushing water: the turbid canal had become a pouring torrent. Little waves beat over his head in the utter darkness, making him splutter. As he flung up his arm in a side stroke, his hand came in contact with the roof of the tunnel. Suddenly there was the faintest glimmer of light, far ahead. Could he reach the open in time, before the flood filled the tunnel?

Do not miss next week's chapter, in which Tom Carlew and Melvil Rooke, after journeying to Devonshire, first come into direct contact with the mysterious curse of Hamadon.

of the same racial quality. In spite of the supposed stolidity of the English, I should not be surprised if they were to develop jazz music on serious lines farther than any other nationality. This need not mean that English music would become Americanized. To take an example from another art, Miss Edith Sitwell is one of the least Americanized and most English of poets, yet she has developed jazz rhythms in poetry to a greater extent than any other writer, and has put them to serious as well as satiric use. There is no reason why English composers should not do the same.

CONSTANT LAMBERT.

PROGRAMMES for SUNDAY, July 22

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

Address

Hymn, 'Those who love
and those who labour'
(Songs of Praise, 378)

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

3.30 Chamber Music

HERBERT HEYNER (Baritone)
THE INTERNATIONAL STRING QUARTET:
ANDRÉ MANGEOT } (Violins, leading alternately)
BORIS PECKER }
FRANK HOWARD (Viola)
HERBERT WITHERS (Violoncello)

QUARTET
Quartet in C Minor (Op. 51, No. 1)*Brahms*
THIS fine work of Brahms' maturity (he wrote
it in 1873, when he was forty) is in four
Movements.

The material of the First Movement is given
out by the First Violin—the first main tune at
the start, and the other not long after,
following a climax and a murmur on
the Viola.

The Second Movement is a *Romance*,
and richly does Brahms weave his
parts to create the romantic feeling.
The second tune, with its quietly
urgent broken utterance, reminds us
a little of the second tune in the first
Movement.

In the Scherzo there is breadth,
happy activity; in its middle part
(Trio), a quiet strength.

The Last Movement begins with a
recollection of the beginning of two
other Movements—the *Romance* and
the First Movement (we remember,
from the latter, that drop of almost
an octave). Here is Brahms in lusty
strength—the craftsman enjoying
himself in making music to be equally
enjoyed by alert listeners, willing to
open their minds to fine thoughts
and to be stimulated by masterful
argument.

4.0 HERBERT HEYNER

Music shall your dreams beguile
Purcell
Since first I saw your face*Ford*
Dream Song*Hely-Hutchinson*
The Roadside Fire *Vaughan Williams*
Too Late*Atkins*
When as the rye*Warlock*

4.12 QUARTET

Three Fantasias in Four Parts *Purcell*

4.20 HERBERT HEYNER

Five Songs*Kodaly*
Spring; Winter; They neither toil
nor spin; My Brown-haired
Mistress; Farewell to Carnaval

4.30 QUARTET

Quartet in C (K.465)*Mozart*

THIS Quartet is in four Movements: (1) Slow,
then Quick; (2) Slow, in a singing style;
(3) Minuet; (4) Very quick.

5.0 Duets for Two Pianofortes

by
ETHEL BARTLETT and RAE ROBERTSON
Sonata in D*Mozart*
Allegro con spirito; Andante; Allegro molto
Fugue in A Minor*Daniel Gregory Mason*
Capriccio*Philipp*
Andalusian Dance ('Gracia')*Infante*

5.35 SONGS OF THE BIBLE—II

The Last Song of Moses

5.45 Bach Cantata

Relayed from St. Ann's Church, Manchester
S.B. from Manchester

'Was willst du dich betrüben?'
(Why wouldst thou grieve?)
(For the words of the Cantata see page 107.)

LILY ALLEN (Soprano)
ARTHUR WILKES (Tenor)
REGINALD WHITEHEAD (Bass)
THE STATION CHORUS and
THE ST. ANN'S CHURCH CHORUS
THE AUGMENTED STATION ORCHESTRA, conducted
by T. H. MORRISON
GEORGE PRITCHARD at the Organ

(The Bach Cantata to be performed next Sunday
is No. 136: 'Erforche mich, Gott, 'Thou
knowest me, God.')
Prayer
Benediction
Organ Voluntary by RICHARD WASSELL (Director
of Music)

Prayer
Benediction
Organ Voluntary by RICHARD WASSELL (Director
of Music)

8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of the National Institute
for the Deaf, by Dame MADGE KENDAL,
D.B.E.

TO be afflicted with deafness is a terrible
thing, as terrible in some ways as being
blind, although the sympathy so readily ex-
tended to the one class of sufferers is often
withheld from the other. The National Institute
for the Deaf has been in existence only
three years, but it is doing splendid
work in attacking what has been well
described as 'the most inhuman of all
afflictions.' It seeks to promote the
prevention of deafness, the education
and social and industrial improvement
of deaf and dumb, and the care of
those unhappy children who are both
deaf and blind.

Contributions should be sent to
Dame Madge Kendal, the National
Institute for the Deaf, 2, Bloomsbury
Street, W.C.1.

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announce- ments. (*Daventry only*) Shipping Forecast

9.5 A Holst Programme

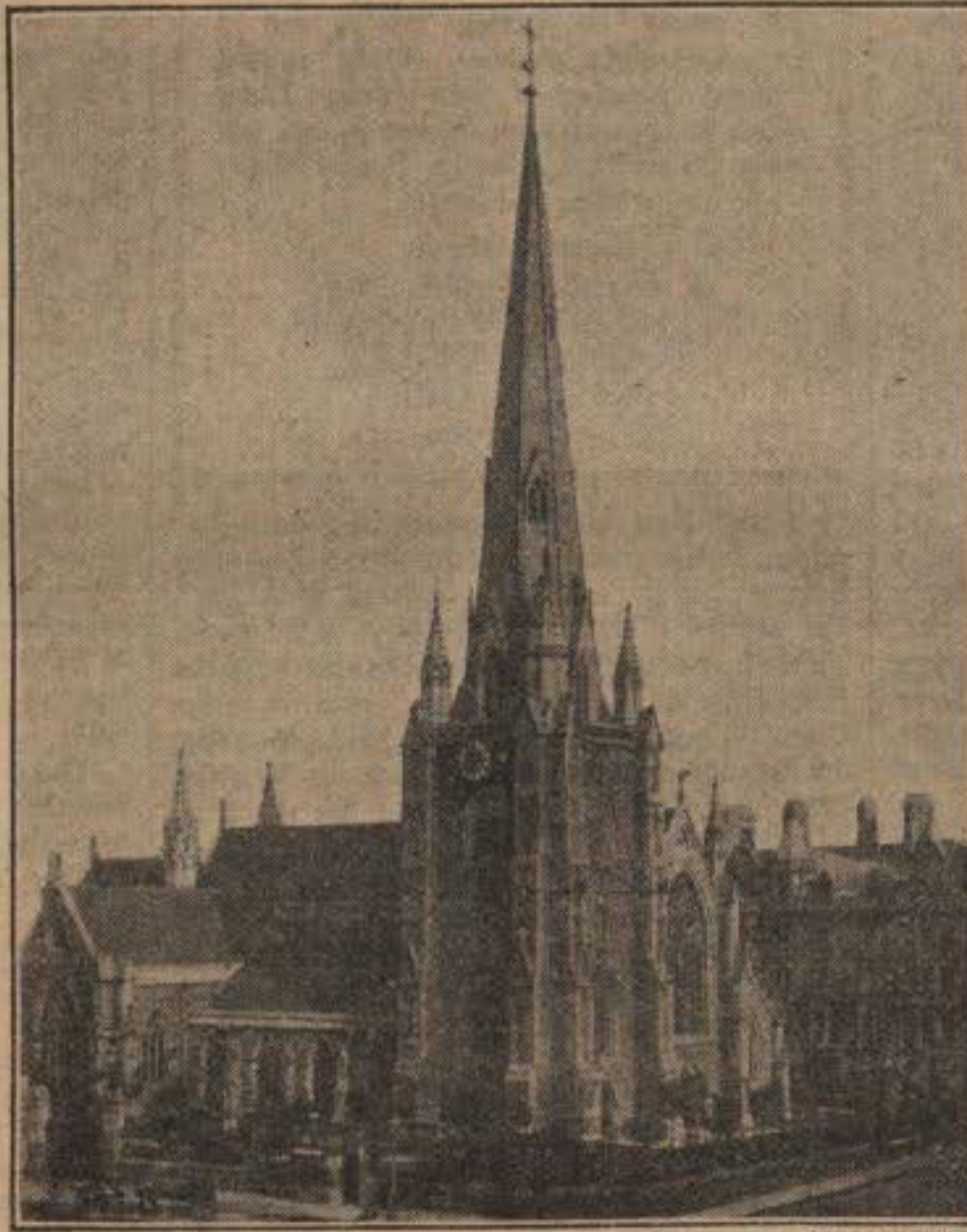
THE WIRELESS SINGERS
THE WIRELESS MILITARY BAND
Conducted by THE COMPOSER

BAND
First Suite for Military Band
Chaconne; Intermezzo; March
Fugue in gigue style *Bach, arr. Holst*

9.20 WIRELESS SINGERS
Three Hampshire Folk }
Songs (Op. 36) }
There was a tree } *arr. Holst*
I sowed the seeds of Love }
SWINSEA TOWN }

9.27 BAND
Jupiter (from 'The Planets')

9.45 WIRELESS SINGERS
Part Songs: }
Autumn }
The Swallow leaves her Nest } *Holst*
(Ladies Voices) }
Tomorrow shall be my }
Dancing Day }



ST. MARTIN'S CHURCH, BIRMINGHAM,
from which Canon T. Guy Rogers is conducting the service at 7.55 tonight.

7.55 HAND BELL RINGING followed by A Religious Service

Conducted by Canon T. GUY ROGERS, M.C.
Relayed from the Parish Church of St. Martin's,
Birmingham

Order of Services:
Anthem, 'Expectans Expectavi'...*Charles Wood*

This sanctuary of my Soul
Unwitting I keep white and whole,
Unlatched and lit, if Thou should'st care
To enter or to tarry there.
With parted lips and outstretched hands,
And list'ning ears Thy servant stands,
Call Thou early, call Thou late,
To Thy great Service dedicate
My Soul, keep white and whole,

9.52 BAND
Second Suite for Military Band
March; Song without Words; Song of the
Blacksmith; Fantasia on the 'Dargason.'

10.5 A PIANOFORTE RECITAL

by CECIL DIXON

10.15 BAND
Conducted by B. WALTON O'DONNELL
Two Humoresques*Debussé*
'Sursum Corda' (Lift up your heart) ..*Elgar*

10.30 Epilogue

'The Sword of The Spirit, which is
The Word of God.'

Sunday's Programmes cont'd (July 22)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 A Popular Orchestral Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED

ORCHESTRA

(Leader, FRANK CANTRELL)

Conducted by JOSEPH LEWIS

Overture to 'Oberon' Weber

PARRY JONES (Tenor) and Orchestra

Air, 'Lend me your aid' (from 'The Queen of Sheba') Gounod

IN Gounod's Opera the Queen of Sheba is in love with the sculptor Adoniram. He is fashioning a great work of art, and in this air begs the gods to aid him in his work, to fire his soul and guide his hand.

3.47 ORCHESTRA

'Nutteracker' Suite Tchaikovsky

4.10 GERTRUDE JOHNSON (Soprano) and Orchestra

Air, 'Shadow Song' from 'Dinorah' Meyerbeer

DINORAH was a girl of the woods who thought herself deserted by her lover, and lost her senses and wandered about searching for him.

So runs the old Breton story, but when Meyerbeer made an Opera out of it, he and his librettists made it, as a whole, quite insipid. However, they devised a very effective scene at the beginning of the Second Act, where Dinorah rambles through a wood of birches by moonlight, and sings this Shadow Song—Light shadow that pursues my steps.

ORCHESTRA

Three Bavarian Dances .. Elgar

IN a Suite, *From the Bavarian Highlands*, for chorus and Orchestra, Elgar recalled one of his holidays, and the two dances now to be played are orchestral adaptations made by the Composer himself. The music, dating from the earlier part of his career, very happily represents a side of his art which endeared him to a large public.

4.35 PARRY JONES

Lullaby Cyril Scott

Isobel Frank Bridge

In the Silent Night Rachmaninov

4.45 ORCHESTRA

Slow and Final Movements from Fifth Symphony in E Minor ('From the New World') Dvorak

5.0 GERTRUDE JOHNSON

Snowflakes } Mallinson

The Rosebud }

Daybreak }

5.10 ORCHESTRA

Suite from 'Sigurd Jorsalfar' Grieg

Introduction; Intermezzo; Triumphal March

FROM Grieg's incidental music to Björnson's drama, *Sigurd Jorsalfar* (*Sigurd the Crusader*), three pieces have been taken to form a Suite.

I. *Introduction*. We are in the Court of King Sigurd and King Eystein, sons of Harald, both of whom reigned in Norway at the same time, and were rivals. Here we have the atmosphere of royal pomp and festivity.

II. *Intermezzo, Borghild's Dream*. Borghild and Eystein were lovers. In order to show that she is innocent of a wicked accusation, she has been compelled to undergo the ordeal by fire—to walk over red-hot iron. She does so without taking any hurt. Later, she fears her lover is not true to her, and upon Sigurd's pleading, marries him, so ruining both her happiness and that of

Eystein, who had remained faithful. In this scene she sleeps uneasily, and is tortured by doubt. Awaking, she cries, 'Still I am walking over red-hot iron,' and the music depicts her agitation.

III. *Triumphal March*. Sigurd, repentant, dedicates himself to the welfare of Norway. In this scene the two kings are approaching, hand in hand, the place of law-giving, amid the loyal shouts of their people.

5.35-5.45 SONGS OF THE BIBLE—II

(See London)

7.55

HAND BELL RINGING

Followed by

A Religious Service

(See London)

8.45

THE WEEK'S GOOD CAUSE:

(From Birmingham). Appeal on behalf of the Birmingham Children's Country Holiday Society by Captain F. C. T. HANDLEY

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A Ballad Concert

ELSIE COCHRANE (Soprano)

ERIC MARSHALL (Baritone)

W. H. SQUIRE (Violoncello)

MAURICE COLE (Pianoforte)

MAURICE COLE

Arietta Leo

Rhapsody in G Minor Brahms

9.10 ERIC MARSHALL

Largo al factotum (Make way for the factotum, from 'The Barber of Seville') .. Rossini

L'ultima Canzone (The Last Song) Tosti

9.18 W. H. SQUIRE

Plaisir d'Amour (Love's Pleasure)

Martini, arr. Squire

Rondo Boccherini, arr. Squire

9.28 ELSIE COCHRANE

Care selve (Dear Woods, from 'Atalanta')

Handel, arr. A. L.

Fairy Tales } E. J. Wolff

Irmelin Rose }

9.35 MAURICE COLE

Preludes, Op. 28 Chopin

Nos. 1, 3, 6, 7, 11, 16, 23 and 24

9.45 W. H. SQUIRE

Serenade Squire

Scherzo Van Goens

9.55 ERIC MARSHALL

In the Great Unknown D'Hardelot

Passing By Edward C. Purcell

To Anthea Hatton

10.2 MAURICE COLE

Clair de lune Debussy

Bohemian Dance Smetana

10.12 ELSIE COCHRANE

The nightingale has a lyre of gold Whelpley

The Unforeseen Cyril Scott

Waltz, 'Primavera' (Spring) Johann Strauss

10.20 W. H. SQUIRE

Shenandoah arr. Thiman

Spinning Wheel Dunkler

10.30

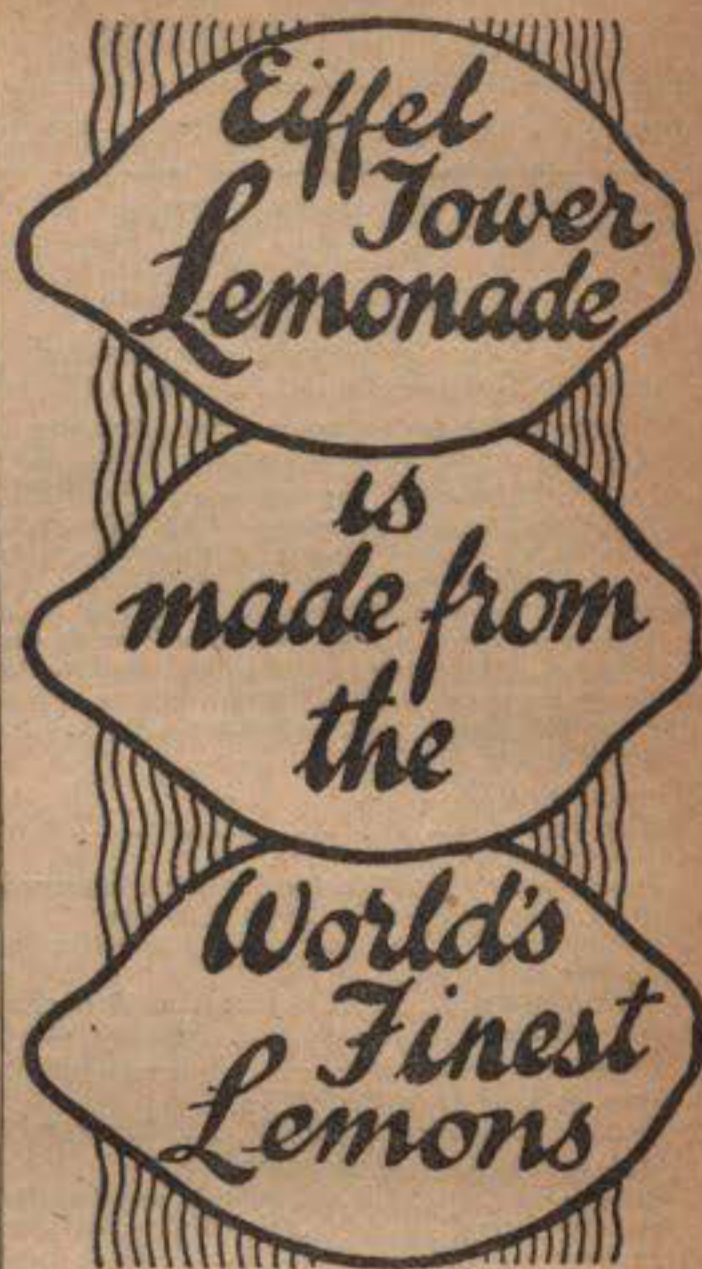
Epilogue

(Sunday's Programmes continued on page 106.)



CAPTAIN F. C. T. HANDLEY

appeals from 5GB tonight on behalf of the Birmingham Children's Country Holiday Society.



It's never too late to start eating

HÖVIS

(Trade Mark)

There is life in every Loaf

Best Bakers Bake it

HÖVIS LTD., LONDON, BRISTOL, MACCLESFIELD, ETC.

Sunday's Programmes continued (July 22)

5WA CARDIFF. 353 M. 850 KC.

3.30 A LIGHT ORCHESTRAL PROGRAMME
NATIONAL ORCHESTRA OF WALES
Leader, ALBERT VOORSANGER
Conducted by WARWICK BRAITHWAITE
Overture to 'Raymond'..... Ambroise Thomas
FLORENCE HOLDING (Soprano) and Orchestra
Voi che sapete (Ye who know, from 'The Marriage of Figaro')..... Mozart

MOZART'S air is a delicious little love-song, sung by the love-lorn page Cherubino, who worships his mistress with dog-like fidelity. In the Countess' presence, her maid Susanna twits Cherubino about a song he has written to his mistress. The Countess bids him sing it, to Susanna's guitar accompaniment. So the page sings this sweet, rather plaintive song of the pangs of love.

ORCHESTRA
Two Dances..... Ganne
Persian; Egyptian
Intermezzo ('Cavalleria Rusticana')... Mascagni
Scherzo ('A Midsummer Night's Dream')
Mendelssohn

FLORENCE HOLDING
Elf and Fairy..... Densmore
A Bee's Way..... Norman-Parker
Spring..... Henschel

ORCHESTRA
Ballet Music from 'Boabdil'.... Moszkowski
ALBERT VOORSANGER (Violin)
Malaguena..... Albeniz, arr. Kreisler
Spanish Dance..... De Falla, arr. Kreisler
Lullaby..... Cyril Scott

FLORENCE HOLDING and Orchestra
Ah! fors' è lui (Ah, perchance 'tis he, from 'La Traviata')..... Verdi

VIOLETTE VALÉRY is a Parisian courtesan who, accustomed to love lightly, has at last had her heart touched by the sincerity of a suitor. Left alone for a while, she sings the famous Air, 'Ah! fors' è lui.' An English version of the words of this has been given as 'Ah, perchance 'tis he my heart foretold, When in the throng of pleasure, Oft have I joy'd to shadow forth One whom alone I'd treasure?'

ORCHESTRA
Italian Caprice..... Tchaikovsky

5.0 S.B. from London

5.45 S.B. from Manchester

6.30 Religious Service in Welsh
Relayed from the Ebenezer Welsh Congregational Church

Emyn 628, 'Tôn 'Beddgelert' .. J. D. Jones
Darllen
Anthem, Rhif 28, 'Yr Arglwydd yw fy mugail'
Dr. Caradog Roberts

Gweddi
Triawd, 'Duw bydd drugarog' Dr. Joseph Parry
MINNIE EVANS, DAVID EVANS & TREVOR EVANS
Emyn 1160, 'Schubert'..... Schubert
Pregeth, Parch. Evan Jones
Casgliad
Emyn 720, 'William'..... Morfydd Owen
Bendithiad
Hwyr-Weddi (Pennill Olaf 1101), 'Emyn Hwyrrol'
W. Jackson

7.55 S.B. from Daventry Experimental

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

10.30 Epilogue

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

3.30 S.B. from Cardiff

5.0 S.B. from London

5.45 S.B. from Manchester

6.30 S.B. from Cardiff

7.55 S.B. from Daventry Experimental

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

10.30 Epilogue

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30 S.B. from London

5.45 S.B. from Manchester

7.55 S.B. from Daventry Experimental

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

10.30 Epilogue



DEAF AND BLIND.

This little boy and his twin brother were born both deaf and blind. There are many children suffering from this double affliction and a home where they may be taught and cared for is urgently needed. The institution of such a home will be one of the objects of Dame Madge Kendal's appeal from London tonight.

5PY PLYMOUTH. 400 M. 750 KC.

3.30 S.B. from London

5.45 S.B. from Manchester

7.55 S.B. from Daventry Experimental

8.45 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 Manchester

7.55 S.B. from Daventry Experimental

8.45 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 Manchester

7.55 S.B. from Daventry Experimental

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

10.30 Epilogue

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 A Symphony Concert
THE AUGMENTED STATION ORCHESTRA
Conducted by T. H. MORRISON
Overture to 'Ali-Baba'..... Cherubini
KATE WINTER (Soprano) with Orchestra
Porgi, amor (Give me, love, some Consolation)..... ('Figaro')
Non so piu cosa son (I know no longer what I am)..... Mozart

ORCHESTRA
Forest Murmurs ('Siegfried')..... Wagner
PERCY WHITEHEAD (Baritone) with Orchestra
O God have mercy ('St. Paul')... Mendelssohn
ORCHESTRA
The 'Unfinished' Symphony..... Schubert
Allegro moderato; Andante con moto

KATE WINTER
Johnoe..... Stanford
The Carol of the Little King..... Fogg
Morning Song..... Quilter

PERCY WHITEHEAD
Eldorado..... Walthew
Bluebells from the Clearings..... Walker
Row, Burnie, Row..... Weston
Hymn for Aviators..... Parry

ORCHESTRA
Norwegian Rhapsody..... Lalo

5.0 S.B. from London

5.45 Bach Cantata

'Was willst du dich betrüben?'

('Why wouldst thou grieve?')

Relayed from St Ann's Church

Relayed to London and Daventry

LILY ALLEN (Soprano)

ARTHUR WILKES (Tenor)

REGINALD WHITEHEAD (Bass)

THE STATION CHORUS

and

THE ST. ANN'S CHURCH CHORUS

THE AUGMENTED STATION ORCHESTRA

Conducted by T. H. MORRISON

GEORGE PRITCHARD at the Organ

(For the words of the Cantata see page 107.)

7.55 S.B. from Daventry Experimental

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

10.30 Epilogue

Other Stations.

5NO NEWCASTLE. 312.5 M. 980 KC.

3.30:—S.B. from London. 5.45:—S.B. from Manchester (see London). 7.55:—S.B. from Daventry Experimental

8.45:—S.B. from London. 10.30:—Epilogue.

5SC GLASGOW. 405.4 M. 740 KC.

3.30:—S.B. from London. 5.45:—S.B. from Manchester (see London). 7.55:—S.B. from Daventry Experimental.

8.45:—S.B. from London. 10.30:—Epilogue.

2BD ABERDEEN. 500 M. 600 KC.

3.30:—S.B. from London. 5.45-6.30:—S.B. from Manchester (see London). 7.55:—S.B. from Daventry Experimental.

8.45:—S.B. from London. 10.30:—Epilogue.

2BE BELFAST. 306.1 M. 980 KC.

3.30:—S.B. from London. 5.45:—S.B. from Manchester (see London). 7.55:—S.B. from Daventry Experimental.

8.45:—S.B. from London. 10.30:—Epilogue.

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Twopence.

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

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This Week's Bach Cantata.

Church Cantata, No. 107.

'Was willst du dich betrüben' ('Why would'st thou grieve?').

THIS is one of the fifteen so-called 'Chorale Cantatas'—based throughout on simple and splendidly dignified chorales—composed during the years 1728-1734, probably about the end of that period. They throw a strong light on Bach's amazing richness of invention: each of these many choruses, all built on the same somewhat stereotyped plan, has its own strongly marked individual character. The orchestral accompaniments, especially of the solo numbers, offer striking examples of Bach's delight in seizing on some image which the text offered him, and setting it before us with a wealth of musical illustration. In the bass aria, 'auf ihn magst du es wagen' ('trust thou in Him to guide thee'), the first violins rush about in the most joyous way, while the bass of the organ part flows in a quieter happiness: even more impressive is the way in which the tenor voice and the organ combine to depict the turnings and twistings of Satan in the aria, 'Wenn auch gleich aus der Hölle' ('E'en hadst thou been assailed.')

The opening number is a fantasia on the chorale 'Von Gott will ich nicht lassen' ('From God I shall not depart'), the melody in the soprano, with a rich accompaniment for two flutes, two oboes d'amore, violin, viola, and organ (continuo): the final chorale (the same one) has also melodious parts for orchestra and organ in 6-8 rhythm.

I. Chorus:

Why would'st thou grieve in sadness?
My soul, One loves thee well;
Yield thee to Him in gladness,
To Him, Immanuel;
Trust thou in Him alone,
Thy feet 'tis He that guideth
And raiment meet provideth
For all who are His own.

II. Recitative (Bass):

For God forsakes man never,
Whose faith in Him is sure;
His own He guardeth ever,
Whose hearts are staunch and pure,
Whatever may betide.
So be thou ne'er affrighted,
With joy thy way is lighted,
For God is by thy side.

III. Aria (Bass):

Trust thou in Him to guide thee,
Believe with all thy might,
And He will aye provide thee
With ev'ry good and right,
Whatever God ordains
That can no man alter,
His word can never falter,
His truth always remains.

IV. Aria (Tenor):

E'en hadst thou been assailed
By Satan and his host,
His pow'r had nought availed,
Thy soul thou hadst not lost:
E'en Hell thou mayst withstand.
In guilt would Satan bind thee,
Thou canst him put behind thee—
For God is thy right hand.

V. Aria (Soprano):

In righteousness He reigneth,
And watcheth over thee,
His will no man disdaineth,
What e'er his pow'r may be,
And if God say us nay,
Our own way still pursuing
Leads but to our undoing—
God's will we must obey.

VI. Aria (Tenor):

Thy way, O Saviour, choosing,
I yield myself to Thee,
All other gifts refusing
Save what Thou off'rest me,
And come Thou soon or late,
Thy time is best, Thy season,
I question not nor reason—
Believing still, I wait!

VII. Choral:

Let me show forth Thy praises
Thro' all my life's long day;
In song my spirit raises
Its thanks to Thee alway,
O Holy Three in One!
Thy grace for aye endureth,
And from all harm secureth,
O Father, Spirit, Son.

In the Near Future.

News and Notes from Southern Stations.

Bournemouth.

New Forest tradition and history will be dealt with by the Hon. Mrs. Stuart-Wortley on Friday, August 3.

An appeal on behalf of the Swanage Cottage Hospital will be broadcast on Sunday, July 29, by Mr. Charles Waterston, Chairman of the institution.

A talk entitled 'Yacht Racing and Cruising,' which the Hon. George Colville is giving on Tuesday, July 31, is of special interest inasmuch as the last great sporting and social event of the season will soon be taking place at Cowes. Mr. Colville is a member of the Royal Yacht Squadron.

Plymouth.

Short excerpts from the programmes of other stations will be broadcast to Plymouth listeners at 7.45 p.m. on Wednesday, August 1.

Mr. Alexander McCredie is paying his first visit to the local Studio on Monday, July 30, when he will be heard in a song recital between 9.35 and 10 p.m.

A psychic mystery play entitled *Out of the Shadows*, by David Hawkes, will be performed by the Micrognomes on Tuesday, July 31. Later the same evening Mr. J. Leighton Fouracre, representing the Royal Institute of British Architects on the Court of Governors, will give a talk entitled 'The University Scheme of the South West.'

Derby Experimental.

A popular programme of light classics by the Birmingham Studio Symphony Orchestra will be heard on Sunday afternoon, July 29. The artists are Eda Kersey (violin) and Joseph Farrington (bass). The evening programme on the same day will be given by the City of Birmingham Police Band, Minnie Hamblett (piano-forte) and Barrington Hooper (tenor).

(Continued on page 121.)

Leading Features of the Week.

TALKS (5XX only)

Monday, July 23.

9.15. Mr. Clough Williams-Ellis: 'Who Cares? An Architect's Grumble.'

Tuesday, July 24.

5.0. The Lord Mayor of Norwich: 'The Norfolk Broads.'

7.0. Mr. A. J. Preston: 'A Poor Man's Holiday in America.'

Wednesday, July 25.

9.15. Prof. R. M. Y. Gleadowe: 'How to Appreciate Pictures—IV.'

Thursday, July 26.

3.45. Mr. F. J. Broomhead: 'Poultry Keeping.'

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

Friday, July 27.

5.0. Mrs. Marion Cran: 'Summer Pruning.'

Saturday, July 28.

9.15. Mr. Robert Saudek: 'Is it a Forgery?'

MUSIC.

Sunday, July 22.

(5XX) 3.30. Chamber Music. The International String Quartet, with Herbert Heyner.

(5XX) 5.45. Bach Cantata.

(5GB) 9.0. A Ballad Concert. Eric Marshall, W. H. Squire, etc.

(5XX) 9.5. A Holst Programme.

Monday, July 23.

(5XX) 7.15 (and throughout the week). Songs by Lutenist Composers. Sung by Herbert Heyner.

(5GB) 8.0. A Norman O'Neill Concert.

(5XX) 8.0. An All Welsh Concert (from Cardiff).

Wednesday, July 25.

(5XX) 8.0. Pergolesi's Opera 'La Serva Padrona.'

Thursday, July 26.

(5GB) 3.0. A Summer Symphony Concert, conducted by Sir Dan Godfrey (from Bournemouth).

(5XX) 7.45. An Operatic Concert. Miriam Licette and Parry Jones.

Friday, July 27.

(5GB) 8.0. Chamber Music. The Entente Quartet, with Anne Thursfield

DRAMA, ETC.

Monday, July 23.

(5XX) 9.35. 'Blue on the Boulevard. A Study in Black and White.'

Tuesday, July 24.

(5GB) 7.35. 'Improvisations in June.' A Play by Max Mohr, translated by Susan Behn and Cecil Lewis.

Wednesday, July 25.

(5XX) 9.35. 'Improvisations in June.'

Thursday, July 26.

(5XX) 9.35. Charlot's Hour.

VAUDEVILLE AND VARIETY.

Monday, July 23.

(5XX) 7.45. Tommy Handley.

(5GB) 9.0. Rae Robertson and Ethel Bartlett, T. C. Sterndale-Bennett, etc.

Wednesday, July 25.

(5XX) 7.45. George Grossmith

Thursday, July 26.

(5GB) 8.0. Mischa Mette, Colleen Clifford, Sydney Nesbitt, 'Stainless Stephen,' etc.

Friday, July 27.

(5XX) 7.45. Jane Dillon, Neil Kenyon, Leo Delys and Keno Clark.

Saturday, July 28.

(5XX) 7.45. Fay Compton, etc.

PROGRAMMES for MONDAY, July 23

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
RUBY HEYL (Contralto)
JOSEPH GREEN (Tenor)

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

1.0-2.0 ORGAN RECITAL
By HAROLD E. DARKE
From St. Michael's, Cornhill

4.0 FRED ELIZALDE and his MUSIC
From the Savoy Hotel

5.0 Mrs. FLORENCE RANSON: 'Honey Recipes'

THROUGHOUT the ages honey has typified all that was sweetest to man's palate — the supreme example of foods that please. We have invented a lot of elaborate mixtures and curious flavours since the Israelites found the land flowing with milk and honey, but no mixture can give a purer pleasure to the unspoiled taste than the golden product of the industrious bee. Mrs. Ranson will give some advice this afternoon as to how its delicious flavour may be best used.

5.15 THE CHILDREN'S HOUR:
'Highland Melody' and other Piano Solos
Played by CECIL DIXON

'Dick Swiveller and the Marchioness,' from 'The Old Curiosity Shop' (Charles Dickens)
'Fire Down Below' and other Sea Shanties
Sung by REX PALMER
'The Prize Gardens'—a story of Child-life by Christine Chaundler

6 A LIGHT INSTRUMENTAL CONCERT
LIAM WALSH (Irish Piper)
HELEN LUARD (Violoncello)

6.20 National Council of Girls' and Boys' Clubs' Bulletins

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

6.45 A LIGHT INSTRUMENTAL CONCERT (Continued)

7.0 Mr. JAMES AGATE: Dramatic Criticism

7.15 THE FOUNDATIONS OF MUSIC
SONGS BY LUTENIST COMPOSERS
Sung by HERBERT HEYNER (Baritone)

Come again Dowland
Fain would I change that note Hume
Sweet nymph, come to thy lover Morley
Downe-a-downe Pilkington
Sweet was the song Attey
When Laura smiles Campian

WE are already familiar with a number of the charming songs that in Tudor and Elizabethan days were sung to the accompaniment of the lute, an instrument on which chords could be played, and that thus gave good support to the voice. Previously, concerted vocal music, in the madrigal and motet, had held people's

(Continued in col. 3)



BLUE ON THE BOULEVARD

A Study in Black and White.

THE price of the white man's domination of the Blackamoor is the tribute which is being paid to Negro influences by Western poets and musicians. This debt is being discharged in a common medium of exchange, neither black nor white, for which American slang provides the word 'blue.' From one side come the gaiety of a simple people, the barbarous rhythm of jungle civilizations, the homesickness of the captive slave carried into a far country; from the other the consolations and harmonies of Western religion, European irony and the weariness of sophisticated life in modern cities; on these themes are built the movements of this latter day symphony of syncopation. The programme below constitutes a kind of miniature anthology showing 'jazz' influence upon contemporary Western poets and music.

Fox-trot from 'Parade' Satie
Saudades Milhaud
Adieu, New York Auric
Congo Vachell Lindsay
Suite Monégasque Hugh Bradford
(1) Paso Doble; (2) Blues; (3) Step Dance
First performance in England
From 'Nigger Heaven' Carl Van Vechten
Elegiac Blues Constant Lambert
'Saturday's Child' (from Colour) Countess Cullen
The Daniel Jazz Gruenberg
Words by Vachell Lindsay

From God's Trombones .. James Weldon Johnson
(1) The Creation; (2) The Judgment Day
The Rio Grande Constant Lambert
Words by Sacheverell Sitwell

THE GREENBAUM STRING QUARTET
STUART WILSON (Tenor)
ANGUS MORRISON (Solo Pianoforte)
THE WIRELESS CHORUS
(Chorus-Master, STANFORD ROBINSON)
THE WIRELESS ORCHESTRA
Conducted by CONSTANT LAMBERT

attention. Now the pleasures of solo singing came to be known, and we have hundreds of 'ayres' for voice and lute, arranged, in the original part-books, so that they could be sung either as solo songs or as part songs, the three lower voices singing simple accompanimental parts.

Spain saw the first publication of solo songs in 1536, France followed, and the first of the English books was that of John Dowland, who, when he returned to this country in 1597, after his travels abroad (he was an internationally famous virtuoso), very soon published his 'First Book of Songs and Ayres,' which immediately became very popular. Dowland was one of the greatest players in Europe, and was at one time lutenist to the King of Denmark.

Most of the lute airs are love songs, many setting exquisitely phrased thoughts by unknown poets.

7.25 Monsieur E. M. STEPHAN will give an imaginary conversation of two people doing the round of a French Town. His talk has the title of 'On tour en ville'

7.45 Vaudeville
TOMMY HANDLEY

8.0 British Medical Association

Cardiff Meeting, 1928

A CONCERT BY WELSH ARTISTS
Relayed from the New Theatre, Cardiff
S.B. from Cardiff

THE DOWLAIS MALE VOICE CHOIR

Hen Wlad Fy Nhadau
(Soloist, DAN DANIEL)

The Wanderer Elgar
The Charge of the Light Brigade
Dr. D. C. Williams

HUBERT DAVIES (Violin) and JOSEPH MORGAN (Pianoforte) (of the Cardiff University College Trio)
Rondo in B Minor, Op. 70.....Schubert

MEGAN FOSTER (Soprano)
Eighteenth Century Songs:
Virtue's Treasure ('Polly').....arr. J. Gay
Advice, 1727 Leveridge
The Plague of Love
When icicles hang by the wall

GWENDOLEN MASON (Harp)
Impromptu, Op. 86 Fauré
TUDOR DAVIES (Tenor)
The Prize Song (from 'The Mastersingers')
Wagner

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. CLOUGH WILLIAMS-ELLIS: 'Who Cares? An Architect's Grumble about the Disfigurement of England'

9.30 Local Announcements: (Daventry only) Shipping Forecast

9.35 'Blue on the Boulevard'
(See centre of page)

11.0-12.0 (Daventry only) DANCE MUSIC:
THE PICCADILLY PLAYERS, directed by AL STARITA, and the PICCADILLY HOTEL DANCE BAND from the Piccadilly Hotel

Monday's Programmes continued (July 23)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

4.0 LOZELLS PICTURE HOUSE ORGAN (From Birmingham)

FRANK NEWMAN
Overture to 'The Italian in Algiers' *Rossini*
Entr'acte, 'Pleading'.....*Wood*
KITTY WAGSTAFFE (Soprano) and LESLIE JONES
(Tenor)
Parted.....*Tosti*
It was a lover and his lass.....*Walthew*
FRANK NEWMAN
Selection from 'The Yeoman of the Guard'
Sullivan
Après un Rêve (After a Dream).....*Fauré*
Serenade.....*Schubert*
Suite, 'Cobweb Castle'.....*Lehmann*
In the Owl's Turret; Fly away, Ladybird;
By the Sundial; A Legend; Evensong;
My Lady's Jester

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

5.45 THE CHILDREN'S HOUR
(From Birmingham):
'Waiting to be Adopted,' by RUTH MASCHWITZ.
Songs by MARJORIE PALMER (Soprano).
SIDNEY HULL (Banjo). A Story told by
GLADYS COLBOURNE

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

6.45 Light Music (From Birmingham) THE BIRMINGHAM STUDIO ORCHESTRA Conducted by JOSEPH LEWIS

Overture to 'Alfonso and Estrella'.....*Schubert*
Fantasia on 'Don Pasquale'.....*Donizetti*

THE Overture to *Alfonso and Estrella* was the only part of the Opera that the Composer heard performed, and this was only because he used it for another purpose. Being pressed for time while writing his incidental music to a poor play called *Rosamunde*, he borrowed this Overture and transferred it.

In spite of the Overture's success, it was not printed until forty years after its composer's death.

DON PASQUALE is a Comic Opera, dealing with the tricks by which a young man marries a pretty widow, in spite of the opposition of his testy old bachelor uncle, Don Pasquale. The Opera is full of gay, frothy tunes, of the kind that Donizetti's public begged for, and which he supplied at express speed. He wrote sixty-five Operas in a working life of twenty-seven years!

7.10 PHYLLIS HEATLEY (Contralto) Here in the quiet hills.....*Carne* That tumble-down shack in Athlone.....*Carlo* Mother Machree.....*Olcott*

7.20 ORCHESTRA Waltz, 'Estudiantina'.....*Waldteufel* First Hungarian Rhapsody.....*Liszt*

7.35 PHYLLIS HEATLEY Beyond the Dawn.....*Sanderson* God sends the day.....*Drummond* The Hills of Donegal.....*Sanderson*

7.45 ORCHESTRA Poetic Suite.....*Bloch*

8.0 A Norman O'Neill Concert THE WIRELESS ORCHESTRA, conducted by NORMAN O'NEILL

Festal Prelude
Three Shakespearean Sketches
Ballet, 'Alice in Wonderland'
Three Eighteenth Century Pieces (Old Flemish)
Fiocco, arr. O'Neill
Interlude, 'Before Dawn'
Three Fours.....*Coleridge-Taylor, arr. O'Neill*

NORMAN O'NEILL is an Irishman who studied music in London (under Dr. Arthur Somervell) and at Frankfurt, and who settled down some years ago as the musical director at the Haymarket Theatre under the Frederick Harrison régime.



NORMAN O'NEILL
conducts the Wireless Orchestra
in a concert of his works this
evening at 8.0.

He is the Composer of a number of concert and chamber works, but his position as master of the music at the most artistic centre of theatrical production in London gave a direction to his talent, and his career has become definitely associated with the theatre and theatre music. Thus, opportunity and the man were happily met. Mr. O'Neill's music was one of the

remembered features when Maeterlinck's *The Blue Bird* and Barrie's *Mary Rose* were produced at the Haymarket.

The *Fiocco* whose pieces Mr. O'Neill has arranged is one of a family of that name that originally came from Venice, and flourished in Brussels in the eighteenth century.

Coleridge-Taylor's Suite gets its title from the Waltz time in which it is written—three crotchets (fourth-notes) in a bar.

9.0 VARIETY (From Birmingham)

ALFRED BUTLER and CHRISIE STODDARD
in further pleasant memories—being a
microphone peep at some of our fellow listeners
RAE ROBERTSON and ETHEL BARTLETT (Duets
for Two Pianofortes)

GABRIEL LAVELLE (Baritone)
in Irish Songs, with Harp Accompaniment by
WINIFRED COCKERILL

T. C. STERNDAL BENNETT in his own Compositions at the Piano

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC; JAY WHIDDEN'S BAND from the Carlton Hotel

11.0-11.15 THE PICCADILLY PLAYERS, directed by AL STARITA, and THE PICCADILLY HOTEL DANCE BAND, from the Piccadilly Hotel

(Monday's Programmes continued on page 110.)

DON'T MISS THIS!

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Address.....
Nearest Railway Station.....
Radio Times, July 20, 1928.

Monday's Programmes continued (July 23)

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

- First 'Peer Gynt' Suite.....Grieg
- Symphonic Poem, 'Phaeton'....Saint-Saëns
- Little Suite.....Debussy
- Song of Sadness (Chanson Triste).....Tchaikovsky
- Humoresque.....
- Overture, 'A Roman Carnival'.....Berlioz

THE dashing youth Phaeton, having been permitted by his father, the Sun, to drive the fiery chariot, loses control of the horses. The car of flame is approaching the earth, and must set it on fire if nothing can intervene. At the last instant Jupiter hurls a thunderbolt, saving the universe, but destroying the rash youth.

This is the story Saint-Saëns illustrates in his Symphonic Poem.

DEBUSSY'S *Little Suite* was originally written for Piano Duet, then arranged (by another hand) for Orchestra. It is one of his earlier compositions.

Boating, the first piece in the set, begins in the gentle, swaying style of a Barcarolle, and has a middle section of a stronger, more rhythmic character.

The second piece is entitled *Procession*. After a rather deliberately-moving march tune has been created, there is a middle section, in what may be called a refined rag-time manner. Then the tune of the opening march returns, combined with that of the middle section.

The third piece is a graceful Minuet.

Lastly there is a *Ballet*, a lively, very rhythmic dance, with a fine climax.

- 4.0 London Programme relayed from Daventry
- 4.45 F. J. HARRIES: 'Edward Fitzgerald and Tenby'
- 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
- 6.30 S.B. from London
- 8.0 The British Medical Association
Cardiff Meeting, 1928
A CONCERT by WELSH ARTISTS
Relayed from the New Theatre, Cardiff

Relayed to London and Daventry

- THE DOWLAIS MALE VOICE CHOIR
- Hen Wlad Fy Nhadau
(Soloist, DAN DANIEL)
- The Wanderer.....Elgar
- The Charge of the Light Brigade
Dr. D. C. Williams

- HUBERT DAVIES (Violin) and JOSEPH MORGAN (Pianoforte)
(of the Cardiff University College Trio)
- Rondo, in B Minor, Op. 70
Schubert

- MEGAN FOSTER (Soprano)
- Eighteenth Century Songs
- Virtue's Treasure ('Polly')...arr. Gay
- Advice (1727).....Leveridge
- The Plague of Love
- When icicles hang by the wall...Arne

- GWENDOLEN MASON (Harp)
- Impromptu, Op. 86.....Fauré
- TUDOR DAVIES (Tenor)
- The Prize Song (from 'The Mastersingers').....Wagner



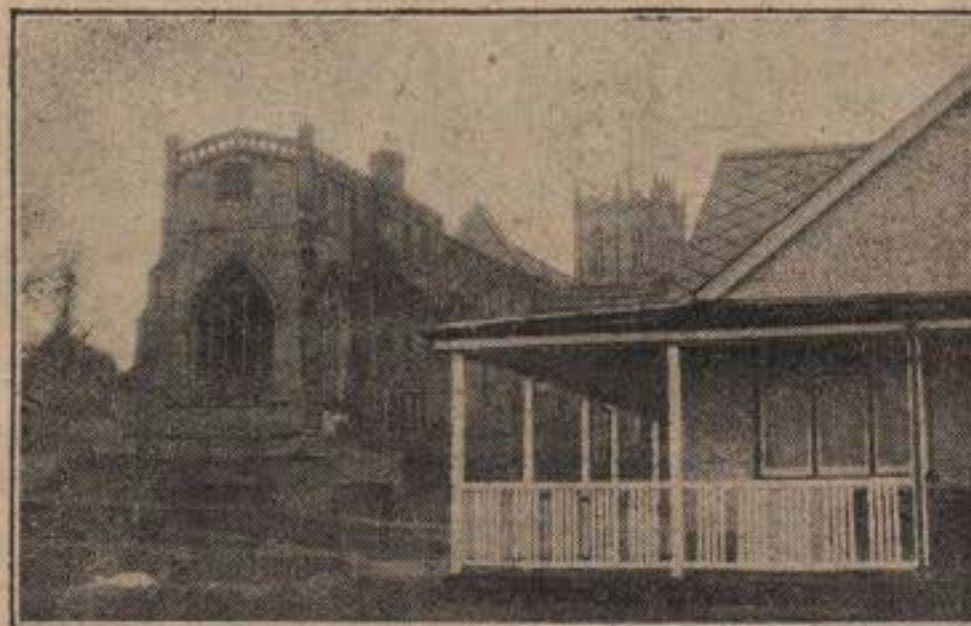
Tudor Davies (Tenor) and Megan Foster (Soprano), two of the Artists taking part in this evening's concert by Welsh Artists held in connection with The British Medical Association's Cardiff Meeting. The concert is being relayed to London and Daventry.

9.0-11.0 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 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 8.0 The British Medical Association
Cardiff Meeting, 1928
A CONCERT by WELSH ARTISTS
THE DOWLAIS MALE VOICE CHOIR
HUBERT DAVIES (Violin)
JOSEPH MORGAN (Pianoforte)
MEGAN FOSTER (Soprano)
GWENDOLEN MASON (Harp)
TUDOR DAVIES (Tenor)
S.B. from Cardiff
See Cardiff Programme

9.0-11.0 S.B. from London (9.30 Local Announcements)



A CASE IN POINT.

Mr. Clough Williams-Ellis will broadcast a talk from London tonight at 9.15 upon the defacement of our English Countryside by the growth of cheap and ugly buildings. This picture shows an example of that modern carelessness of beauty which allows some of our earliest and loveliest pieces of Architecture to be surrounded and encroached upon by inappropriate and disfiguring contrasts. (Reproduced by permission of Mr. Geoffrey Bles, publisher of Mr. Williams-Ellis' new book, 'England and the Octopus'.)

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 S.B. from London
- 8.0 S.B. from Cardiff
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 A Gramophone Recital
From the Great Masters
Mendelssohn—Schumann—Chopin
- Overture to 'Ruy Blas'.....
- Violin Solo, 'Little Caprices' from String Quartet.....Mendelssohn
- Nocturne from 'A Midsummer Night's Dream'.....
- On Wings of Song.....
- Scherzo and Finale from Piano Quintet in E Flat, Op. 44.....Schumann
- Pianoforte Solo, 'Carnival in Vienna,' Op. 26, No. 1.....
- Violoncello Solo, 'Evening Song'.....
- Introduction and Brilliant Polonaise for Violoncello and Piano, No. 3.....Chopin
- Prelude in D Flat ('Raindrop')..
- Waltz in F, Op. 34.....
- 4.0 THE ROYAL HOTEL TRIO
Directed by ALBERT FULLBROOK
Relayed from the Royal Hotel
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
Messages—Send often, s'il vous plait. Reading, 'The Prize Gardens' (Christine Chaundler).
JAN WIEN (Zither-Banjo Virtuoso)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London

- 8.0 S.B. from Cardiff
- 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
- 5.0 Mr. H. WHITEHALL: 'A talk on Roger Quilter, and some of his Songs'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 8.0 S.B. from Cardiff
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

Monday's Programmes cont'd (July 23)

6ST STROKE. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.0 H. LUSH: 'Life in a Medieval Village'

5.15 THE CHILDREN'S HOUR:
Verse, 'The Purr Family Broadcast' (*Kiddies' Magazine*)
Talk, 'Wireless on the High Seas' (*Darnell*)
Songs from 'The Kiddies' Hour' (*Stevens*)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

8.0 S.B. from Cardiff

9.0-11.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

4.0 THE STATION ORCHESTRA
March, 'Paris' *Mezzacapo*
Overture to 'Yelva' *Reissiger*

ARNALL OSCROFT (Pianoforte)
Rhapsody in E flat minor *Dohnanyi*

ORCHESTRA
Lyrical Waltz *Sibelius*
The Forge in the Forest *Michaelis*
Selection from 'The Happy Day' *Jones and Rubens*

ARNALL OSCROFT
Polonaise in A flat *Chopin*

ORCHESTRA
Suite from 'The Miracle' *Humperdinck*

5.0 The Rev. G. W. KERE: 'Laughter in Court'

5.15 THE CHILDREN'S HOUR
Schubert's Birthday

Ave Maria
Selection of Schubert's Melodies *arr. Fetras*
Played by the SUNSHINE TRIO
The Trout
The Question
The Cradle Song
Songs sung by NORRIS PARKER
Under the Lilac Bough ... } (from 'Lilac Time')
Dream Enthralling }
Whither? }

Sung by BETTY WHEATLEY

6.0 London Programme relayed from Daventry

6.30 S.B. from London

8.0 A Percy Grainger and Maurice Besly Programme

THE STATION ORCHESTRA
Mock Morris }
Suite, 'In a Nutshell' } *Grainger*
Gay but Wistful; The Gum-suckers' March }

Molly on the Shore }
Suite, 'Chelsea China' } *Besly*
Curtain; Minuet; Pastoral; Piper
Shepherd's Hey } *Grainger*
Walking Tune }

Suite, 'Romanesque' } *Besly*
Prelude; Bagatelle; Air; Waltz
Colonial Song } *Grainger*
Handel in the Strand }

9.0-11.0 S.B. from London (9.30 Local Announcements)

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-2.0:—London Programme relayed from Daventry.
4.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Phyllis Rickard (Contralto). James Griffiths (Violoncello). 6.30:—S.B. from London. 8.0:—Yeaman Dodds (Pianoforte). Alfred Wall (Violin). Yeaman Dodds: Regret (Y. Dodds); Poissons d'or (Debussy); The Whirling Jig (Parry). Yeaman Dodds and Alfred Wall: Sonata in C Minor, Op. 77 (Rheinberger). Alfred Wall: Gavotte and Variations (Pugnani-Corti); Adagio (from Sonata) (Anon., Eighteenth Century); Two Northumbrian Folk Songs (arr. Wall). 8.45:—Jane Dillon (the Canadian Character Artist). 9.0-11.0:—S.B. from London.

5SC GLASGOW. 495.4 M. 740 KC.

11.0-12.0:—Gramophone Records. 4.0:—Scotts Variety. The Wireless Trio: Overture, 'Killiecrankie' (Vollt). Jean McLaughlin and Nora McCullagh in Scots Dialogues; Johnny Gibbs' Funeral (W. G. Stevenson); Stairhead Gossip (Douglas). Trio: Scottish Fantasy (Stephens). Jean McLaughlin and Nora McCullagh: A Nippy Tongue (Joseph Laing Waugh). Trio: Scottish Dances (arr. Kerr) 5.0:—'Honey Recipes' by Mrs. Florence Hanson. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.30:—S.B. from London. 8.0:—S.B. from Edinburgh. 9.0-11.0:—S.B. from London.

2BD ABERDEEN. 550 M. 600 KC.

11.0-12.0:—Gramophone Records. 4.0:—Afternoon Concert Adelaide Glass (Soprano). The Station Orctet: Selection from 'The Gondoliers' (Sullivan). 4.15:—Adelaide Glass: A Dream of Home (Arditi); Jewel Song ('Faust') (Gounod); Goodbye (Tosti). 4.25:—Orctet: Pantomime, 'America' (Winterbottom). 4.35:—Adelaide Glass: The Dance on the Lawn (Montague Phillips); Break o' Day (Sanderson); The Auld Scots Songs (Leeson); Down the Burn (Alfred Moffatt). 4.45:—Orctet: Overture to 'The Fair Maid of Perth' (arr. Vollt). 5.0:—Household Talk: 'Honey Recipes' by Mrs. Florence Hanson. 5.15:—Children's Hour. 6.0:—A Tea-time Concert by the Station Orctet. The Music of Sir Frederic Cowen. Four English Dances. The Language of Flowers. 6.30:—S.B. from London. 8.0:—S.B. from Edinburgh. 9.0-11.0:—S.B. from London.

2BE BELFAST. 596.1 M. 980 KC.

12.0-1.0:—Concert. The Radio Quartet. Joan Kristow (Mezzo-Soprano). 3.45:—Concert Music. Ethel Barker (Contralto). Orchestra, conducted by Peter Temple. Orchestra: Overture, 'Egmont' (Beethoven); Romance and Minuet from Serenade, 'Eine Kleine Nachtmusik' for Strings (Mozart); First Movement of Symphony in D Minor (Frank). 4.22:—Ethel Barker. Death and the Maiden (Schubert); Sapphic Ode (Brahms); Marian (Parry); The Birds (H. H. Simpson); Love's Philosophy (Quilter). 4.34:—Orchestra: By the Tarn (from Two Sketches) (Eugene Goossens); On Hearing the First Cuckoo in Spring (Delius); Overture, 'The Mastersingers' (Wagner). 5.0:—'Honey Recipes' by Mrs. Florence Hanson. 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:—Old Time Ballads. Orchestra conducted by E. Godfrey Brown. Selections of Popular Songs (Stephen Adams). James Brown: Euphonium Solo, 'The Village Blacksmith' (Weiss). 8.20:—Ethel Barker (Contralto): The Banks of Allan Water (Anon.); The Ball's Daughter of Islington (Traditional); The Gentle Maiden (Irish Air, arr. Somervell); Songs my Mother Sang (Grimshaw). 8.32:—Orchestra: Selection, 'The Mlada' (Sullivan). 8.42:—Ethel Barker: The Sands o' Dee (F. Clay); My Dear Soul (W. Sanderson); Kerry Dance (J. L. Molloy); Comin' thro' the Rye (arr. Lehmann). 8.54:—Mark Hemingway, with Orchestra: Cornet Solo, 'The Lost Chord' (Sullivan). 9.0-11.0:—S.B. from London.

THE FOUNDATIONS OF POETRY An Anthology

Issued as a companion to the Sunday afternoon poetry readings which started on Sunday, April 1 With Notes Price 1/- (Post Free 1/3)

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PROGRAMMES for TUESDAY, July 24

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 LIGHT MUSIC
THE GEORGIAN TRIO
MARY BONIN (Soprano)

1.0-2.0 GEORGES BOULANGER and his ORCHESTRA, from the Savoy Hotel

3.30 'The Indian States and the Crown'

An Address by H.H. the MAHARAJA OF PATIALA, Chancellor of the Indian Chamber of Princes, at a meeting of the East India Association, introduced by the Chairman, the Rt. Hon. THE EARL OF RONALDSHAY Relayed from Caxton Hall, Westminster

4.10 WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA, from the Marble Arch Pavilion

5.0 THE LORD MAYOR OF NORWICH: 'The Norfolk Broads'

EVERY year nowadays the taking of holidays is becoming more of an art. We are rapidly disproving the old idea that as a nation we rejoice in taking our pleasures sadly. This evening the Lord Mayor of Norwich will tell of the delights of his native Broads. They are an original playground, and proportionately attractive.

5.15 THE CHILDREN'S HOUR:
A Very Black Outlook!
—which will include the story of 'Eppie in the Coal-hole' (from 'Silas Marner,' by George Eliot)

HELEN ALSTON, RALPH DE ROHAN and THE OLOF SEXTET will prove that things are not as bad as they seem

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 Mr. A. J. PRESTON: 'A Poor Man's Holiday in America'

TO the ordinary traveller America still seems a long way away. Actually, as Mr. Preston will relate in his talk, it is possible, in the course



The Rt. Hon. J. H. Thomas (left) and Col. Moore-Brabazon will debate at 9.20 this evening the question of 'Road v. Rail.'

of four weeks' holiday, to visit Quebec, Montreal, Ottawa, Toronto, Niagara, and New York—and at surprisingly little expense. Those who are contemplating this autumn a change from the usual holiday at home or on the Continent will do well to listen to this talk.

7.15 THE FOUNDATIONS OF MUSIC
SONGS BY LUTENIST COMPOSERS

Sung by HERBERT HEYNER (Baritone)

Go to bed, sweet muse } Jones
Sweet Kate }
Away with these self-loving lads } Dowland
Weep you no more, sad fountains }
I heard of late } Bartlett
A pretty, pretty ducke }

THE first song may serve as an example of one type of love song of the lutenist composers. Robert Jones sets this piece of advice to a disconsolate lover:—

Go to bed, sweete muse, take thy rest;
Let not thy soul be so oppressed:
Though she deny thee,
She doth but trie thee,
Whether thy minde will ever prove unkinde,
O Love is but a bitter sweete jest . . .
Let not a frowne for ever cast thee down;
Then sleepe, and go to bed in these joyes.

DOWLAND'S first song has words by that Fulke Greville, Lord Brooke, who, besides being a courtier and a notable friend of Sir Philip Sidney and other poets, himself wrote sonnets and tragedies. He here extols the praises of Love, who makes his own laws, and to whose decrees, happy or sad, all must bow without complaining; 'for many run, but one must win.'

Weep you no more is an exquisite lament—one of the choicest of all lute songs.

VERY little is known of John Bartlett beyond the fact that he published what he called 'A Booke of Ayres with a Triplicite of Musick' (meaning that it included three different kinds of songs). His first song is about the wiles of Love, that 'parlous boy.' The other is the plaint of a maid whom nobody knows.

7.25 Dr. B. A. YEAXLEE: 'Do we know too much?'

IT has now become accepted as axiomatic that increase of knowledge is synonymous with increase of happiness. Dr. Yeaxlee this evening opens the question as to whether it is possible to overdo the acquisition of knowledge in an age of continually increasing specialization.

7.45 A Short Programme by THE B.B.C. DANCE ORCHESTRA Personally conducted by JACK PAYNE

8.0 The Casano Octet
HERBERT CAVE (Tenor)

OCTET
Waltz, 'Wiener Blut' Johann Strauss
HERBERT CAVE
Do not go, my love Hugeman
Morgen (To-morrow) Richard Strauss
Trees Rasbach

OCTET
Selection from 'Don Juan' Mozart, arr. C. Woodhouse

HERBERT CAVE
Now sleeps the crimson petal Quilter
To Daisies
The Star Rogers

OCTET
Colinette (First Performance) Laurence
Waltz of Sadness (Valse Triste) Sibelius
The Boat of Love (La Barque d'Amour) Drigo

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Local Announcements; (Daventry only) Shipping Forecast

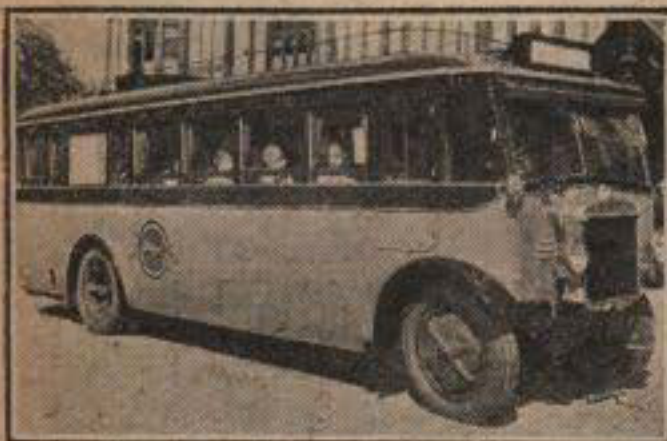
9.20 'ROAD v. RAIL'
A DISCUSSION BETWEEN

Lieut.-Col. J. T. C. Moore-Brabazon, M.P.
and

The Rt. Hon. J. H. Thomas, M.P.

(See foot of page)

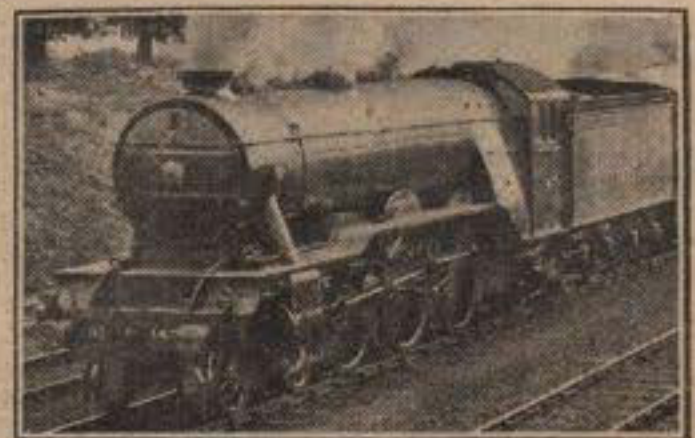
10.20-12.0 DANCE MUSIC: JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA, from the Ambassador Club.



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LISTENERS to a recent series of talks by Mr. Tetley Stephenson heard the subject of the struggle between road and railway transport discussed with the impartiality of the scientific observer. Tonight the same topic will be thrashed out by two able advocates, both practical experts—'Jimmy' Thomas, the leader of the railwaymen, an expert who knows every aspect of the iron road from bottom to top, and Colonel Moore-Brabazon, Parliamentary Secretary to the Ministry of Transport, and a pioneer of motoring, as he is of the air. This discussion of one of the great problems of the day cannot fail to be thoroughly interesting, as lively as it is well-informed, and 'controversial' in the best sense of that comprehensive word.



Topical

Tuesday's Programmes cont'd (July 24)

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 BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE
March from "The Queen of Sheba" Gounod
Festival Overture Leutner
- 4.15 HAROLD MILLS (Violin)
Cradle Song Cui
Serenade to Columbine Pierné, arr. Henley
Minuet Porpora, arr. Kreisler
- 4.25 BAND
Minuet Boccherini
Entr'acte, "La Mariposa" Diaz
- 4.35 RAYMOND GREEN
(Entertainer)
Eating
Weston and Lee
It's a beautiful day
Sterndale Bennett
Inasmuch Burchell
- 4.45 BAND
Suite of Ballet Music
from "La Source"
(The Fountain)
Delibes
- 4.57 HAROLD MILLS
Tambourin
Rameau, arr. Kreisler
Allegro Brillant
Ten Have
- 5.7 BAND
Demoiselle Chic
(Dainty Maiden);
Bal Masque (Cos-
tume Ball); (from
'Parisian Sketches')
Fletcher
Morning Song (Chan-
son de Matin) Elgar
- 5.25 RAYMOND GREEN
The Ideal Home. Lau
Green Apples. Melvin
My Love Affairs
Newman
- 5.35 BAND
Tone Poem, 'Fin-
landia'. Sibelius
- 5.45 THE CHILDREN'S
HOUR (From Birming-
ham): 'Gaines to
Play on a Railway
Journey,' a Dialogue
by MONA PEARCE.
MARGARET ANLE-
HORPE (Pianoforte).
THE CLIFF TRIO in Musical Items
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN
- 6.45 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE
JACK COLLEY (and a Piano)
- 7.35 'Improvizations in June'
EUROPE IS DEAD! LONG LIVE THE EUROPEAN!
By MAX MOHR
The English Version by SUSAN BEHN
and CECIL LEWIS
Persons:
Princess Orloff MABEL TERRY LEWIS
Tompkinnov, a Keeper HARCOURT WILLIAMS
Adam Zappé, Improvizator BRUCE WINSTON
Olga, his Daughter
Samuel Mill, an American Millionaire GEORGE IDE
Ian Mill, his Son JOHN GHELOUD
Dr. Varley, Physician to Sam Mill A. SCOTT GATTY
Elkin, Secretary to Sam Mill
FREDERICK BURTWELL
Major-domo ERNEST HAINES
Servants, Criminal Officers

The action takes place at the Castle Orloff on a lake near Salzburg, in Austria. The entrance-hall of the castle is beautiful, distinguished. Folding doors lead to the garden; a long window overlooks the park. It is an evening in June. . . .

LISTENERS who heard *Rampa* would immediately identify without being informed the author of *Improvizations in June*.

Here is the same bitter contempt for contemporary human values, the same fantastic characterization, the same careful creation of an atmosphere in which the real seems to be the vision of a lunatic, and the ideal a reasonable commonplace.

Zappé—the 'Improvizator'—engaged with his beautiful daughter to cure the heir to a financial throne of his delusion that there must be something money cannot buy—is employed by the dramatist to hold the mirror up to an age of motley materialism.



COMPOSER AND SOLOIST.

Alexis Gunning with Rosalind Bennett who plays in his Second Pianoforte Concerto, the first broadcast performance of which will be given during tonight's Orchestral Concert. The work will be conducted by the composer

whose works, Symphonic Poems, Suites, and a Concerto have already been broadcast.

This Second Pianoforte Concerto was written for and dedicated to one of his pupils, Rosalind Bennett, who at seventeen gained high prize at the recent Birmingham Competition Festival.

The First Movement, says the composer, seeks to show forth the happiness and hopes of youth; the Second suggests the ups and downs of an artist's life, and the Last Movement depicts the joy of the true artist who has conquered.

- 9.45 PHYLLIS SJOSTROM
The Celestial Weaver Bantock
Pack, clouds, away Holbrooke
ORCHESTRA
March of the Giants from Suite of Ballet Music,
'In Fairyland' Cowen
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
- 10.15-11.15 DANCE MUSIC: JACK HYLTON'S
AMBASSADOR CLUB BAND, directed by RAY
STARITA, from the Ambassador Club

(Tuesday's Programmes continued on page 114.)

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Tuesday's Programmes continued (July 24)

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 'Sakuntala'Goldmark
Tone Poem, 'In the Steppes of Central Asia' Borodin

Symphony in FCowen

SAKUNTALA is founded on a Sanskrit drama, written some six centuries B.C. The work is really a Symphonic Poem. The great King Duschjanta meets Sakuntala, daughter of a Nymph, in a sacred grove which he penetrates while hunting. He falls in love with her, and gives her a ring, with the injunction to follow him to the Palace.

After he has left her, misfortune falls on both. The King is enchanted and forgets her, while Sakuntala loses the ring when washing in the sacred river. When she comes to the Palace, the King denies her, and her mother takes her away in distress.

The ring is found by a fisherman, who brings it to the King. He at once remembers Sakuntala, makes war upon the evil spirits who have caused the trouble, rescues the maiden, and all ends happily.

BORODIN'S piece has a 'programme':—
B In the silence of the sandy steppes of Central Asia ring the first notes of a peaceful Russian song. One hears, too, the melancholy strains of songs of the Orient; one hears the tramp of horses and camels as they come. A caravan, escorted by Russian soldiers, crosses the vast desert, fearlessly pursuing its long journey, trusting wholly in its Russian warrior-guard.

Ceaselessly the caravan advances. The Russian songs and the native songs mingle in one harmony; their strains are long heard over the desert, and at last are lost in the distance.

Borodin aims at suggesting the great spaces of the plains by high, held notes which continue almost unbroken throughout.

The Russian song is heard at the opening. A few moments later comes the Oriental song.

SIR FREDERIC COWEN wrote his fifth Symphony (in F) for the Cambridge University Musical Society, which first played it in 1887. The work, which has no 'programme,' is in four Movements. In the Introduction to the First Movement we have hints at several of the themes to be heard in the course of the Symphony. The four Movements are: (1) Slow and dignified, leading to Quick and lively; (2) Light and brisk; (3) Slow and expressive; (4) Quick, bold, fiery.

5.0 SID G. HEDGES: 'Malta, the Isle of Sunshine'

5.15 THE CHILDREN'S HOUR
Programme arranged and given by Pupils of Wood Street Girls' School, Cardiff

6.0 ORGAN RECITAL by JAMES E. 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

8.0 AN ORCHESTRAL PROGRAMME

NATIONAL ORCHESTRA OF WALES
Overture to 'Rosamunde'Schubert

FREDERIC COLLIER (Baritone) and Orchestra
Cavatina, 'Se il rigor' (If the hardness, from 'The Jewess').....Halévy

ORCHESTRA
Symphonic Poem, 'Omphale's Spinning Wheel' Saint-Saëns

FREDERIC COLLIER
I'm a RoamerMendelssohn
Song of the FleaMoussorgsky

ORCHESTRA
Irish Tunes from County DerryGrainger
Theme and Variations (Suite No. 3) Tchaikovsky

THE Suite consists of four Movements: (1) Elegy; (2) Melancholy Waltz; (3) Scherzo; (4) Theme and Variations. The last is a lengthy piece—twelve Variations in Tchaikovsky's most brilliant vein, showing him as one of the deftest

writers in this form, and a magnificent orchestrator. The Polonaise, the last of the Variations, is the longest and most developed.

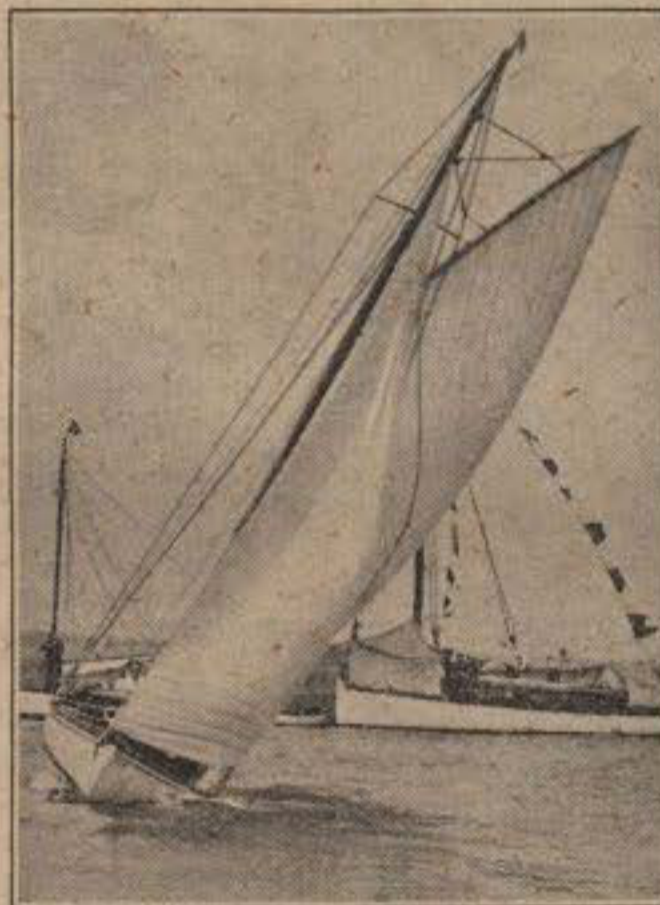
Like many of the works of this self-doubting man, the Suite was produced in anxiety, with many a dubious moment, and the inevitable query 'Am I played out?' His moods of exaltation were often shot with fear. When he had finished the work, he wrote: 'A work of greater genius than the new Suite never was. My opinion of the new-born composition is thus optimistic. God knows what I shall think of it a year hence....'

9.0-12.0 S.B. from London (9.15 Local Announcements)

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

3.30 London Programme relayed from Daventry

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



ON THE BROADS.

The exhilarating sport of yachting. This picture catches the real atmosphere of the Norfolk Broads, about which the Lord Mayor of Norwich, Alderman H. E. Wibord will talk from London at 5.0 this afternoon.

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 A WELSH INTERLUDE
A Recital of Gramophone Records—Welsh Songs

7.0 Mr. RICHARD HUGHES reading a Short Story in Welsh

7.15 S.B. from London

8.0 S.B. from Cardiff

9.0-12.0 S.B. from London (9.15 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30 London Programme relayed from Daventry

4.10 TEA-TIME MUSIC from Bobby's Restaurant
Directed by J. P. COLE

Comedy OvertureKeler-Bela
Valse, 'Tonight'Robinson
Entr'acte, Morning Song (Chanson de Matin) Elgar

Selection from 'The Show Boat'Kern
Fox-trot, 'Bambino'Sherman
Valse, 'I'm sorry'De Rance
Entr'acte, 'Little Damask Rose'Walton
Fantasia on Puccini's 'Manon Lescaut'

5.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Sir DAN GODFREY: 'My recent visit to the United States and Canada'

7.15 S.B. from London (9.15 Local Announcements)

10.20 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.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
Shavings and Chips
A new collection of 'pieces' from Round the World Factory

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. L. NEELE: 'Some Phases of Lawn Tennis—II'

7.15-12.0 S.B. from London (9.15 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 S.B. from London

7.0 Mr. R. F. WILSON: 'Art and Industry—II, Public Taste in the New Era'

7.15-12.0 S.B. from London (9.15 Local Announcements)

6ST STOKE. 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. E. SIMS-HILDITCH: 'The Song of Birds'

7.15-12.0 S.B. from London (9.15 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

Breaking-up Day at School
A Selection of Students' Songs, played by the SUNSHINE TRIO, Songs from the Scottish Students' Song Book, sung by BETTY WHEATLEY!
A School Yarn told by ROBERT ROBERTS

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

Overture to 'Poet and Peasant'Suppé
Ballad Intermezzo—AdelaiSpurin

A. SPIERO (Violin)
MadrigaleSimonelli
ORCHESTRA

TogetherDe Sylva
Selection from 'Chu Chin Chow'Norton

6.30 S.B. from London

6.45 SPIERO'S ORCHESTRA (Continued)
Waltz, 'Can't you hear me say I love you?' Brown

Fantasia on Leonecavallo's 'Pagliacci'
7.0 Major W. PEER GROVES: 'An Epicure Abroad—What is Wrong with our English Country Inns?'

Tuesday's Programmes cont'd (July 24)

7.15 S.B. from London

7.45 'Marjory'

A Comedy, with Music, in Two Acts
Based on JOHN B. BUCKSTONE'S Comedy, 'A
Rough Diamond'
Lyrics by T. S. FIELD
Music by T. YORKE SHEFFIELD
Cast:

- Sir James Treverton
- Lord Wilfred Caversham
- Captain Neil Barry
- Dick Hucklestay
- William Henry Jenkins (Footmen in the service)
- Henry William Jenkins (of Sir James)
- Lady Maud Caversham
- Susan Smithers (Lady's Maid)
- Marjory (Lady Treverton)
- Scene I. Sir James Treverton's Country House.
- Scene II. The same (the following day).

Vocalists:

- EVELYN BURY, GLADYS SWEENEY, BETTY WHEATLEY, ARTHUR DAVIES, HARRY HOPEWELL, RALPH COLLINS, ROBERT LAING, and CHARLES NESBITT

Dialogue:

- HYLDA METCALF, LUCIA ROGERS, EDITH TOMS, HAROLD CLUFF, G. BERNARD SMITH, RALPH COLLIS, ROBERT LAING, F. A. NICHOLS, and CHARLES NESBITT

Supported by THE STATION ORCHESTRA

9.0 S.B. from London (9.15 Local Announcements)

10.20-12.0 DANCE MUSIC; HERMAN DAREWSKI'S and BERTINI'S DANCE BANDS, relayed from the Winter Gardens, Blackpool

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 kc.

3.30—London Programme relayed from Daventry. 4.30—Organ Recital by Herbert Maxwell, relayed from the Havelock Picture House, Sunderland. 5.0—London Programme relayed

from Daventry. 5.15—Children's Hour. 6.0—The Three Melody Boys. 6.30—S.B. from London. 7.0—Mr. T. Russell Goddard, 'Some Birds of the North Country—1. The Kittiwake Gull.' 7.15—S.B. from London. 7.45—Eddie Johnson (Piano-Accordion Solos). 8.0—Concert by the Municipal Orchestra, directed by Frank Gomez. Relayed from the Spa, Whitby. Overture, 'The Marriage of Figaro' (Mozart); First Movement of the 'Unfinished' Symphony (Schubert); Scherzo, 'The Flight of the Humble Bee,' and Dance of the Tumblers (from 'The Snow Maiden') (Rimsky-Korsakov); 'Peer Gynt' Suite (Grieg); Elegy from Trio in D Minor (Arensky). Anna Lynas (Violin); Mat Bartlett (Violoncello); Wilfred Hude (Pianoforte); Slavonic Rhapsody (Friedemann); 'By the Tarn' (Eugene Goossens); 'Fireflies' (Frank Gomez); Overture, 'The Secret Marriage' (Cimarosa). 9.0—S.B. from London. 10.20—Dance Music relayed from the Oxford Galleries. 11.15-12.0—S.B. from London.

5SC GLASCOW. 405.4 M. 740 kc.

3.30—London Programme relayed from London. 4.10—Fairy Tales and Music. The Wireless Trio. Bertha Waddell (Reader); with Jenny Waddell at the Piano. 5.0—Dorothy Carleton Smyth: 'The Handsome Man throughout the Ages.' 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Organ Recital from the New Savoy Picture House. Mr. S. W. Leitch at the Organ. 6.30—S.B. from London. 7.0—S.B. from Aberdeen. 7.15—S.B. from London. 7.45—The Bonnie, Bonnie Banks o' Loch Lomond. 9.0-12.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 kc.

4.0—Fishing News Bulletin. 4.5—Instrumental Programme. The Station Octet. Dorothy Chalmers (Violin). 4.24—Nan Davidson (Pianoforte). 4.41—Dorothy Chalmers. 4.50—Octet. 5.0—'The Norfolk Broads' by the Lord Mayor of Norwich. 5.15—Children's Hour. 6.0—Gramophone Records. 6.25—Fishing News Bulletin. 6.30—S.B. from London. 7.0—Mr. John M. McQuitty, 'On Arriving Late.' 7.15—S.B. from London. 7.45—Jane Dillon (the Canadian Character Artist). 8.0—Variety. Toni Farrell (Pianiste-Entertainer); Mira B Johnson (Entertainer); Hector Smith (Bass); John Henry (Entertainer). Interludes by the Station Dance Band. 9.0-12.0—S.B. from London.

2BE BELFAST. 506.1 M. 980 kc.

3.30—London Programme relayed from Daventry. 4.10—Orchestra. 4.38—A Vocal Interlude. John Dunan (Tenor). 4.50—Pianoforte Jazz by Fred Rogers. 5.0—'The Norfolk Broads,' by the Lord Mayor of Norwich. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.0—Station Director's Talk. 7.15—S.B. from London. 7.45—Variety. The West African Jubbers (in Original African Melodies); Geddes Brothers (Banjo Duets, Songs, etc.); Wyn Weaver (Comedian); Jean Bennett (Soprano); Doris Palmer (Entertainer). 9.0-12.0—S.B. from London.

The Microphone Says—

WHEN a fellow begins to realize and to acknowledge that there are two sides to every road and also to every question, he is beginning to learn the great lesson that Travel teaches. Two words beginning with the letter 'T' always go together—'Travel' and 'Tolerance'—tolerance for the other fellow's point of view.—Clifford W. Collinson: 'Over the Hills and Far Away.'

THE world has changed since Milton wrote, even since Wordsworth wrote. Wordsworth knew enough about railways to write sonnets denouncing them and put his money into them. But they were never familiar objects of his daily life as they are of ours. Therefore, if our poets are sincere, if they are not merely copying those who went before them, they will mention railways, and not only railways, but also motor-cars and aeroplanes and lifts and ferro-concrete buildings.—Edward Shanks: 'Contemporary Poetry.'

THERE was a time some few thousand years ago when cats in some parts of the world were actually worshipped. We are told that in Ancient Egypt the animal was venerated to such an extent that the penalty for killing a cat was nothing less than death itself to the slayer!

In those days, an Egyptian family, on the death of their cat, shaved their eyebrows off as a sign of mourning (!) and should a man's house catch fire, he was far more interested in rescuing the cat than his family and belongings!

I wonder what the average London cat would think of that!

Too many people, I think, still regard a cat either as a plaything, purely and simply, or as a walking mousetrap!—Capt. B. MacCunn: 'The Care of Cats.'

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- ALMER'S GREEN-25, Green Lanes, N. THORNTON HEATH-59, High Street. BOW-155, Bow Road, E.3. HOLBORN-51, Gray's Inn Road, W.C.1. 'ADDINGTON'-219, Shirland Road, W.9. WATFORD-12 and 13, High Street. CROYDON-5, London Road. CLAPHAM-59, 61, 83, High St., S.W.4. CRICKLEWOOD-140, Broadway, N.W.2. CHELSEA-363, Fulham Road, S.W.10. WORCESTER-53, Broad Street.

NEWPORT (Mon.)-78, High St. SHREWSBURY-67, Market. WOKING-11, The Broadway. WORTHING-15, Rowlands Road. GLOUCESTER-99, Northgate Street. BRISTOL-77/78, Rodcliffe Street. BRISTOL-21, Stokes Croft. COVENTRY-4, Fleet Street. CARDIFF-52 and 53, St. Mary St. SWANSEA-238, Oxford Street. PLYMOUTH-8 and 9, The Octagon. EXETER-104, Fore Street. OARFARVEY-Castle Square. SWANSEA-34, High Street.

PROGRAMMES for WEDNESDAY, July 25

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

curious poem telling (with a fundamental dourness) of how woman brought woe to man,

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 PHYLIS CAREY FOSTER (Soprano) FRED SUTCLIFFE (Baritone)

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

1.0-2.0 FRASCATI'S ORCHESTRA Directed by GEORGES HAECCK From the Restaurant Frascati

4.0 A Light Classical Concert SUZANNE DE LIVET (Soprano) THE ENTENTE STRING QUARTET: CECIL BONVALOT (1st Violin); DOROTHY CHURTON (2nd Violin); JAMES LOCKYER (Viola); EDITH CHURTON (Violoncello)

THE QUARTET: Quartet in A Minor (Op. 51).....Brahms

4.30 SUZANNE DE LIVET I Pastori Pizetti Les Papillona Chavason Les Cigales Chabrier

4.38 QUARTET Four Old English Folk Songs arr. Derbyshire Jones

4.48 SUZANNE DE LIVET and THE QUARTET Sally in our Alley.....Carey, arr. Bonvalot Willow willowarr. Grainger Las! si j'avais pour d'oublier Old French Philis le long de la prairie Jarr. Bonvalot

4.57 QUARTET Quartet in E Flat.....Dittersdorf

5.15 THE CHILDREN'S HOUR: Songs with Cheruses, led by FRANKLYN KELSEY The Story of 'The Brown Umbrella,' by MAUD MORIN 'Musical Bumps'—please join in if you feel so inclined

'A Few Indoor Games,' by E. S. RUSSELL and M. J. REDMAN—all of which will, we hope, send the rain to Spain

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

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

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

7.0 Talk under the auspices of the DEPARTMENT OF OVERSEAS TRADE

7.15 THE FOUNDATIONS OF MUSIC SONGS BY LUTENIST COMPOSERS

Sung by HERBERT HEYNER (Baritone) The Peaceful Westerne Winde .. Campian Man first created was Greaves Fine knacks for ladies Dowland What if I never speede Jones What if I sped Jones

CAMPION'S first song is a fresh-airy piece in praise of Spring, contrasted with the discontent of the poet. The secret of his mood is in the last two lines—

Unkindly if true love be used, 'Twill yield thee little grace.

LITTLE is known of Thomas Greaves, who published only one collection of pieces, containing both solo airs and madrigals. His song is a setting of a (Continued in column 3.)

9.35 'IMPROVIZATIONS IN JUNE'

EUROPE IS DEAD! LONG LIVE THE EUROPEAN!

A PLAY by MAX MOHR

The English Version by SUSAN BEHN and CECIL LEWIS

Princess Orloff.....MABEL TERRY LEWIS Tompkiniv, a Keeper

HARCOURT WILLIAMS

Adam Zappé, Improvizator BRUCE WINSTON Olga, his Daughter

Samuel Mill, an American Millionaire

GEORGE IDE

Ian Mill, his Son..... JOHN GIELGUD

Dr. Varley, Physician to Sam Mill

A. SCOTT GATTY

Elkin, Secretary to Sam Mill

FREDERICK BURTWELL

Major-domo ERNEST HAINES Servants, Criminal Offlers

The action takes place at the Castle Orloff on the lake near Salzburg, in Austria. The entrance-hall of the castle is beautiful, distinguished. Folding doors lead to the garden; a long window overlooks the park. It is an evening in June

LISTENERS who heard Rampa would identify without being informed the author of Improvizations in June.

Here is the same bitter contempt for contemporary human values, the same fantastic characterization, the same careful creation of an atmosphere in which the real seems to be the vision of a lunatic and the ideal a reasonable commonplace.

Zappé—the 'Improvizator'—engaged with his beautiful daughter to cure the heir to a financial throne of his delusion that there must be something money cannot buy—is employed by the dramatist to hold the mirror up to an age of motley materialism.

AT 9.15 TONIGHT



National Gallery

Hans Holbein's famous portrait of the Duchess of Milan which hangs in our own National Gallery in Trafalgar Square. This picture will be mentioned by Prof. R. M. Y. Gleadowe in the last of his series of talks on 'How to appreciate Pictures' (9.15 tonight). Holbein came to England in the early sixteenth century with a letter of introduction from Erasmus to Sir Thomas More. He painted a large number of portraits of notabilities at the court of Henry VIII, upon whose own picture he was engaged at the time when, in 1543, he sickened of the plague and died.

and how man was helped to rise to higher things.

IN Dowland's pedlar's song 'Fine knacks' there is mingled some philosophy about love, of which, the poet declares, even a beggar may be liberal.

The 'speed' in the other Dowland refers to success in love. The lover seriously considers what to do about his failure to impress the lady, and determines, in rather inconclusive fashion, that either he 'will love or admire' her.

JONES' poet argues more vehemently about woman's coyness—a regular disquisition, allusive and not too easy to follow.

7.25 Dr. H. J. W. HETHERINGTON: 'The Meaning of Good—V, Personal and Social Good.' S.B. from Liverpool

LAST week Professor Hetherington discussed the 'happiness' theory of good. This evening he will deal with the opposite view, which sees good as an inner state of will independent of all external conditions; and he will go on to estimate the merits and the defects of the theory of 'self-realization,' which attempts to combine what is valuable in both views.

7.45 George Crossmith Some of my Father's Songs!

8.0 'La Serva Padrona' (THE MAID TURN'D MISTRESS)

By PERGOLESI

Libretto by G. A. FEDERICO

Serpina GABY VALLE

Uberto FOSTER RICHARDSON

THE WIRELESS ORCHESTRA, conducted by

ARTHUR BLISS

EIGHTEENTH-CENTURY Italians liked variety in their evenings at the Opera. Between the Acts of the serious works were placed slighter, humorous pieces, termed 'Intermezzi.' La Serva Padrona is such a piece. It was first performed in 1733, on a gala evening in Naples, when the birthday of the Empress Christina was celebrated.

The plot is very simple. The gloomy old Uberto, tired of quarrelling with his wilful servant girl Serpina, decides to marry someone. Serpina thinks she would like to be his wife, and disguises the serving-man Vespone (who never gets a word in edge-ways), pretending that he is a ferocious fellow and that she is going to marry him. Poor Uberto, partly afraid and partly sorry for Serpina, agrees to marry her himself; then the truth is disclosed, and all ends happily.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Prof. R. M. Y. GLEADOWE: 'How to appreciate Pictures'—IV

TWO-NIGHT Professor Gleadowe concludes his short series of talks. His final advice to those who want to enjoy good pictures is never to miss a chance of looking at them. But he will suggest a few short cuts which his own experience as a student of art suggests to him as likely to be helpful to others.

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 'Improvizations in June'

A PLAY by MAX MOHR

The English Version by SUSAN BEHN and CECIL LEWIS

(See top of col. 2)

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

Wednesday's Programmes cont'd (July 25)

5GB DAVENTRY EXPERIMENTAL

(491.5 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
BOBBY SANDERS (in a Potpourri of Songs)
J. C. HARRIS (Banjoist)

5.45 THE CHILDREN'S HOUR (From Birmingham):
'The Boat of Millions of Years,' by CAROL RING
MARJORIE HOVERD (Soprano)
LEONARD DENNIS (Violoncello)
'The Mermaid of Zennor,' by T. DAVY ROBERTS

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

6.45 Light Music

DOROTHY D'ORSAY (Contralto)
PERCY WHITEHEAD (Baritone)
FRED ADLINGTON'S NEW OCTET
OCTET
Rococo St. Denis
Rustic Suite Rowley
Sunlit Morn; A June Idyll;
Gentle Shepherd; Rustic
Scherzo
Hare-bell and the Fairy Pipers
K. A. Wright

7.0 DOROTHY D'ORSAY
Come again
Dowland—1597, arr. Keel
Sweet Kate
Jones—1609, arr. Keel

7.7 PERCY WHITEHEAD
Loveliest of Trees... Somervell
When I was one and twenty
In Summertime on Bredon
(From Cycle, 'A Shropshire Lad')

7.15 OCTET
Suite, 'In the Open Air' Adlington
Pastoral Dance; Romance; Morris
Neapolitan Song D'Ambrosio
My Lady Lavender (A Minuet of the Olden
Times) Peter

7.32 DOROTHY D'ORSAY
Ah, how delightful the morning .. Reynolds
Ye Banks and Braes arr. Martin Shaw
The Little Seamstress Hubert Menges

7.40 PERCY WHITEHEAD
The Rambling Comber (Dorset).....arr. Sharp
Little Mary Cassidy (Irish)..... arr. Somervell
The Kerry Cow (Irish).....arr. Charles Wood
(Traditional Airs)

7.48 OCTET
Serenade to Nicolette Russell
Romance, 'The Wonderful Isle' } Herbage
Hornpipe }

8.0 'Hunted Down'

(From Birmingham)

A Story by CHARLES DICKENS
Presented by STUART VINDEN

The Narrator STUART VINDEN
Clerk TREVOR CASH
Slinkton VINCENT CURRAN
Miss Liner MOLLY HALL
Beckwith WILLIAM HUGHES

Instead of the usual reading, the above story will be given in dialogue form.

Followed by

'A Museum Episode'

being the First Adventure of James Augustus
A Farce for Two Characters by STUART READY
James Augustus STUART VINDEN
Muriel MOLLY HALL

9.0 -A MILITARY BAND CONCERT

EDWARD NICOL (Tenor)

THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

BAND
Spanish Caprice Rimsky-Korsakov

SPANISH dance rhythms have attracted most Russian composers at some time. This Caprice consists of a string of short Movements in various Spanish styles, which follow one another without pause. The first is an *Alborado*, or morning greeting—a vigorous 'waking-up' piece. Next we have a tiny set of *Variations* on a theme. Then the *Alborado* is repeated, with varied orchestration. A *Scene and Gipsy Song* follows, and the last dance is a *Fandango* (originally a dance to the accompaniment of guitar and castanets).



EDWARD NICOL
sings in the Military Band Concert
from 5GB at 9.0 tonight.

9.15 EDWARD NICOL
Love my Ladye
Kennedy Russell
The Willow... Goring Thomas
Song written at Sea..Stanford

9.22 BAND
Incidental Music to 'St. Agnes
Eve' Coleridge-Taylor
Coleridge-Taylor wrote this
musical accompaniment for
Keats' poem for use at a
Keats and Shelley Festival
in 1910.

THERE are three Movements in the Suite arranged from the music.

The First is headed 'That ancient Beadsman heard the prelude soft.' The stanza beginning with this line goes on:—

..... Soon, up aloft,

The silver, snarling trumpets gan to chide;
The level chambers, ready with their pride,
Were glowing to receive a thousand guests;
The carved angels, ever eager-eyed,
Star'd, where upon their heads the cornice
rests,
With hair blown back, and wings put cross-
wise on their breasts.

The Second has the quotation 'Her maiden eyes divine.' Thus the poet speaks of 'thoughtful Madeline,' to whom came in vain 'many a tip-toe, amorous cavalier,' for her heart was elsewhere.

The Third piece in the set is headed 'Now tell me where is Madeline?' the words of Porphyro, the hero, who comes among bloodthirsty foes to seek his beloved maiden.

9.35 EDWARD NICOL
Fair Daffodils Hulbert Brown
Oh, the pretty creature Storce, arr. Lane Wilson
Home Mischa-Leon
'Tis true I never was in love Colin MacLeod

9.42 BAND
Three Dances from 'The Bavarian Highlands'
Elgar

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: MARIUS WINTER'S DANCE BAND from the Hotel Cecil

11.0-11.15 AMBROSE'S BAND from the May Fair Hotel

(Wednesday's Programmes continued on page 118.)

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Wednesday's Programmes continued (July 25)

5WA CARDIFF. 353 M. 850 KC.

1.0-1.45 A SYMPHONY CONCERT

Relayed from the NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES

Third 'Leonora' Overture Beethoven
Concerto Grosso, No. 5, in D Minor, Op. 3, No. 5
for Oboes, Bassoons, Strings and Pianoforte

Handel
Symphony in G ('Military') Haydn

HAYDN was fond of giving descriptive titles to his symphonies, such as *The Hen, The Philosopher, The Queen of France, The Bear*, and so on.

This *Military* Symphony is so called because in the second and fourth Movements Haydn used the Triangle, Cymbals and Big Drum—an exceptional battery to include in an Orchestra in his time.

There are four Movements in the work, of which we are to hear the last three.

The **SECOND MOVEMENT** is a cheerful, light piece, in which the extra percussion instruments first appear.

The **THIRD MOVEMENT** is a graceful Minuet, and the **FOURTH** a jiggish, frolicsome Movement, with the Drums and Cymbals and Triangle coming in, near the end, for all they are worth.

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

7.25 Dr. H. J. W. HETHERINGTON: 'The Meaning of Good—V. Personal and Social Good.' S.B. from Liverpool

7.45 S.B. from London

8.0 The Bristol Orchestra

Musical Director, RICHARD AUSTIN
Relayed from the Glen Pavilion
Clifton, Bristol

ORCHESTRA

Overture to 'Coriolanus' Beethoven
'Peer Gynt' Suite Grieg

THE Overture to *Coriolanus*, listeners may remember, was not written for Shakespeare's tragedy, but it is possible that (as Wagner thought) the composer had in mind when writing it the scene in that play in which Coriolanus yields to the prayers of his wife and mother, and refuses to besiege his native city, from which he had been banished. For this, his allies condemned him to death. The two chief melodies employed may well stand, the first for the hero, and the gentler second for the women.

At the end, the opening melody is heard in faltering, weakened tones, and we realise the tragedy of the hero's death.

SYDNEY COLTHAM (Tenor)

I Pitch my Lonely Caravan Coates
Westward Ho Bullock

ORCHESTRA

Meditation Glazounov
Molly on the Shore Grainger
Selection from 'Tom Jones' German

9.0-11.0 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

MURIEL EVANS (Soprano)
HAYDN JAMES (Mouth Organ)
THE STATION TRIO: T. D. JONES (Pianoforte);
MORGAN LLOYD (Violin); GWILYM THOMAS
(Violoncello)

5.15 THE CHILDREN'S HOUR:
Music by the STATION TRIO

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Liverpool (see London)

7.45 S.B. from London

8.0 LIGHT MUSIC

DINAH EVANS (Soprano); ANITA VAUGHAN
(Contralto)

THE STATION QUARTET:

T. D. JONES (Pianoforte); MORGAN LLOYD
(1st Violin); A. J. OBORN (2nd Violin);
GWILYM THOMAS (Violoncello)

Suite, 'The Butterfly and the Rose' André
White Wings A-Wooing; When Buds Un-
fold; A Kiss in Gossamer Land; Fallen
Petals.

ANITA VAUGHAN and DINAH EVANS
In Songs and Duets

Songs (DINAH EVANS):

On Wings of Song Mendelssohn
If I built a world for you, dear Lehmann

Duets:

Friendship Marziale
I would that my love Mendelssohn



SYDNEY COLTHAM

sings in the concert relayed by Cardiff from the Glen Pavilion, Clifton, Bristol, at 8.0 this evening.

QUARTET

Waltz, No. 1 Cyril Scott, arr. Howard
Moonlight on the Lake (Intermezzo from 'Where
the Rainbow Ends') Quilter
Revery MacDowell, arr. Kettelbey

ANITA VAUGHAN and DINAH EVANS

Songs (ANITA VAUGHAN):

Here in the Quiet Hills Carne
Diaphenia Harold Samuel

Duets:

Sylvan Landon Ronald
The Gentle Spring (In Welsh) W. Davies

QUARTET

Selection from 'The Maid of the Mountains'
Fraser-Simson, arr. Merlin Morgan

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 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:

Reading 'Dick Swiveller and the Marchioness,'
a story from 'The Old Curiosity Shop' (Charles
Dickens)

Pianoforte, 'The Light of the Western Stars'
(Morel)

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

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:

Songs from 'Moon Magic' (Arundale)
'The Owl and the Pussy Cat' (Watson)
'Little Lady of the Moon' (Eric Coates)
Pianoforte, 'The Tors at Sunset' (Markham Lee
Story), 'Blackberry Island' (Olwen Bowen)

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)

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Home, Health and Garden

Wednesday's Programmes cont'd (July 25)

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 New Gramophone Records

4.0 Famous Northern Resorts
Southport

A MUNICIPAL BAND CONCERT
Relayed from the Bandstand

THE CRESWELL COLLIERY INSTITUTE BAND
Conducted by DAVID ASPINALL

Overture, 'The Viking's Daughter' Rimmer
Cornet Duet, 'Bessie' Currie
(Duettists: JOSEPH FARRINGTON and
PETER FEARNLEY)

Romance Rubinstein
Euphonium Solo, 'Drake Goes West' Sanderson
(Soloist, FRANK WEBB)

Selection from 'A Princess of Kensington' German

5.0 MARION BOLTON (Soprano)

Dawn, gentle flower Bennett

Rose, softly blooming Spohr

April is a Pedlar Newton

If thou lov'st me De Fesch

5.15 THE CHILDREN'S HOUR:

Songs sung by AUDREY BREARLEY

Cock-Crow

Cuckoo arr. Martin Shaw

The Old Woman and the Pedlar (Folk song)

The Lark now leaves his watery nest
Horatio Parker

Pastoral Carcy, arr. Lane Wilson

Sung by NORRIS PARKER

The Lilac Tree Garlan

The Grenadier Eric Coates

Hakon's Lullaby O'Neill

Ten Minutes of Modern Music for the Piano played
by ERIC FOGG

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

7.25 Dr. H. J. W. HETHERINGTON: 'The Meaning
of Good—V, Personal and Social Good.' S.B.
from Liverpool

7.45 S.B. from London

8.0 Famous Northern Resorts

Scarborough

S.B. from Hull

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

9.35-11.0 Vaudeville

JANE DILLON

(The Canadian Character Artist)

BERT COPLEY (Radio Rottings)

ERNEST WHITFIELD (In some of his Street-singing
Experiences)

GEORGE BUCK (Comedian)

KLINTON SHEPHERD (Popular Ballads)

JAN WIEN (Banjo)

PATRICIA ROSSBOROUGH and IVOR DENNIS (Songs
and Pianoforte Duets)

Supported by the STATION ORCHESTRA

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.

12.0-1.0:—Gramophone Records. 4.15:—Music relayed
from Fenwick's Terrace Tea Rooms. 5.15:—Children's Hour.

6.0:—Violin Recital by MacGregor Clyde: Polonaise Brillante,
Op. 21 (Wieniawski); Bird as Prophet (from 'Forest Scenes')
(Schumann); Gavotte from Sixth Sonata (Bach); From the
Canebrake (Gardner). 6.20:—Loyal Horticultural Society's
Bulletin. 6.30:—S.B. from London. 7.25:—Dr. H. J. W.
Hetherington: 'The Meaning of Good—V, Personal and Social
Good.' S.B. from Liverpool. 7.45-11.0:—S.B. from London.

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

11.0-12.0:—Gramophone Records. 4.0:—Dance Music
relayed from the Locarno Dance Salon. 5.0:—Edna Lewis
Porter: 'A Glimpse at New York.' 5.15:—Children's Hour.

5.58:—Weather Forecast for Farmers. 6.0:—Recital by Alan

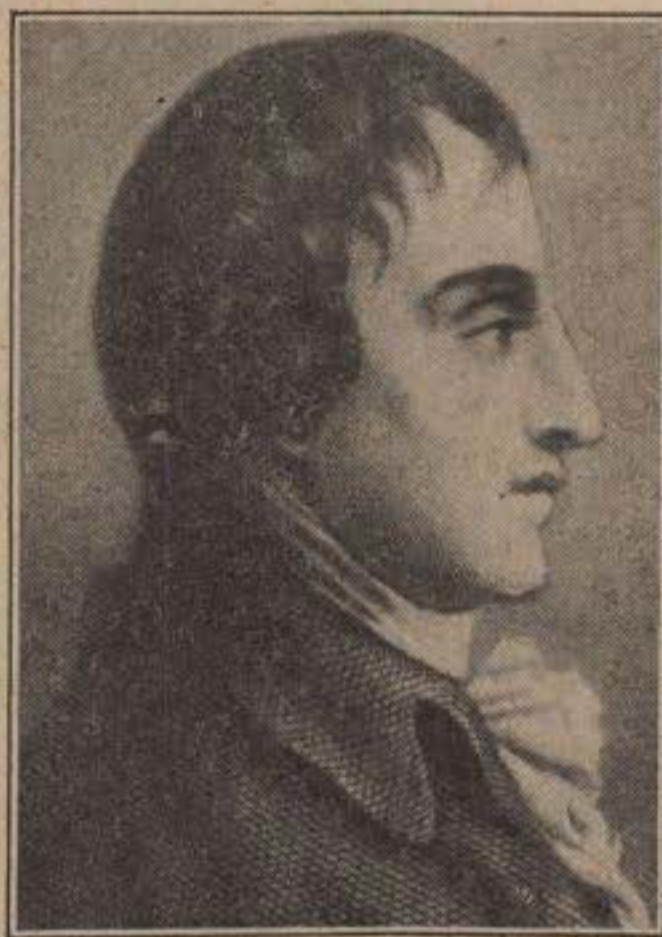
Richardson (Pianoforte). 6.20:—Mr. Dudley V. Howells:
Horticulture. 6.30:—S.B. from London. 7.25:—Dr. H. J. W.
Hetherington: 'The Meaning of Good—V, Personal and Social
Good.' S.B. from Liverpool. 7.45:—S.B. from London. 9.35-
11.0:—S.B. from Aberdeen.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Gramophone Records. 4.0:—Fishing News
Bulletin. 4.15:—Stadman's Orchestra, directed by George
Stadman, relayed from the Electric Theatre. 5.0:—A Humorous
Interlude by Alice Hobbs (Entertainer); Common Objects of
the Seashore (Rutherford). 5.15:—Children's Hour. 6.0:—
A Short Violin Recital by Angus Ross. 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:—Dr. H. J. W.
Hetherington: 'The Meaning of Good—V, Personal and Social
Good.' S.B. from Liverpool. 7.45:—S.B. from London. 9.35:—
Scottish Concert: James Newall (Tenor), Marion Richardson
(Soprano), The Station Octet. 10.0:—A Humorous Scots
Debate. 10.30-11.0:—Scottish Concert (continued).

2BE BELFAST. 306.1 M. 980 KC.

12.0-1.0:—Gramophone Records. 4.0:—Dance Music.
Eric Mason's Dance Band relayed from Caproni's Palais de
Danse, Bangor. 5.0:—Mr. William J. Cairns: 'Sea Holidays
—IV, Belfast—Inner Hebrides—Pentland—North-East Eng-
land.' 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy



G. B. PERGOLESI,

the Italian composer, whose opera *La Serva Padrona*
is being broadcast from London at 8.0 this evening.

Page relayed from the Classic Cinema. 6.20:—London Pro-
gramme relayed from Daventry. 6.30:—S.B. from London.
7.25:—Dr. H. J. W. Hetherington: 'The Meaning of Good—
V, Personal and Social Good.' S.B. from Liverpool. 7.45:—
S.B. from London. 8.0:—Symphony Concert. Dorothy Rodgers
(Contralto), Symphony Orchestra, conducted by Sir Hamilton
Harty. Orchestra: Suite, 'Royal Water Music' (Handel, arr.
Sir H. Harty). 8.16:—Dorothy Rodgers: Black Roses (Sibelius);
The Sweet of the Year (A. A. Needham); Sea Wrack (arr.
Hamilton Harty). 8.27:—Orchestra: An Irish Symphony
(Ulster Symphony) (Harty). 9.0:—S.B. from London.
9.35:—Symphony Concert (continued). Orchestra: Overture;
'The Flying Dutchman' and Siegfried Idyll (Wagner). 10.4:—
Dorothy Rodgers: Bells, Blossoms, and Darkness (Hurl-
stone); Slumber Song of the Madonna (M. Head); Fair House,
of Joy (Roger Quilter). 10.18:—Orchestra: Irish Rhapsody
No. 1 in D Minor (Stanford); Idyll, 'The Banks of Green
Willow' (Butterworth); Marche Hongroise from 'Faust'
(Berlioz). 10.45-11.0:—A Pianoforte Recital by Claude de Ville.

The musical annotations in the pro-
gramme pages of 'The Radio Times' are
prepared under the direction of the Music
Editor, Mr. Percy A. Scholes.

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LOUD SPEAKERS

PROGRAMMES for THURSDAY, July 26

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
ROSA BURN (Contralto)
HAROLD WOODHEAD (Tenor)
DOROTHY FOLKARD (Pianoforte)

1.0-2.0 The Week's Recital of Gramophone Records

3.0 EVENINGSONG
FROM WESTMINSTER ABBEY

3.45 Mr. F. J. BROOMHEAD: 'Poultry Keeping—A General Summing Up'

4.0 AN ORGAN RECITAL by EDWARD O'HENRY
From Madame Tussaud's Cinema

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

5.15 THE CHILDREN'S HOUR:
'Farmer Giles' and other Songs by FREDERICK CHESTER, who will also tell the story of 'Jan's Cricket Match' from 'In Chimley Corner' (Jan Stever)
'The Final'—a Humorous Story by W. ST. G. BRENNAN

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

SONGS BY LUTENIST COMPOSERS
Sung by HERBERT HEYSER (Baritone)

I care not for these ladies Campian Beauty sat bathing..... Jones
It was a lover and his lass }
O mistress mine..... } Morley
Shall I come if I swim?... Rosseter
Shall a frown or angry eye? Corkine

THE ladies that Campian cares not for are those 'that must be wooed and prayed.' 'Give them gold that sell love,' he cries, 'give me the nut-brown lass,' the winsome country maid.

BEAUTY SAT BATHING (words by Anthony Munday) tells of a dream in which the poet was tantalized by a vision that, as often in dreams, never attained certainty, so that he woke as wise as when he slept.

MORLEY's two songs have long been familiar to most of us in modern settings, notably in Quilter's. *It was a lover* comes from *As You Like It*, and *O mistress mine* from *Twelfth Night*; and as Morley was probably a friend of Shakespeare, it is quite likely that his settings were used when the plays were first produced.

PHILIP ROSSETER, one of the royal lute players, ran a theatrical company about 1612. In his songs is often a touch of wistfulness. 'Shall I come if I swim, my dear?' he asks. 'All the powers assist my desire, save you alone, that set my woeful heart on fire.'

THE lover in William Corkine's song braces himself against his lady's frowns. Love must not flee, or cry. Time, he thinks, will mend matters.

Let her coyness then take leisure,
Pains are worthy such a treasure.

SOCIAL service amongst young people may be called, without exaggeration, one of the most vital and honourable services. Its value and progress are to be considered this evening by Mr. Peter Johnston, who speaks with the authority of his experience at Oxford House, Bethnal Green.

7.45 An Operatic Concert

MIRIAM LICETTE (Soprano)
PARRY JONES (Tenor)
THE WIRELESS CHORUS
(Chorus Master, STANFORD ROBINSON)
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by CHARLES WEBBER
ORCHESTRA
Overture to 'Euryanthe'... Weber

8.0 MIRIAM LICETTE, PARRY JONES, and Orchestra
Duet from Act II of 'A Masked Ball'..... Verdi

8.10 MIRIAM LICETTE, PARRY JONES, CHORUS, and Orchestra
Introduction to Act III, and Bridal Scene from 'Lohengrin' Wagner

8.40 PARRY and Orchestra
Ciclo e mar (from 'La Gioconda') Ponchielli

8.45 ORCHESTRA
Overture to 'Mignon' Ambroise Thomas
Kaiser March..... Wagner

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 Producer, ANDRE CHARLOT

THIS week's 'Charlot's Hour' has a special significance. July 26 is Uncle Andre's birthday. If you look carefully at his portrait on this page, you may perhaps be able to guess his age. In any case, we offer the idea to him for his next weekly 'Competition.' Whether tonight's show will be a 'birthday programme' it is impossible to say. The secrets of 'Charlot's Hour' are never revealed until the thunder of the opening gong.

10.35-12.0 DANCE MUSIC: FRED ELIZALDE and his MUSIC from the Savoy Hotel, and THE SAVOY ORPHEANS

The correct title of the etching by Frank Brangwyn, R.A., published in our issue of June 29 under the title of 'Out from the Shadow' is 'Cannon Street Station' (Interior). The owners of the copyright are the Fine Arts Society, Ltd., 148, New Bond Street, London, W.1, publishers of all Mr. Brangwyn's etchings, and not the Studio, Ltd., as was erroneously stated.



'MASTERS OF THE MICROPHONE'—ANDRE CHARLOT.

'Uncle Andre's' weekly hour of revue is one of the most popular of regular broadcasts. Today is his birthday and we may expect the 'birthday spirit' to be reflected in the programme at 9.35.

7.25 Mr. PETER JOHNSTON: 'Young England—a need and an opportunity'

NEW MUSICAL WORKS.

THE B.B.C. is always ready to consider new music for broadcasting. Any music submitted should be of such importance and quality as to be worthy of performance on its own merits—works for orchestra and military band, or choral works. Scores (not parts) should be sent in. Chamber music, short instrumental pieces, and songs, as well as dance music and pieces, even if for orchestra, of a trifling nature, cannot well be used; the B.B.C. leaves the choice of all such items to artists, and such pieces have a better chance of performance if introduced direct to them.

Thursday's Programmes cont'd (July 26)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 A Summer Symphony Concert

Relayed from the
Winter Gardens,
Bournemouth

THE BOURNE-
MOUTH MUNICIPAL
AUGMENTED OR-
CHESTRA

Conducted by
SIR DAN GODFREY
META MURRAY
(Soprano)

SIDNEY HARRISON
(Pianoforte)

ORCHESTRA

Overture, 'Cockaigne'.....Elgar

SIDNEY HARRISON

Piano Concerto.....Moszkowski

META MURRAY

Air, 'Softly sighs' ('The Marksman'—'Der
Freischütz').....Weber

ORCHESTRA

Symphony No. 4, in D Minor.....Schumann
Andante—Allegro; Romance; Scherzo—
Adagio—Allegro; Finale

4.30 LOZELLS PICTURE HOUSE ORCHESTRA

(From Birmingham)

Conducted by PAUL RIMMER

Zulu March.....Alberti
Fantasia, 'Pas sur la bouche' (Not on the lips)
Yvain

MABEL CLIFFE (Soprano)

Gretna Green.....Oliver

All Souls' Day.....Richard Strauss

FRANK NEWMAN (Organ)

Entr'acte, 'Monsieur Tricotrin'.....Rawlinson

Waltz, 'One Hour of Love'.....Alexander

Barcarolle, 'The Siesta'.....Norton

Schön Rosmarin (Lovely Rosemary) .. Kreister

Second 'Pomp and Circumstance' March...Elgar

MABEL CLIFFE

The Piper of Love.....Carew

Spinning.....Coningsby Clarke

ORCHESTRA

Selection from 'The Street Singer'
Fraser-Simson

Entr'acte, 'The Whispering of the Flowers'
Von Blon



Cyril Towbin (left) gives a violin recital at 9.0, and Sydney Nesbitt, who takes part in the Vaudeville programme at 8.0.

5.45 THE CHILDREN'S
HOUR (From Bir-
mingham): 'The
Vagabond Pedlar,'
a Sketch by GRETA
COSTAIN. Songs by
JAMES HOWELL
(Bass), including
'Songs of Child-
hood' (Edith
Ogden).

SYDNEY NESBITT
(Ukulele Solos)

6.30 TIME SIGNAL,
GREENWICH;
WEATHER FORE-
CAST, FIRST
GENERAL NEWS
BULLETIN

6.45 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

BULL and FOSTER (Banjo and Concertina Duets)
JACK COLLEY (and a piano)

8.0 Vaudeville

(From Birmingham)

MISCHA MOTTE (in Mimicry)

COLLEEN CLIFFORD (in Irish Songs and Stories)

CHARLES GASSON (Siffleur)

SYDNEY NESBITT and his Ukulele

STAINLESS STEPHEN (Entertainer)

PHILIP BROWN'S DOMINOES DANCE BAND

9.0 A Violin Recital

By CYRIL TOWBIN

Introduction (Allegro) Adagio, and Gigas (from
the Pastita in E Minor for Violin and Piano-
forte).....Bach, arr. Tivadar Nachez

Oriental Romance...Rimsky-Korsakov (transcr. by
Jacques Gordon)

Slavonic Fantasia.....Dvorak, arr. Kreister

Saudades Brazil

Darius Milhaud (transcr. by Claude Levy)

Ipanema; Tijuca; Corcovado

Scherzo—Tarantella.....Wieniawski

9.30 A Reading of Poetry and Prose

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

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

(Thursday's Programmes continued on page 122.)



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In the Near Future.

(Continued from page 107.)

Daventry Experimental (Continued).

Spoiling the Broth, a play by Bertha N. Graham,
will be presented by Stuart Vinden at 9.30 p.m.
on Monday, July 30.

Another popular concert will be relayed from
the Pump Room Gardens, Leamington Spa, on
Tuesday afternoon, July 31, when the pro-
gramme will be given by the Band of H.M. 11th
Hussars (P.A.O.) and the Cleff Trio, a new
combination of lady vocalists.

A symphony concert conducted by E. Godfrey
Brown, Music Director of the Belfast Station, is
arranged for Saturday evening, August 4. It
will be followed by a dramatic episode entitled
At Bay, adapted from H. B. Marriott Watson's
story *En Route*, by W. Raper Bingham.

The artists in a vaudeville programme on
Thursday, August 2, include Albert Daniels,

Chrissie Thomas, Sara Saroni and Olly Oakley.
A similar programme will also be given on
Saturday afternoon, August 4, when the artists
are Mabel France and Toni Farrell.

'A Bouquet of Musical Comedy' is the title
of an attractive programme arranged for Wed-
nesday evening, August 1, when Olive Groves
(soprano) and Harold Kimberley (baritone) will
be supported by the Birmingham Studio Orches-
tra, conducted by Joseph Lewis.

A programme of light music, which will include
the Overture to *Peter Schmolli*, by Weber, will be
broadcast at 6.45 p.m. on Friday, August 3,
the soloist being Leonard Gordon (baritone). A
concert of instrumental solos, in which one of
the artists will be James Donovan, the
saxophonist, will be heard later the same
evening.

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Thursday's Programmes continued (July 26)

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, 'Cockaigne' Elgar
Fifth Symphony Beethoven
Algerian Suite Saint-Saëns
- 5.0 Pianoforte Recital
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 London Programme relayed from Daventry
- 6.30 *S.B. from London*

- 7.45 **A Light Orchestral Concert**
NATIONAL ORCHESTRA OF WALES
Conducted by WARWICK BRAITHWAITE
Overture, 'The Merry-makers' Eric Coates
DAVID BRYNLEY (Tenor)
Love me or not Arne, arr. Henry Coleman
At night by moonlight on the plain
Old English (Anon.)
Roses and Rue (An Old English Garden) Foulds
What if I speed? (1608) Jones, arr. Keel
ORCHESTRA
Suite from 'As You Like It' Quilter
DAVID BRYNLEY
All suddenly the wind comes soft Burr
Must we go? Muriel Herbert
Violets Muriel Herbert
The Lent Lily Marillier
ORCHESTRA
Symphonic Poem, 'Vltava' Smetana
DAVID BRYNLEY
Go, lovely Rose Quilter
My Life's Delight Quilter
Brown is my Love Quilter
Fain would I change that note Quilter
ORCHESTRA
Two Norwegian Dances Grieg

- 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 will be sung by MURIEL LAKE
- 6.0 London Programme relayed from Daventry
- 6.30 *S.B. from London*
- 7.45 *S.B. from Cardiff*

- 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
- 6.30-12.0 *S.B. from London* (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR:**
Play, 'Alice meets Humpty-Dumpty and certain other interesting Personages,' adapted for broadcasting by C. E. HODGES

- 6.0 London Programme relayed from Daventry
- 6.30-12.0 *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
- 6.30-12.0 *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:**
Story, 'Out with the Life Boat' (Jackson)
- 6.0 London Programme relayed from Daventry
- 6.30-12.0 *S.B. from London* (9.30 Local Announcements)



DAVID BRYNLEY
sings during the Light Orchestral Concert from Cardiff at 7.45 this evening.

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 No. 2, in D—First Movement Brahms
Dreams Wagner
Rhapsody, 'Spain' Chabrier
Prelude in A Flat Chopin
Gavotte from 'Mignon' Ambroise Thomas
Melodies from 'The Desert Song' Romberg

- 5.0 Mr. F. E. DORAN: 'Achievement—Some Notable Productions of the Amateur Stage'

- 5.15 **THE CHILDREN'S HOUR:**
A Day for the Tiny Tots
Reminiscences of Childhood Days, by ERIC FOGG
Nursery Rhymes, sung by BETTY WHEATLEY
A Fairy Story, told by ROBERT ROBERTS

- 6.0 London Programme relayed from Daventry
- 6.20 Market Prices for Local Farmers
- 6.30 *S.B. from London* (9.30 Local Announcements)

- 9.35 **'Peter Calling'**
A Wireless Mystery in Three Scenes by
'WESTHORPE'

(Dramatized by kind permission of Messrs. J. Munro and Co., Ltd., Glasgow)

Presented by THE STATION REPERTORY PLAYERS

Cast:

- John Smith (a Wireless Enthusiast) E. H. BRIDGSTOCK
Mary Smith (his Wife) LUCIA ROGERS
Tommy Smith (their Son) KENNETH BURCHILL
James Westover (a Consulting Engineer) D. E. ORMEROD
Miss Grey (his Stenographer) EDITH TOMS
Anthony Drysdale (his Friend) HAROLD CLUFF
Captain Marsden (a Retired Skipper) F. A. NICHOLLS
Beryl Marsden (his Daughter) HYLDA METCALF
Peter ? ? ?
Sam Hicks (a Boatman) JOE HENTY
- SCENE 1: John Smith's sitting-room.
SCENE 2: James Westover's office.
SCENE 3: Up the river at Barnes.
- Incidental Music by the STATION QUARTET

- 10.35-12.0 *S.B. from London*

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.

- 3.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—For Farmers: Prof. C. Heigham, 'The Sale of Produce.' 6.15—London Programme relayed from Daventry. 6.30-12.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

- 4.0—A Concert. The Wireless Trio: Madley on Famous Sea Shanties, 'Capstan and Windlass' (Reeves). Hugh Mackay (Tenor): 'The Wave Mouth, Morar Rasper's Song, Pent-fire Flame' (Kennedy-Fraser). Trio: Selection, 'Faust' (Gounod). Hugh Mackay: Kirsteen, Clyde-side Love-Lilt, Charming Lilt (Kennedy-Fraser). Trio: Keltic Suite (Foulds)—The Clans; A Lament; The Call. 5.0—James Wilkie: 'The Scottish Countryside—VII, The Shores of Fife.' 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. Leitch). 6.30-12.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

- 4.0—Fishing News Bulletin. 4.5—A Concert. Bella Watt (Soprano). The Station Octet in Musical Comedy. Octet: Selection, 'The Quaker Girl' (Monckton). 4.15—Bella Watt: Golden Dancing Days (Coningsby Clarke); The Guardian Angel and Cuckoo (Lehmann); Cloud Hoots (Dennys Clarke). 4.25—Octet: Selection, 'The Merry Widow' (Lehar). 4.35—Bella Watt: All in a garden green, Her loveliness, Jenny kissed me, The Early Morning (Graham Peck). 4.45—Octet: Selection, 'The Geisha' (Jones). 5.0—'The Scottish Countryside—VII, The Shores of Fife,' by Mr. James Wilkie. 5.15—Children's Hour. 6.0—The Picture-house Orchestra, directed by R. E. Cahill, relayed from the Picture Playhouse. 6.25—Fishing News Bulletin. 6.30-12.0—S.B. from London.

2BE BELFAST. 506.1 M. 980 KC.

- 3.30-3.45—A Religious Service. 4.0—Concert. The Radio Quartet: Overture, 'Raymond' (Thomas); Serenade (Drigo). 4.15—Ernest Dayson (Bartitone): Prologue from 'Pagliacci' (Leoncavallo); An Old English Love Song (Albisen); Yo, heave ho, my lads (Berensford); Kitty, my love, will you marry me? (Hughes). 4.27—Quartet: Selection, 'Katja, the Dancer' (Gilbert). 4.37—Albert Fitzgerald (Violin): Reverie (Vieuxtemps); From the Canebrake (S. Gardner). 4.45—Quartet: Selection, 'L'Enfant Prodigue' (Wormser); Fox-trot, 'Dear, on a night like this' (Courad). 5.0—H. Richard Hayward: 'Through Western Ireland—I, Preparations.' 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.45—Oddities. John Thorne (Bartitone). Claude de Ville (Pianoforte). Orchestra, conducted by E. Godfrey Brown. Orchestra: Adventures in a Perambulator (Carpenter). 8.8—John Thorne and Orchestra: Three Nonsense Songs (V. Hely-Hutchinson)—The Owl and the Pussy-cat; The Table and the Chair; The Duck and the Kangaroo. 8.18—Orchestra: Symphonic Movement, 'Pacific' 231 (Honegger). 8.26—John Thorne: Songs from 'Insects and Animals' (K. A. Wright)—The Tortoise; The Crab; Frogs; The Giraffe. 8.36—Claude de Ville: Little Pieces (Satie). 8.42—Orchestra: A Musical Joke, Minuet and Presto from 'The Jolly Musicians' (Peasant Symphony) (Mozart); Funeral March of a Crab and Boneshakers' Race, from Suite 'Les Bains de Mer' (Moussy); March of the Kitchen Utensils, from Suite 'The Wasps' (Vaughan Williams). 9.0-12.0—S.B. from London.

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PROGRAMMES for FRIDAY, July 27

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
SHERIDAN RUSSELL (Violoncello)
ADELINA DE LABA (Pianoforte)
Sonata *Rachmaninov*

12.30 AN ORGAN RECITAL
By LILIAN COOMBS, F.R.C.O.
Organist and Director of the Choir, Brixton Independent Church
Relayed from St. Mary-le-Bow

Epilogue *Willan*
Antique Minuet *Walling*
Fantasia on the Chorale, 'Gentle Jesus, what sin have you committed?' *Landmann*
North Tynedale (from 'Scenes in Northumberland') *F. H. Wood*
Fugue in G Minor *Bach*

1.0-2.0 LUNCH-TIME MUSIC
THE HOTEL METROPOLE ORCHESTRA (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: Summer Pruning'

5.15 THE CHILDREN'S HOUR: 'Pirates'

6.0 FRANK WESTFIELD'S ORCHESTRA
From the Prince of Wales Playhouse, Lewisham

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

6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

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

7.15 THE FOUNDATIONS OF MUSIC
SONGS BY LUTENIST COMPOSERS
Sung by HERBERT HEYNER (Baritone)

Since first I saw your face *Ford*
Come, my Celia *Ferrabosco*
There is a lady sweet and kind *Ford*
Now is the month of maying
Morley, arr. Duncan
Follow your saint *Campion*
Awake, sweet love *Dowland*

THE poem of Ford's first song is a great favourite, in many settings. Its simplicity and whole-hearted sincerity are very attractive. His other song is equally charming.

FERRABOSCO'S parents were Italians, but he was born in England. His father was for a time one of Elizabeth's court musicians and a friend of Byrd, and the son became the music tutor of James I's son. *Come, my Celia* sets words of Ben Jonson—a lover's invitation to his maid to 'prove, while we may, the sweets of love.'

MORLEY'S happy May song is best known in its original form as a Ballet, with the characteristic 'fa-la-la' refrain.

CAMPION'S *Follow your saint* is an impassioned invocation to his 'sad notes' to 'fall at her flying feet. . . . And tell the ravisher of my soul I perish for her love.'

DOWLAND'S song tells of the re-awakening of love; the poet begs that it may now never depart again, but live for ever in her eyes, who mayhap but played with love to make its joys more sweet.

7.25 Mr. O. B. GUY: 'Education and Employment—I, The Universities'

THE subject of this talk explains itself. Mr. Guy is an Assistant Secretary of the Cambridge University Appointments Board. His talk will probably be followed at a later date by a second on the same subject, but with particular reference to the Public Schools as opposed to the Universities.

7.45 **Vaudeville**
JANE DILLON
(The Canadian Character Artist)



AS AN 'OLD CONTEMPTIBLE.'

Jane Dillon, whose 'impressions' form part of this evening's Vaudeville programme, in an ingenious and unfeminine make-up.

NEIL KENYON (Scottish Entertainer)

LEO DESLYS and KENO CLARK

SIDNEY PHILLIPS (Saxophone Solos) with JEAN PAQUES (at the Piano)

LANCELOT QUINN (Baritone)

VIVIENNE CHATTERTON and IVAN FIRTH
in a Sketch

The Organs broadcasting from

2LO—LONDON—Madame Tussaud's
5GB—BIRMINGHAM—Lozells Picture House
5NO—NEWCASTLE—Havelock, SUNDERLAND
2BE—BELFAST—Classic Cinema
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'THE DUCHESS OF DOHERTY COURT' by

ALFRED HOLLES
THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; ROAD REPORT

9.15 Topical Talk

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 A MILITARY BAND CONCERT

RISPAH GOODACRE (Contralto)
MERCIA STOTESBURY (Violin)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
BAND
Overture to 'The Bronze Horse' *Auber*

9.44 RISPAH GOODACRE

Wayfarer's Night Song *Easthope Martin*
Sun Flakes *Montague Phillips*
The flames are roaring, from 'Il Trovatore'
(The Troubadour) *Verdi*

IN the air from *Il Trovatore* the old gipsy woman Azucena vividly describes how her mother was burnt to death for casting a spell upon a child of Count di Luna. To avenge her mother, Azucena stole another of the Count's children, Manrico, intending that he should suffer a similar death to that of her mother. Instead, by a terrible mistake she burnt her own child.

9.52 BAND

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

NORMAN O'NEILL'S four Dances from the music to Maeterlinck's fairy play, *The Blue Bird* (1909), have become popular as a Concert Suite.

The FIRST is the *Dance of the Mist-Maids*. The mist shuts out the Land of Memory, and through it the children, Tytyl and Mytyl, find their way.

The SECOND is a Dance of Fire and Water, who fight for supremacy.

The THIRD is the Dance of the Stars in the Palace of Night.

The LAST is the Dance of the Hours, who come out of the grandfather clock when Tytyl turns the magic stone.

10.2 MERCIA STOTESBURY

Air *Porpora, arr. Corti*
Serenade *Boyd*
Melody *Gluck, arr. Kreisler*
Hungarian Poem *Lederer*

10.18 BAND

Tone Poem, 'A Carnival in Paris' . . . *Scendsen*

10.30 RISPAH GOODACRE

The Early Morning *Peel*
Fairy Pipers *Brewer*
Love went a-riding *Frank Bridge*

10.38 BAND

Third 'Pomp and Circumstance' March
Elgar

10.45 SURPRISE ITEM

11.0-12.0 (Daventry only) DANCE MUSIC:
TONY GERRARD'S BAND from the Calé de Paris

Friday's Programmes continued (July 27)

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

BOBBY SANDERS (in a Potpourri of Songs)
J. C. HARRIS (Banjoist)

5.45 THE CHILDREN'S HOUR (From Birmingham):
'Prascovia—a Russian Heroine,' a True Adventure Story by MARGARET M. KENNEDY
EDITH JAMES will Entertain
'Making the best of it—II, Mishaps of a Holiday,' by VERA GREEN

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

6.45 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA,
Conducted by JOSEPH LEWIS
Overture to 'Orpheus in the Underworld' *Offenbach*
Selection from 'H.M.S. Pinafore'.....*Sullivan*

7.10 JOSEPH YATES (Baritone)
Turn ye to me.....*arr. Lawson*
Sea Songs of Gairan.....*Cyril Scott*

7.16 ORCHESTRA
Suite, 'Three Dale Dances'.....*Wood*
JOSEPH YATES
Moonlight.....*Schumann*
The Two Grenadiers.....

7.32 ORCHESTRA
Selection from 'The Casino Girl'.....*Englander*
First 'Maid of Arles' Suite.....*Bizet*

8.0 Chamber Music

ANNE THURSFIELD (Soprano)

THE ENTENTE STRING QUARTET: CECIL BONVALOT (1st Violin); DOROTHY CHURTON (2nd Violin); JAMES LOCKYER (Viola); EDITH CHURTON (Violoncello)

QUARTET
Quartet in C Minor, Op. 18, No. 4....*Beethoven*
In four movements

NOWADAYS there are Composers who, when they have thought of a song or a little Piano piece, call it 'Opus 72,' and then proceed to an equally trivial 'Opus 73,' and in this way reach their hundred without much trouble or expenditure of genius. Beethoven, when he was twenty-eight, wrote six full-size String Quartets (of which this is the fourth), occupying one hundred and fifty pages of score and taking a good three hours to perform, and called them Op. 18. Those were the spacious days of music.

Op. 18 is a grand volume, and famous in the world of Chamber-music. It stands beside the equally famous Op. 59, a book of three Quartets written six years later.

The four Movements are:—

- (1) A long Movement of stern character with very decided tunes.
- (2) A light-fingered Movement in which the instruments frequently speak in a kind of dialogue, answering and taking up each other's tunes.
- (3) A Minuet. It is not at all like dance music, the title being a recognized label for the usual Movement in a style and a rhythm that had descended from the old Minuet.
- (4) A rushing Movement in which the first tune keeps on coming round again. Hence it is called a 'Rondo.'



Joseph Yates (baritone) sings in the concert of Light Music from 5GB at 6.45, and Anne Thursfield (soprano) takes part in the Chamber Music at 8.0 this evening.

8.25 ANNE THURSFIELD
Romance.....*Debussy*
Cueen.....
La Flute de Pan.....
Beau Soir.....
Mandoline.....

8.40 CECIL BONVALOT, JAMES LOCKYER and EDITH CHURTON
Terzetto.....*Dvorak*

8.55 ANNE THURSFIELD
The Market Girl.....*Bax*
A Cradle Song.....
In the Morning.....
The White Peace.....
On the Bridge.....

9.10 QUARTET

Quartet in D, Op. 64, No. 5.....*Haydn*

HAYDN'S warm, genial nature is reflected in most of his music, especially, perhaps, in his String Quartets, which are of all 'classical' music the most easy-going to hear.

This one is called the 'Hornpipe' Quartet, because the last Movement dances along much in that style.

Its other three parts are respectively a piquant opening Movement, based on two contrasted Tunes, then a short and tender song-like piece, with the usual Minuet as Third Movement.

9.30 A Recital of Duets for two Pianofortes

by

EDITH GUNTROPPE and CECIL BAUMER
Andante and Variations.....*Schumann*
Scherzo.....*Cadez, arr. Mongin*
Minuet.....*Arcensky*
Gavotte.....
Scherzo.....*Fischhof*
Morceaux Caracteristiques.....
Tourbillon.....*Melan Guérault*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; ROAD REPORT

10.15 DANCE MUSIC; DEBROY SOMERS' CIRO'S CLUB BAND, directed by RAMON NEWTON, from Ciro's Club

11.0-11.15 TONY GERBARD'S BAND from the Café de Paris

(Friday's Programmes continued on page 126.)

No relief until mother used Germolene

CHILDREN'S SORES

Mothers are rightly anxious when small children suffer from sores which seem difficult to heal. Much worry and time would be saved if Germolene was tried first. We have many letters like the one below. They prove the superiority of Germolene as a safe and certain healer for every kind of skin trouble. A tin should always be kept, also, for little accidents that may happen at any moment.



A bad ear for 18 months

Just an appreciation of Germolene. My child's ear was in a very bad state for 12 to 18 months. I tried everything I could think of with no result. Finally I was advised to try Germolene, which I did; and am pleased to say it completely healed up the wound.—Mr. J. H. Brooks, 18, Chalmers Street, Battersea, S.W.8

RASH
ECZEMA
RINGWORM
CUTS
SCALDS
BURNS
and all
obstinate skin
complaints

Germolene
ASEPTIC SKIN DRESSING
1's and 3's
A Veno Product

Friday's Programmes continued (July 27)

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: 'About Children'
 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
 6.30 S.B. from London (9.30 Local Announcements)
 9.35 Mr. PARLETON WINCHESTER, Director of the United States Lines: 'America and the Eisteddfod'
 9.40 THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)
 Ballet Music from 'Coppélia'.....*Delibes*
 9.50 'SUPERSTITION'
 A Play in One Act by MARTIN LANE
 Played by the STATION RADIO PLAYERS
 Cornelius Jeffson, a self-made man IAN FLEMING
 Amelia Jeffson, his wife MARY MACDONALD-TAYLOR
 Soames, a parlourmaid..... BETTY BOND
 Jake Smith, a cat-burglar..... G. HAYDN DAVIES
 Inspector Firby..... JACK JAMES
 Scene: A room in the Jeffson's house
 Patience is not only a game to Amelia Jeffson, it is also a means of fortune-telling, but her husband Cornelius finds more use for the brand that sits on a monument. Indeed, a tussle of wills arises, for Cornelius is determined that his wife shall wear the Kurehistan diamond at Lady Loring's dinner-party, and Amelia, warned by the cards, determines to lose the jewel rather than do so. She recapitulates to her unimaginative husband the disasters which have fallen upon all former owners of the diamond, and Cornelius avoids further discussion by retreating to his club. Then things happen.
 10.20 TRIO
 Rondo in Turkish Style.....*Hummel*
 Bourrée.....*Bach*
 FRANK THOMAS (Violin)
 Melody.....*Tchaikovsky*
 Amourette.....*Bornchein*
 TRIO
 Waltz.....*Sinding*
 Norwegian Spring Dance.....*Svendsen*
 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. 15.....*Beethoven*
 Russian Suite 'From Rutherian Heights'
Godowsky
 Slave Song; Rutherian Peasant Song; Enchanted Night; Trepak (Dance)
 Little Waltz.....*Pouishnoff*
 6.30-11.0 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
 Fox-trot, 'Without You'.....*Henderson*
 Intermezzo, 'Floramyne'.....*Stacey*
 Selection from 'The Yellow Mask'.....*Duke*
 Valse, 'Mavourneen'.....*Richards*
 Fox-trot, 'Nebraska'.....*Revel*

Songs:
 Little Lady of the Moon.....*Eric Coates*
 Archie of the Royal Air Force.....*Longstaffe*
 Selection from 'Monsieur Beaucaire'...*Messenger*
 Waltz, 'Worrying'.....*Fairman*
 Fox-trot, 'Playground in the Sky'.....*Hanley*
 Folk Dance, 'Dickon o' Devon'.....*Holliday*
 5.0 GEORGE DANCE, F.R.H.S., 'Christmas Flowering Plants'
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-11.0 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
 5.0 Mr. G. I. MANN: 'Vegetable Culture—Crops'



MR. EDWIN WAUGH,
 the great Lancashire dialect author, about whom Mr. Charles Owen will speak in the first of the series of talks on Lancashire Authors from Manchester this afternoon.

5.15 THE CHILDREN'S HOUR:
Lift up the 'phones and list!
 A Real Mystery Day, including a trip in the Chinese Lantern
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.30 Local Announcements, Forthcoming Events)

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
 6.30-11.0 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:
 Story, 'The Well of Life' (from Old Time Tales) (*Gresham*)
 THE STATION TRIO

6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

4.0 THE STATION ORCHESTRA
 March, 'In Bond Street' ('The Girl on the Film') *Kollo*
 Waltz, 'Vision of Electra'.....*Lotter*
 Selection, 'Mosaic on the Works of Weber' *Tavan*
 MARY HASLAM (Pianoforte)
 Hark, hark the lark.....*Schubert, arr. Liszt*
 Hungarian Rhapsody, No. 11.....*Liszt*
 ORCHESTRA
 Meditation.....*Clifford*
 Word of Love.....*Elgar*
 MARY HASLAM
 Staccato Caprice.....*Vogrich*
 Hunting Song.....*Isaacs*
 ORCHESTRA
 Waltz, Op. 64, No. 1.....*Chopin*
 Patrol, 'The Wee Macgregor'.....*Amers*

5.0 Mr. CHARLES OWEN: 'Lancashire Authors—
 I, Edwin Waugh'
 5.15 THE CHILDREN'S HOUR:
 In London Town
 Suite, 'Cameos of London Life'.....*Ketelbey*
 Played by the SUNSHINE TRIO
 London Spring Song.....*Oliver*
 London Town.....*German*
 Down Vauxhall Way.....*Oliver*
 Sung by NORRIS PARKER
 The Grey Old London River.....*Oliver*
 The Lord Mayor's Show.....*Oliver*
 Sung by BETTY WHEATLEY
 A Story, 'Sam Weller attends a Swairy,' from
 'Pickwick Papers' (*Charles Dickens*)

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 MELSA (Violin)
 Fugue.....*Tartini, arr. Kreisler*
 Old Irish Air, 'Believe me if all those endearing
 charms'.....*arr. Cedric Sharpe and Melsa*
 Valse capricieuse.....*Tod Boyd*
 Gavotte and Musette.....*Tor Aulin*
 Lady Sybilla's Fancie
Old English, arr. Alfred Moffatt
 Viennese.....*Godowsky*
 Introduction and Caprice Jota.....*Sarasate*

8.15 'On With The Show of 1928'
 The Concert Party Entertainment
 Produced by ERNEST LONGSTAFFE
 Relayed from the North Pier, Blackpool
 NORMAN LONG (Entertainer)
 FRED WALMSLEY (Comedian)
 WALTER WILLIAMS (Light Comedian)
 TREVOR WATKINS (Tenor)
 ETHEL STEWART (Musical Comedy Star)
 BETTY BLACKBURN (Soprano)
 JAN RALFINI'S BAND
 THE EIGHT FIREFLIES..... (Singers and
 THE TWELVE LITTLE PANSIES..... Dancers)

9.0 S.B. from London (9.30 Local Announcements)
 9.35 More Milestones in Melody
 1900-1912
 THE STATION ORCHESTRA
 COLLEEN CLIFFORD (Soprano)
 JOHN RORKE (Baritone)
 10.45-11.0 S.B. from London

Programmes for Friday.

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 kc.
 12.0-1.0:—Gramophone Records. 4.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Organ Recital by Herbert Maxwell. Relayed from the Havelock Picture House, Sunderland. 6.30:—S.B. from London. 7.45:—A Vocal and Instrumental Concert. Reginald Whitehead (Bass); Sidonie Goossens (Harp); Maurice Cole (Pianoforte); Lambert Flack (Flute). Maurice Cole: Variations on the Name, 'Abegg' (Schumann). 7.54:—Reginald Whitehead: Droop not, young lover (Handel); Through the Night (Hugo Wolf); Song of the Bow (Allitsen). 8.3:—Sidonie Goossens: Bourrée from Partita I (Bach, arr. Salzedo); Theme and Variations (Haydn, arr. Hasselmann). 8.13:—Lambert Flack: Gigue No. 3 and Chanson No. 1 (from Trois Petites Pièces) (Augusta Holmès); Tarantelle (A. Catherine); Pan, Op. 27, No. 1 (Boussel). 8.22:—Reginald Whitehead: Youth (Allitsen); Hyblaia the Cretan (Elliot); Salaam (Agnes Mary Lang). 8.31:—Maurice Cole: March on a Ground Bass (Dobnanyi); Jeux d'eau (Ravel). 8.40:—Sidonie Goossens: En bateau (Debussy); Spring Fancies, No. 1 (Hamilton Harty). 8.50:—Lambert Flack: Marie Stuart (Pratten). 9.0-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 kc.
 4.0:—A Concert. The Wireless Trio: Suite Dansante—Intermezz (Rossi). Ruth Black (Mezzo-Soprano): At the mid-hour of night (Cowen); Sea Wrack (Harty); Voi che sapete (Ye who know) (Mozart); Shepherd's Cradle Song (Somervell). Trio: Suite, 'A Coon's Day Out' (Baynes). Good Morning; Good Afternoon; Good Evening. Ruth Black: Plaisir d'Amour (Love's Transport) (Martini); Avo Maria (Schmidt); Romance d'Orphée (Orpheus' Song) (Gluck). Trio: Entr'acte. 'Russian Cradle Song' (Kreim); Vivienne (Flack). 5.0:—Elizabeth Blackie: 'A Sixteenth Century Household'. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—The Dance Band of West Virginia University, U.S.A., directed by Luther L. Miller. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 kc.
 11.0-12.0:—Gramophone Records. 4.0:—Fishing News Bulletin. 4.5:—The Playhouse Orchestra, directed by R. E. Cahill. Relayed from the Picture Playhouse. With Interludes from the Studio by Lewis Charles (Tenor) at 4.20:—Wise Folly (Landon Ronald): It was a lover and his lass (Morley, arr. Keel); Mary of Alendale (Hook, arr. Lane Wilson). 4.40:—Maire, my girl (George Aitken); The Little Irish Girl (Hermann Lohr); Pleading (Edward Elgar). 5.0:—Miss Laura Wilson: 'The Thousand Isles'. 5.15:—Children's Hour. 6.0:—Mr. Donald G. Munro: For Farmers. 6.10:—Agricultural Notes. 6.15:—Mr. Charles 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:—Old Favourites; Laurence Morgan (Tenor); Lillas Dunlop (Viola); Robert Watson (Baritone); The Station Octet. Octet: Selection, 'H.M.S. Pinafore' (Sullivan). 7.55:—Laurence Morgan: My Dreams (Tosti); Rose Marie (Molloy); Passing By (E. C. Purcell). 8.5:—Octet: Berceuse de Jocelyn (Godard). 8.10:—Robert Watson: The Sailor's Grave (Sullivan); The Admiral's Room (Revan); Anchored (Watson). 8.20:—Lillas Dunlop: Salut d'Amour (Elgar); Humoresque (Dvorak); Poem (Fildich); Cardas (Monti). 8.35:—Laurence Morgan: Nirvana (Adams); She is far from the land (Lambert); Charming Chloe (German). 8.43:—Robert Watson: To Anthea (Hutton); The Arrow and the Song (Balfé); Simon the Cellarer (Hutton). 8.50:—Octet: La Serenata (Braga); Minuet (Paderewski). 9.0-11.0:—S.B. from London.

2BE BELFAST. 505.1 M. 960 kc.
 12.0-1.0:—Concert. The Radio Quartet: Overture, 'The Crown of Gold' (Hermann); Miniature Suite (Eric Coates). Selection, 'Carmen' (Bizet, arr. De Groot). 12.33:—Hugh Mills (Tenor): If love's a sweet passion (Purcell); God breaketh the Battle (Parry); Come sit down beside me (Wood); Roses (Adams). Quartet: Pas des Fleurs (Debussy); Nautical Scenes (P. Fletcher). 4.0:—Concert. The Radio Quartet: Overture, 'Yelva' (Belsaier); Meditation (Glazounov). 5.15:—Adelaide Beattie (Soprano): The Land of Heart's Desire (M. Shaw); Bonnie George Campbell (M. Kennedy-Fraser); I know how to tie ribbon bows (Old French, arr. L. L.); The Rachray Man (H. Harty); Come while the twilight closes (Gluck). Quartet: Selection, 'Faust' (Gounod, arr. Riviere). 4.37:—Marjorie Brown (Violoncello): Nocturne (A. Trowell); Gavotte (Popper). Quartet: Suite, 'Othello' (Coleridge-Taylor); Fox-trot, 'The Man I Love' (Gershwin). 5.0:—A Garden Talk—'Summer Penning', 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. 9.35:—Chamber Music: Marjorie Sinclair (Soprano). The Ernest Stonceley String Quartet: Ernest A. Stonceley (1st Violin), Albert Fitzgerald (2nd Violin), Harold Lowe (Viola), John Sowerby (Violoncello). Quartet: Allegro and Allegretto vivace from Quartet in F, Op. 69, No. 1 (Beethoven). 9.55:—Marjorie Sinclair: Laughing Brook (O. Rasbach); A Birthday (Huntington Woodman); Lane of the Thrushes (H. Harty); Lilacs and Spring Waters (Rachmaninov). 10.5:—Quartet: Adagio and Rondo from Quartet in A Minor (First Performance) (Alice D. Muehen). 10.20:—Marjorie Sinclair: The Water Mill (Vaughan Williams); The Rose and the Nightingale (F. Keef); Neglected Moon (A. Gibbs); The Heart's Desire (Ireland). 10.30:—Quartet (Sinetana). 10.45-11.0:—S.B. from London.

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Cardiff Notes.

Army Reminiscences.

ON Saturday, August 4, a revuette written and produced by Donald Davies, entitled *Wait for it*, will be given. This sketch in the first scene is a war-time reminiscence, but deals with the lighter side of army life, and the second scene finds some of the heroes at a coffee stall in England.

School for Drama.

GORDON BOTTOMLEY once referred to Citizen House, Bath, as the only dramatic laboratory in the country. He was visiting the Summer School of dramatic production which is held annually in the first fortnight of August. The object of the school is to give a thoroughly practical training and Citizen House is well equipped with scenery and costume galleries, workrooms and studios. Miss Edith Craig will act as producer for the course this year, which begins on August 3. Professor Horrox, University College, Exeter, is undertaking the production of a Greek Play, and a number of one-act plays will also be produced. Other distinguished visitors will be Lady Margaret Sackville, who will read some of her poems, and Mr. Laurence Housman, who will read some of his plays. It is hoped to broadcast a number of these events from Cardiff.

Dialect Plays.

CARDIFF STATION makes a special feature of discovering new plays giving West Country dialect, and a very typical rustic comedy by Miriam Pritchett, entitled *Much Merce*, will be given on Tuesday, July 31. Miss Pritchett explains that the incident recorded really happened, and all who are acquainted with gossip in villages will have met with similar experiences. As the village shop and post office are combined in *Much Merce* it becomes the centre for the gossip-mongers. The comedy will be played by members of the Station Radio Players, and in addition, the authoress herself and Mr. Arthur Condy, who is acting at present in Cardiff as producer for Mr. Murray Carrington's season. In keeping with the light character of the play Denis O'Neil will follow with Irish songs, Hugh Mackay will sing many of Mrs. Kennedy Fraser's songs, and the Audley Mouth Organ Trio will give gay selections.

Two Interesting Talks.

MISS BLANCHE LEWIS, who is on furlough from Malaya, will give two talks on her experiences on Saturday, August 4, and Friday, August 10. The first is picturesquely entitled: 'Villages on Stilts,' and she points out that the first houses are literally ankle-deep in water. 'I was going to say the first street,' she writes, 'but that is hardly a word that one can use in speaking of a Malay village, for each man builds his house just at the angle that his fancy dictates. Even the word 'build' sounds wrong, for the Malay phrase used means 'to tie a house together.'

In the second talk, 'A Koran School in Malaya,' Miss Lewis describes how she went to a Colony on the fringe of the jungle. The students live in little huts dotted about at every angle among the coconut palms and the fruit trees. Their equipment was of the simplest—a sleeping mat, a few vessels arranged on a wicker shelf, and a very simple cooking place. Each youth cooks his own meals from their common stock of materials. When Miss Lewis arrived, one was making a vegetable curry, another was pounding coconut in a mortar, and a third was rolling out spices on a tiny stone slab. The students spend two or three years there under the guidance of a teacher, studying the Koran.



The Great Opera Broadcast from COVENT GARDEN
"TURANDOT"
 Puccini's Last Opera.

THIS wonderful Opera, with its colourful music, has already established itself as a popular favourite. It will easily share honours with all other Puccini works—"Madame Butterfly," "La Bohème," "Tosca," and the like. The following are remarkable records of vocal numbers from the opera.

"TURANDOT" on COLUMBIA
 EVA TURNER, Soprano

D1619 { TURANDOT (Puccini)—
 O principi che a lunghe carovane. } 10-inch
 In questa reggia. } 4/6

THESE records by EVA TURNER are historic because it was this famous British Soprano who actually set the final seal of success on the opera in this country, by her outstanding performance during the present season.

PAMPANINI, Soprano

D1606 { TURANDOT (Puccini)—
 Signore ascolta (Lord, hear me). } 10-inch
 Morte di Liù (Death of Liù). } 4/6

SCACCIATI, Soprano

D1570 { TURANDOT (Puccini)—
 In questa reggia. In Two Parts. } 10-inch
 Duet with Francesco Merli. } 4/6

FRANCESCO MERLI, Tenor

D1571 { TURANDOT (Puccini)—
 Non piangere Liù ... } 10-inch
 Nessun dorma ... } 4/6

TOM BURKE, Tenor

D1593 { TURANDOT (Puccini)—
 Nessun dorma ... } 10-inch
 LA TOSCA (Puccini)—
 E lucevan le stelle ... } 4/6

On Sale at all Stores and Dealers.

For full list of Records by the above Artists see complete Catalogues of Columbia "New Process" Records—post free—COLUMBIA, 102-108, Clerkenwell Road, London, E.C.1

PROGRAMMES for SATURDAY, July 28

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1.604.3 M. 187 KC.)

Œuvres inédites de Cecil Lewis
(XIV Vol.)

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 The Ernest Leggett London Octet
ELSIE CHAMBERS (Contralto)

OCTET
Berceuse (Cradle Song)
Caprice } Dvorak
Song, *Lasst mich allein* (Leave me alone)
Waltz, 'Rose Mousse' (Moss Rose) Bosc

ELSIE CHAMBERS
Solitario bosco ombroso (The Lonely Dark Wood) Fesch
Two Little Shoes d'Hardelot

OCTET
Suite, 'In the Open Air' Adlington
Pastorale Dance; Romance; Morris Dance
Minuet in A Mozart, arr. Adlington

ELSIE CHAMBERS
O peaceful England German
Down here Brahe

OCTET
Melody in F Rubinstein, arr. E. Leggett
Intermezzo } Leo Peter
Love in Cloverland
Minuet, 'My Lady Lavender'
Song, Phyllis has such charming graces
Young, arr. E. Leggett

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

5.15 THE CHILDREN'S HOUR:
The Modern Sandglass
'Tick-Tock, the Tale of the Clock,' a Competition by MARION JACK
'The Clock's Story,' by NICHOLAS PALMERSTON
'Five O'Clock' and other items played by THE OLOF SEKTET

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

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

6.45 FREDERICK RANALOW and ROSE HIGNELL

7.0 Mr. BASIL MAINE: 'Next Week's Broadcast Music'

7.15 THE FOUNDATIONS OF MUSIC

SONGS BY LUTENIST COMPOSERS

Sung by HERBERT HEYNER (Baritone)

Tobacco Hume
Celestina Greaves
Who doth behold my mistress' face? Bartlett
What thing is love
His golden locks Dowland
If I urge my kind desires Rosseter
Whither runneth my sweetheart? Bartlett
When from my love I look't ..

TOBIAS HUME'S song comes from a mixed set of vocal and string pieces, called *Musical Humors*. This one sings the praises of tobacco, and makes some quaint comparisons between it and love.



'Is it a forgery?' How often has this query been anxiously asked, and how difficult it is, as a rule, to answer it. In his talk at 9.15 this evening Mr. Robert Saudek will have much of interest to say on this intriguing question.

GREAVES' song draws a pretty picture of Celestina singing and playing under the olive trees.

BARTLETT celebrates in the first of his songs the beauties of a lady, 'The fairest of her days,' and in the next he sets a verse of George Peele, inquiring what is love, smartly answering that it is a sting, a fire; summing up that 'love's darling lies in ladies' eyes.'

Of his other two songs, *Whither runneth* is a gay impression of a coy maid and her suitor playing at catch. The last song is in very different mood. The lover has found the lass faithless. She pretended to be serious, and now says she never was in earnest. 'Like feathers in the wind'—thus he dismisses female promises.

ANOTHER of Peele's poems is set by Dowland. It tells of the beauty of old age. Its thought is

Beauty, strength, youth are flowers but fading seen,
Duty, faith, love are roots and ever green.

ROSSETER'S song complains of women's inconstancy. 'I was thus unhappy born, and ordained to be her scorn,' laments the lover, though he cherishes still a hope that she may repent.

7.25 Sports Talk

7.45 VARIETY

FAY COMPTON (Light Songs)
IVAN FIRTH and PHYLLIS SCOTT
(Old-time songs and duets)
THE GEBSHOM PARKINGTON QUINTET

'CHEZ CUPID'

A Radiophonic Tonic written and produced by CECIL LEWIS

'Dans nos jours l'amour naît avant le déjeuner, mûrit avec le diner, meurt après le souper: Cupid est restaurateur'

'STARS' OF THE DAY.



HERBERT HEYNER
singer of lutenist songs in the week's 7.15 Recitals.

FAY COMPTON
the star of tonight's Variety Show, at 7.45.

FREDERICK RANALOW
who, with Rose Hignell, gives a Recital at 6.45.

Cast:

The Man CLAUDE HULBERT
The Girl DOROTHY DICKSON
Cupid BRUCE WINSTON

Waiters, guests, etc.

(The Action takes place in a Restaurant)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. ROBERT SAUDEK: 'Is it a Forgery?'

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 AN ORCHESTRAL CONCERT

ALICE LILLEY (Soprano)

THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

ORCHESTRA

Overture to a Comedy Gardiner
Suite of Serenades Herbert
Spanish; Chinese; Cuban; Oriental

THE Overture to a Comedy was not written for a stage work. It is a 'Concert Overture,' full of the spirit of gaiety, with themes now lyrical, now capricious, that blend into a genial and spirited work.

VICTOR HERBERT, born in 1859, is a grandson of the Irishman, Samuel Lover, who wrote 'Handy Andy.' He was for some years a leading violoncello player. He has written nearly forty stage works, most of them light operas.

9.55 ALICE LILLEY and Orchestra

Waltz Song from 'Tom Jones' German
A brown bird singing Haydn Wood

10.2 ORCHESTRA

Waltz, 'Light and Shadow' Poor
The Buffoon Talbot
Dance Talbot
Jig Talbot and Monckton

10.15 ALICE LILLEY

The Dreams of London Eric Coates
One morning very early Sanderson
Ferryman Love Oscar Borsdorf

10.22 ORCHESTRA

Ballet Music from 'Polyeucte' Gounod

POLYEUCTE, an Opera based on Corneille's tragedy of the Roman centurion-martyr, was produced in Paris half a century ago, when its composer was sixty. It was one of his favourite works; shortly before he died he said that even if his other operas, *Faust* included, were to perish, he wished that *Polyeucte* might live and succeed. His hope was never gratified, for *Polyeucte* has not kept in the repertory. The Ballet is amongst the best of its music.

10.30-12.0 DANCE MUSIC: FRED ELIZALDE and his MUSIC and THE SAVOY ORPHEANS, from the Savoy Hotel

Saturday's Programmes cont'd (July 28)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 810 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 A MILITARY BAND CONCERT

(From Birmingham)

Relayed from the Bandstand, Cannon Hill Park
THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSSELL

Overture to 'William Tell' Rossini
Minuet and Finale from Symphony No. 6
Haydn, arr. Hecker

3.55 THE CATHEDRAL QUARTET: FRANK WHARTON, PHILIP TAYLOR, CHARLES BUNN, CECIL WATSON

Down in a Flowery Vale Festa
Comrades in Arms Adam

BAND
Two Norwegian Dances .. Grieg, arr. Winterbottom

4.10 STUDIO INTERLUDE

BERT COPLEY (Entertainer) in 'Radio Rottings'

4.20 BAND

Selection from 'The Gondoliers' Sullivan
Suite of Russian Ballet Music
Luigini, arr. Winterbottom

4.45 QUARTET

Calm is the sea Pfeil
Ye eyes of azure Witt

BAND
Comedy Overture Keler-Belo, arr. Retford

5.0 A Ballad Concert

(From Birmingham)

IVOR WALTERS (Tenor)
Passing by Edward C. Purcell
Annabel Lee Leslie

IVOR JAMES (Violoncello)
Air De Fesch, arr. Salmon
Minuet Rameau, arr. Feuillard
Gavotte Purcell, arr. Moffat

5.15 ETHEL HAILSTONE (Soprano)

Lament of Isis Bantock
Obstination Fontenailles
Love, I have won you Landon Ronald

IVOR WALTERS
Eleanore Coleridge-Taylor
Daphne Coningsby Clarke

5.30 IVOR JAMES

Berceuse (Cradle Song) Fauré
Siciliana Fauré

ETHEL HAILSTONE
For you alone Geehl
Ring, bells, ring Day

5.45 THE CHILDREN'S HOUR (From Birmingham): A Further 'Snooky' Story, by PHYLLIS RICHARDSON

Songs by ETHEL HAILSTONE (Soprano) and CUTHBERT FORD (Baritone)

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

6.45 Light Music

THE VICTOR OLOF SEXTET

SEXTET
Waltz, 'Beautiful Spring' Lincke

6.52 PIERINA ROSSELLI (Soprano)

Your Eyes Bonincontro
Marquise Massenet
Canta po' me (Neapolitan Song) de Curtis

7.0 SEXTET

Selection, 'Reminiscences of Sullivan'

7.10 EDITH PENVILLE (Flute)

Barcarolle Rougnon
Finale (from Suite) Bevell

7.18 SEXTET

Liebestraume (Dream of Love) Liszt

7.25 PIERINA ROSSELLI

Matinata Tosti
Santa Lucia Lontana Mario
I bring my roses Carso

7.32 SEXTET

Fantasia on 'Carmen' Bizet, arr. Woodhouse

7.42 EDITH PENVILLE

Danse du Diable (Devil's Dance) Joachim Andersen

7.50 SEXTET

Prize Song (from 'The Mastersingers') .. Wagner

8.0 A Symphony Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

Leader, FRANK CANTRELL

Conducted by JOSEPH LEWIS

THERESA AMBROSE (Soprano)

ALBERT SAMMONS (Violin)

ORCHESTRA
Overture to 'Lucio Silla' Mozart

MOZART'S father early saw the possibilities in so wonderful a son, and made good money out of them. He took young Wolfgang on tour, and one of the places in which the boy composer was a favourite was Milan. It was there that in 1772 Mozart wrote *Lucio Silla*, his second Opera, set in ancient Rome. He was then sixteen. The work failed to please, and Mozart's operative connection with Italy was broken.

THERESA AMBROSE and Orchestra
Elizabeth's Greeting to the Hall of Song (from 'Tannhäuser') Wagner

8.12 ALBERT SAMMONS and Orchestra

Concerto in E Bach

BACH'S Violin Concertos have only an accompaniment of Strings with, in addition, a part for a Keyboard instrument, which build up the accompanying harmonies from figures written over a single line of bass notes.

The usual plan was to give one main subject to the Soloist and another to the Orchestra, each dealing in a distinctive way with the material entrusted to it.

Bach in these Violin works adopted the Italian model of a three-piece Concerto, including two quick movements and a central slow one.

That style is clearly exemplified in this, his Second Concerto. The contrast in mood between the irresistibly joyous, open-air First and Last Movements, and the serious, reflective Second Movement, is very great.

8.35 ORCHESTRA

Second Symphony, in B Minor Borodin

WE know Borodin (1834-1887), Doctor of Medicine and Professor of Chemistry, as one of the leading 'Nationalist' composers in nineteenth-century Russia. This powerful Symphony was completed in 1887. It is in four Movements. The First is heroic and somewhat barbaric in style. The Second (very fast) has persistent rhythms and plenty of gay orchestral colour. The Third is quiet and somberly reflective, and the Fourth (which follows without break) is a continuous flow of high spirits.

9.10 THERESA AMBROSE and Orchestra

Air, 'Far greater in his lowly state' (from 'Irene')
Gounod

ALBERT SAMMONS
Cherry Ripe Cyril Scott
Rigaudon Monsigny, arr. Franco

9.23 ORCHESTRA

Final Movement from 'Prometheus' Ballet
Music Beethoven

9.30 A Short Story Reading by Mr. OLIVER BALDWIN

10.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20-11.15 DANCE MUSIC: FRED ELIZALDE and his MUSIC, and THE SAVOY ORPHEANS from the Savoy Hotel

(Saturday's Programmes continued on page 130.)

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Saturday's Programmes cont'd (July 28)

5WA CARDIFF. 353 M. 850 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 ESYLT NEWBERY: 'Eastern Cameos—How the Chinese See Us'
 7.15 S.B. from London
 7.25 ERNEST BAKER: 'Club Cricket in South Wales'
 LEIGH WOODS: 'West of England Sport'
 7.45 S.B. from London (9.30 Local Announcements; Sports Bulletin)
 9.35 JANE DILLON
 (The Canadian Character Artist)
 9.50 'The Merry-makers'
 THE MERRYMAKERS burst into Song
 We all agree it is 'Most Unusual Weather' Gallyth
 LEONARD JOYCE (Baritone) will sing

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. J. C. GRIFFITH JONES: 'The South Wales and Monmouthshire Cricket League—Club Cricket'
 7.15 S.B. from London (9.30 Local Announcements; Sports Bulletin)
 9.35 S.B. from Cardiff
 10.45-12.0 S.B. from London
6BM BOURNEMOUTH. 326.1 M. 820 KC.
 3.30 London Programme relayed from Daventry



'THE MERRYMAKERS.'

The popular Concert Party will entertain Cardiff listeners from 9.50 until 10.45 tonight.

'THE FAVOUR'
 A Suburban Idyll
 (Longstaffe)
 Mrs. Simperts (a widow) DOROTHY EAVES
 Mr. Jinks (a neighbour) ARTHUR HOLLAND
 ELSIE EAVES (Soprano), Waltz Song, 'Parla' ('Speak') Arditi
 A Quasi-Quartet, 'Hail to Spring' . . Longstaffe
 JACK EVANS (Tenor) and a Song
 DOROTHY EAVES in a Character Cameo, 'The Silent Wife of Alfred' West
 ARTHUR HOLLAND in a Spot of Humour
 DORIS WORSLEY, the Piano, and some Pianisms
 THE MERRYMAKERS in a Musical-Comedy-Drama
'THE RINGERS'
 (Ellis Townsend)
 Mrs. Murdle, the vicar's wife ELSIE EAVES
 Miss Coodle, her friend DOROTHY EAVES
 Garge (aged 87) LEONARD JOYCE
 Enery (aged 89) JACK EVANS
 Peter (the oldest and deafest inhabitant)
 ARTHUR HOLLAND

Scene: The Belfry of the Village Church

10.45-12.0 S.B. from London

6.30 S.B. from London
 7.25 Maj. COOPER-HUNT: 'Wimbledon from an Umpire's Chair'
 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)
5PY 400 M. 750 KC. PLYMOUTH.
 3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: Deeds—great and small in Song, Verse and Story
 GLADYS MATMOUGH (Soprano)
 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: Story, 'Hepzibah Hen goes to a Picnic' (Olwen) (Bowen)
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

(Saturday's Programmes continued on page 132.)



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- 100 volts (reads 108) 12/11
- 60 volts Super Power 13/6
- 9 volts Grid Bias 1/6
- 4½ volts Pocket Battery (4/6 per doz.) 5d. each

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Richmond, Surrey.

Managing Director:
Thomas N. Cole



Saturday's Programmes continued (July 28)

(Continued from page 130.)

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 THE STATION ORCHESTRA
ALYCE BARON (Soprano)
CHARLES LONGSTER (Baritone)

5.15 THE CHILDREN'S HOUR:
The Music and Story of the 'Beggar's Opera'
Selection from 'The Beggar's Opera'
Gay, arr. Austin
Played by THE STATION ORCHESTRA
Songs sung by NORRIS PARKER
The Story of the Opera told by CONSTANCE E. RICHARDS

6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.0 Mr. P. INGRESS BELL: 'Dr. Johnson Takes Tea'
7.15 S.B. from London (9.30 Local Announcements; Sports Bulletin)
9.35 'The Armada'

July 28, 1588
Specially Written for this performance by WILLIAM E. RICE

Characters:
Medini Sedonia (a Grandee of Spain)
Diego Flores de Valdes (Admiral of the Fleet of Castile)
Idiaguez (Secretary to Phillip II)
Phillip II (King of Spain)
Doña Ana de Mendoza (Wife of Medina Sedonia)
Calderon (A Grandee of Spain)
Tello (An Officer of the San Martin)
De Cota (A Grandee of Spain)
Spanish Officers

SCENE 1
February, 1588. The Duke of Medina Sedonia at the Escorial, the residence of King Phillip, discusses the Armada with Valdes, Admiral of the Fleet of Castile, and the ability of Santa Cruz to lead it to victory. The King's Secretary arrives, and informs them that Santa Cruz has died.

SCENE 2
On board the *San Martin* on the night of July 28, 1588, off the Calais Roads. Medina Sedonia, having successfully cut his way through the English Fleet, is now waiting to escort the Duke of Parma to England. He learns to his mortification that Parma will not be ready for at least a fortnight.

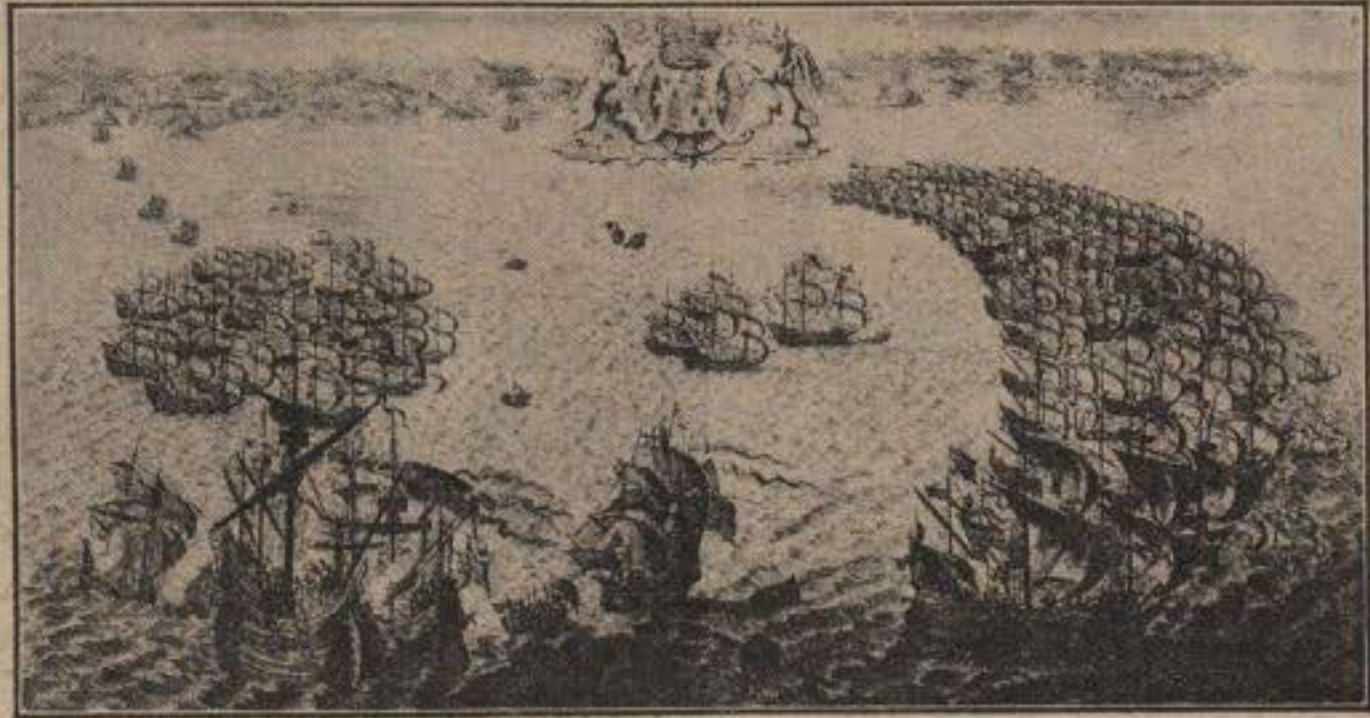
SCENE 3
The Escorial. This scene chiefly concerns the meeting of the defeated Admiral and King Phillip II.
Supported by THE STATION ORCHESTRA and STANLEY R. MAHER and his MERRY MEN

10.30-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 KC.
4.15—Music relayed from Tilley's Blackett Street Restaurant.
5.15—The Children's Hour. **6.0**—London Programme relayed from Daventry. **6.30**—S.B. from London. **7.0**—Mr. G. E. Moore, A.M.I.E.E. 'Motoring Sketches—II, On Road Blocks.' **7.15-12.0**—S.B. from London.

5SC GLASGOW 405.4 M. 740 KC.
11.0-12.0—Gramophone Records. **3.30**—The Dixie Minstrels Concert Party. Relayed from Kelvingrove Park. Company. Lloyd Morgan (Baritone). Billy Dunn (Song and Dance). Bert Dixon (Violin). Dave Hunter (Tenor). Ted E. Rose (Song and Dance). Ted E. Macadam (Baritone). Company. Billy Bodds. J. Graham and B. Cottam (Banjo Duet). H. Carter (Pianoforte). **5.0**—Musical Interlude. **5.15**—The Children's Hour. **5.58**—Weather Forecast for Farmers. **6.0**—Musical



'THE ARMADA'

from Manchester at 9.35 tonight. This picture is from a tapestry hanging in the old House of Lords and destroyed by fire. It shows the English fleet pursuing the Armada, which is in the form of a half moon.

Interlude. **6.30**—S.B. from London. **7.0**—S.B. from Dundee. **7.15**—S.B. from London. **7.25**—S.B. from Dundee. **7.45-12.0**—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 Interludes from the Studio by Ruth Ronald (Contralto) at 4.0 and 4.35. **4.0**—Invitation (Katherine Barry). The Garden of Forgetting (Frank Latham).

O promise me (Reginald De Koven). Cradle Song (Brahms). **4.35**—An Eriskay Love Lilt (Kennedy-Fraser). Herding Song, and Turn ye to me (Malcolm Lawson). **5.15**—The Children's Hour. **6.0**—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. **6.30**—S.B. from London. **7.0**—S.B. from Dundee. **7.15**—S.B. from London. **7.25**—S.B. from Dundee. **7.45-12.0**—S.B. from London.

2BE BELFAST. 506.1 M. 980 KC.
4.0—Favourites. Orchestra: March. 'Entry of the Gladiators' (Fucik); Overture 'The Merry Wives of Windsor' (Nicolai). A. Cunningham (Bassoon). The Grandfather's Clock (Foot). Orchestra: Cavatina (Raff, arr. MacLean); Selection. 'Patience' (Sullivan); Overture, 'The Bohemian Girl' (Raff). **4.45**—Dance Music. Ernie Mason's Dance Band, relayed from Caproni's Palais de Danse, Bangor. **5.15**—The Children's Hour. **6.0**—London Programme relayed from Daventry. **6.30**—S.B. from London. **7.45**—A Military Band Concert. Charles Knowles (Baritone). The Station Players. The Station Military Band. Conducted by E. Godfrey Brown. Band: March from 'The Story of Sayid' (Mackenzie); Overture, 'The Yeomen of the Guard' (Sullivan); Suite, 'Elizabethan Music' (W. Byrd, arr. G. Jacob); Earle of Oxford's Marche; John come kisse me now; The Maiden's Song; Wolsey's Wildes **8.12**—Band: Three Light Piece. (P. Fletcher). **8.22**—Charles Knowles: Songs, 'Two Grenadiers' (Schumann); 'Cubla' (Popson); Onaway, awake, beloved! (Cowen). Band: Piccolo Solo, 'Wren in the Pojaris' (Adams) (with Band Accompaniment); Selection, 'Carmen' (Bizet); Selection of W. H. Squire's Songs. **9.0**—S.B. from London. **9.35**—Military Band Concert (continued). Band: Overture, 'Zampa' (Herold). **9.45**—A Double-sided Record of Belfast Life by H. Richard Hayward. First side: On the Custom House Steps. Second side: At the Cinema. Artists taking part include: Charlotte Teddie, J. R. Madean, Elma Hayward, Jack Gavin, H. Richard Hayward. **10.2**—Charles Knowles: Passing by (Purcell); Father O'Flynn (Stanford); The Trumpeter (Arlie Dix). **10.15**—Band: Roses of Picardy (Wood); Land of Hope and Glory (Elgar) (Cornet Solos, with Band Accompaniment); March, 'When the Sergeant-Major's on Parade' (Longstaffe). **10.30-12.0**—S.B. from London.

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.

BROADCAST OPERA SEASON, 1928-1929.	
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) ..	Wed., September 26, 1928
'Pelleas and Melisande' (Debussy) ..	October 31
'Samson and Delilah' (Saint-Saëns) ..	November 28
'Blue Forest' (Aubert) ..	December 19
'Lakmé' (Delibes) ..	January 30, 1929
'Coq d'Or' (Rimsky-Korsakov) ..	February 27
'Ivanhoe' (Sullivan) ..	March 7
'Flying Dutchman' (Wagner) ..	April 24
'Jongleur de Notre Dame' (Massenet) ..	May 29
'The Swallows' (Puccini) ..	June 25
'Werther' (Massenet) ..	July 31
'Le Roi l'a dit' (Delibes) ..	August 28

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Summer, 1928.

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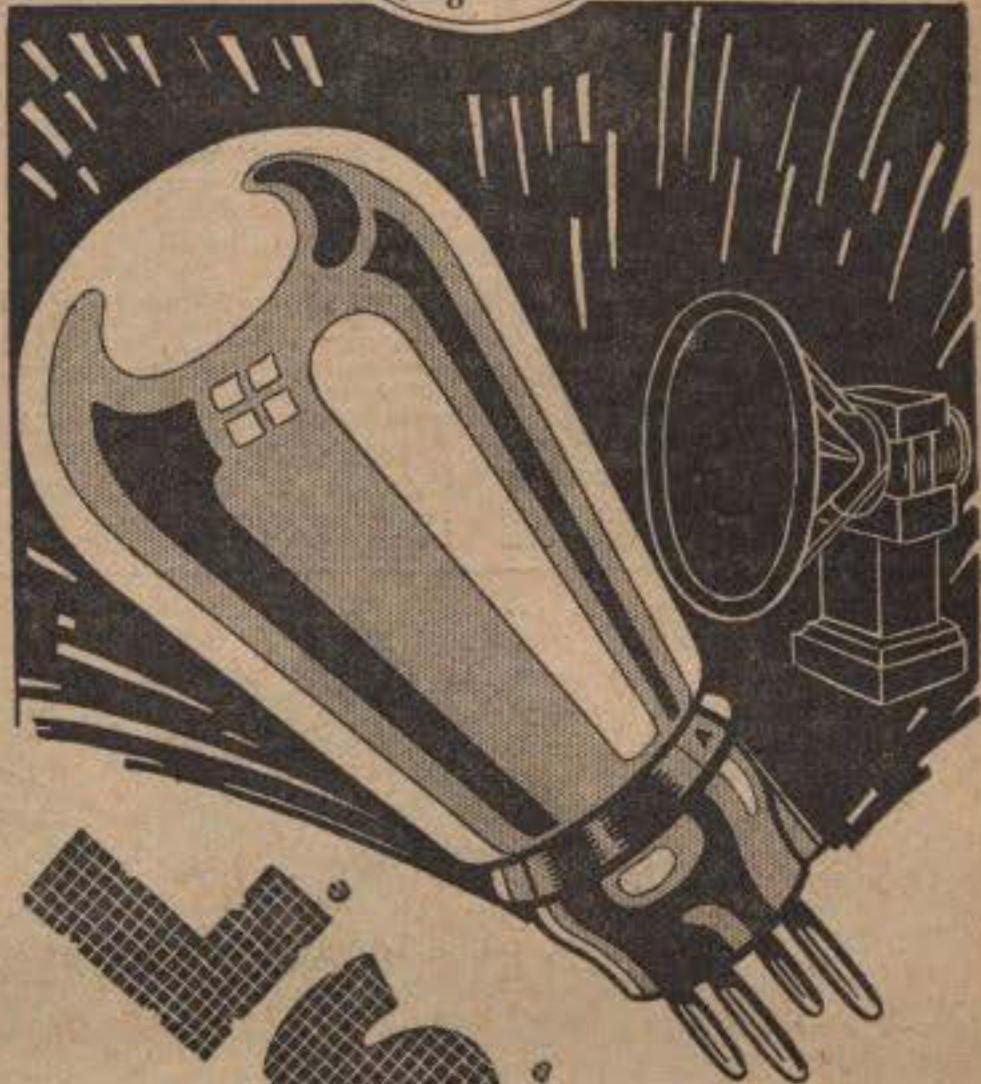


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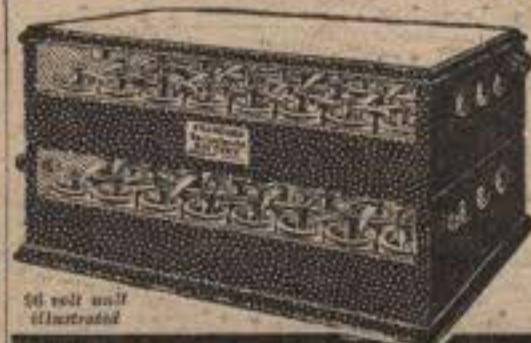
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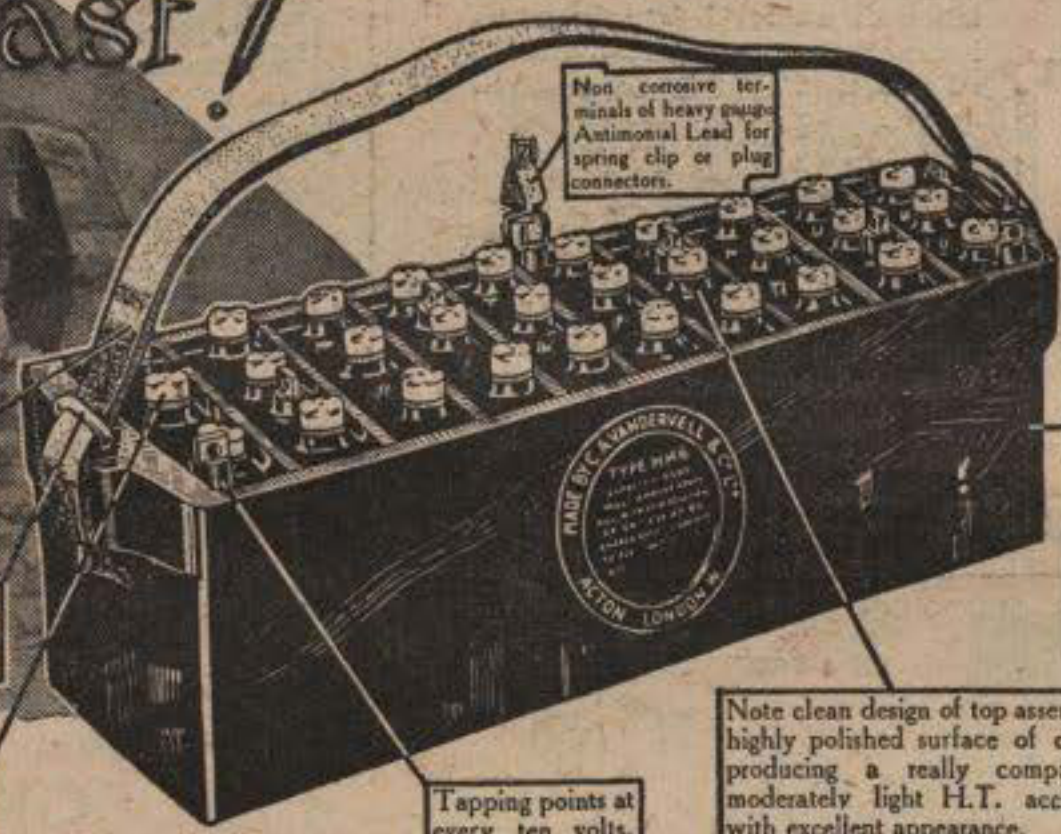
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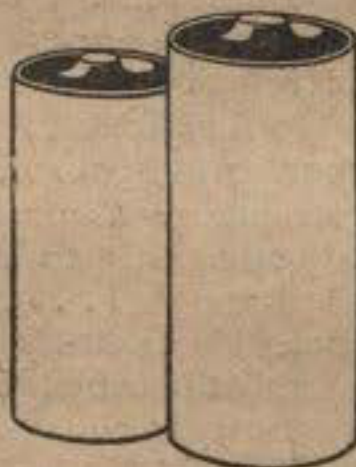
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