

NEW SERIES BY CAPT. ECKERSLEY (See below.)



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## An Important Series of Articles

by Captain P. P. Eckersley, Chief Engineer of the B.B.C., begins below under the title of  
**'Taking Stock.'**

In the course of his six short articles Captain Eckersley will deal with the present position of Broadcasting and its probable future. Later in the series he will discuss the Regional Scheme and certain important changes in our own system.

## I. The Limitation of Facilities for Development.

**T**HE development of a new art is brought about on the one hand by the establishment of fundamentals and on the other by the exploration of new theories. The foundations of the technique of broadcasting are by now established; opinions on its future development must be speculative. Confusion between speculation and fundamentals is widespread. These articles define fundamentals and sketch lines of possible future development. The articles will deal only with technical matters; it will not be relevant to speculate as to how the instrument, when more fittingly made, will be used by those responsible for what is transmitted. One must, however, from a purely technical point of view, have a certain outlook towards programme development. This is my only excuse for occasional intrusions.

If, at the outset, I may be permitted a generalization, I would say that development is being drastically hindered, not because any wrong principles underlie the science of broadcasting, but because everywhere quantities are unwieldy.

For example, while broadcasting stations can be heard, and recognized, over ranges of even thousands of miles, uninterrupted ser-

vice is only possible up to 100 or so miles even with very powerful stations. Short-wave telephony stations can be heard even in the Antipodes, but not as yet with any guarantee of service; after relatively a few miles distortion arises.

Television, in my opinion, is and has been for years and years a theoretical possibility, but the quantities involved are such that some complete revolution in the principle of proposed methods is required before any guaranteed service is possible. First-class quality reproduction implies a quantitative performance in electrical circuits and mechanical movements seldom required elsewhere in mechanical or electrical technology. It requires a station of nearly 1,000 kilowatts to give the same service area on 200 metres wave-length as a 1 kilowatt station using 1,600 metres. In spite of this, there is room for 50 stations between 200 and 300 metres and only 6 stations between 1,340 and 1,875 metres.

A further example shows that two stations of 1 kilowatt 2,000 miles apart can sensibly interfere with one another at night in their service areas (a few miles in radius) unless separated by a proper amount in carrier wave frequency.

The example to point this last generalization brings me to my first statement:—*the crying need for broadcasting is the allocation of further exclusive channels.* This must be elaborated by a recital of facts. Two broadcasting stations must be separated by a certain difference in the frequency of their carrier waves (a minimum of 10 kilocycles has been agreed internationally as being a practical figure) if they are not to interfere with one another, even though they may be as far apart as 2,000 miles. Listeners will be familiar with the term 'heterodyne interference.' The term is given to the note of varying pitch which too often mars the programme from the local station. It is caused by a distant station's carrier wave being too near the carrier-wave frequency of the station giving the 'local' programme.

At the late Government World Conference held at Washington, U.S.A., it was decided, in spite of representations that the allocation was insufficient, that the wave-band allocated for broadcasting stations throughout the world should be from 200 to 545 metres and in the so-called long waves for Europe from 1,340 to 1,875 metres. This means that, for instance, in Europe and neighbouring continents,



or in the U.S.A. and Canada, there exist some 100 exclusive channels for broadcasting (some better, some worse) and *that if attempts are made to work more than (roughly) 100 stations in these areas interference of one sort or another must take place.* This is fundamental so long as we assume that the transmitting aerial takes its present conventional form and radiates in some degree upwards. Realizing that only the most expensive and elaborate stations using medium waves can have uninterrupted service up to ranges of even 100 miles, it will be seen that a severe limitation is imposed. It is because we must

face for the next four years at any rate this limitation of available channels for separate and individual programmes that we preach, wherever a hearing is vouchsafed, the gospel of 'fewer stations and higher power.' This is fundamental. The problems of giving to every European or North-American listener an uninterrupted service of only one programme is *not* completely soluble with the use of 100 super-powered stations. The immediate problem therefore resolves itself into a question of finding methods to minimize inevitable interference between surplus stations. We have arrived at the first conclusion in

taking stock of the present situation; that we have too few channels for broadcasting, —103, to be exact—for the European continent, North Africa, West Russia, and Western Asia, and no guarantee of service (except for 7 long-wave stations) beyond 100 miles, whatever the power of the stations. It has been impossible in this article to give the reasons for these limitations. The facts, however, exist and must be faced.

The question, therefore, resolves itself into how to minimize inevitable interference pending the allocation of further facility.

P. P. ECKERSLEY.

## What the Other Listener Thinks.

WHAT I long to praise and hope to see in the programmes each week are the real great plays and musical comedies. I was wondering if you could make the variation complete by giving us a thriller such as *The 13th Chair*.—H. J. R., London, S.E.17.

YEARS ago, when living in London, I first knew what a wonderful thing it was to be, as it were, always next door to the great happenings of the world: to look at the outside from the centre, not from some backwater to gaze longingly at the inaccessible peak. A receiving set restores that satisfaction. It is impossible to feel lonely now on the most callously wet evenings. One has the heightened vitality of the metropolitan—without the disadvantage of his hustle. One can be 'clubbable' without joining a club.—F. H., Wallasey.

A TEMPTING evening programme helps us to get on with our darning or knitting, and an uncongenial one is really a blessing in disguise, as it gives us a good excuse for going to bed early!—M. A. B., Watchet.

THE problem of what the listener wants is, to my mind, a simple one. I suggest that the only possible answer is music, and the best music. If he, or she, wants to be told how to cook potatoes, he or she can obtain expert advice by the expenditure of sixpence on a cookery book. If he, or she, is a martyr to St. Vitus' dance, he, or she, can obtain treatment at the local dancing palace.—H. S. D., New Cross, S.E.14.

THE Ministry of Agriculture talk to farmers coincides with the return of the jaded worker to his home, and instead of hearing something that will soothe and stimulate the digestive processes, he is regaled with advice concerning the cultivation of the land and the prices of fat sheep, not to mention lean ones.—A. D. H., Neath.

THE education of the public to appreciate classical music will be very long and difficult. The B.B.C. are trying to force them to like it, before they appreciate more tuneful music.—A. W. K., Blackpool.

MR. BRABAZON HOWE, in your issue of June 29, is justified in his exasperation. But as regards the B.B.C. (here our only concern) I would suggest that the fault lies, not in the matter provided, which after all, has to meet the most varied tastes, but in the manner of its presentation. Here the 'superior person,' instead of the commercial exploiter, assumes for the public that semi-idiocy against which Mr. Howe protests.—F. J. J., Wimbledon Park, S.W.19.

MAY I join my plea with that of the gentleman who recently suggested that we should hear Dickens? You have given us Sunday readings of poetry and the Bible, why not a serial half-hour of 'Our Mutual Friend' this winter?—B. E. N., Gravesend.

I RECENTLY came across some back numbers of *The Radio Times* of some years ago, and on comparing the programmes therein with those of today, I was amazed at the vast improvement that had been effected in them in such a short period. The next thing that struck me was the increase of adverse criticism since that time. What is the reason of this criticism in the face of such overwhelming evidence of programme improvement? The reason is because the B.B.C. have lost the personal touch with their listeners. It seems a long road from Marconi House to Savoy Hill and on the way the B.B.C. have become a super-efficient but soulless organization.—D. M., Larkhall.

### PRO.

Outward bound!—our destination uncertain—duration of voyage still more uncertain. England, changing in aspect as it recedes, grows a mere shadow on the horizon and then vanishes. Perhaps it may be a cargo of coal for Port Said, then salt to Calcutta; from Calcutta to Buenos Aires loaded with the produce of India; possibly light-ship to Australia to load for almost anywhere. Eventually, we are homeward bound, which is all that counts: memories and pleasant anticipations mingle. And, long before St. Katherine's Head or the Bishop Rock flash their warning yet welcoming light, 'Sparks' has picked up Daventry on the ship's receiver and those who care to listen may do so. There is no criticism then. It doesn't matter if the item at that moment is a violin solo or a talk on psychology, it is pure appreciation for the B.B.C.—and anything of its programme stands for England and all that we cherish.

*A cheque for One Guinea will be sent to Mr. Albert V. Venis, 9, Midmoor Road, S.W.19.*

### CON.

The policy of the B.B.C., as expressed in its programmes, is somewhat short-sighted.

The programmes should be divided roughly into three groups: (1) to save life; (2) to make life a success; (3) to make life happy. To save life would call for lectures by eminent medical men on diseases; their prevention and cure. Then we could have talks of life-saving from drowning, fire, street accidents etc. To make life a success would imply lectures from commercial and legal experts embracing a gigantic curriculum. To make life happy would demand entertainment, because people cannot entertain themselves, although there is enough good books, good music and works of art to multiply the happiness of the people by ten. If we must have professional buffoons let them entertain on the intelligent side, but we must not lose sight of the fact that the artificial appetite stands at the best for so many instalments of barren pleasure, at the worst for cumulative deterioration.

*A cheque for One Guinea will be sent to Mr. A. A. Johnson, 3, Smelt Road, Coedpoeth, Nr. Wrexham.*

I FEEL I would be failing in my duty as an Englishman if I failed to drop you a line of appreciation of your splendid selections in general of everything you send out. I have been a licence holder ever since you started and I listen to all Continental stations as well as yours, and I consider the B.B.C. the best. I speak as an amateur musician, also a Wesleyan Methodist chorister. I would willingly pay my ten bob if only to hear your Epilogue on Sunday nights.—SATISFIED, Richmond.

AFTER trying all the week to find something to criticize in the B.B.C. Programmes, I think I have found one point. That is, the time of the First Weather Forecast.—F. P., St. Martin's, Guernsey.

IN the spring we took our wireless into the heart of the Exmoor country, and on our asking the people what they enjoyed they never left out how wonderful the clapping and laughter were!—C. H., Gray's Inn, W.C.1.

WHEN I first 'listened' I knew nothing about operas and classic music, and my knowledge of how to talk to children was negligible. Thanks mainly to the B.B.C. programmes, not forgetting the Children's Hour, I am now permitted to write regularly for two papers on these very matters! I conduct two successful features for children—and as a small mark of my appreciation to the B.B.C., I have taken the liberty of christening one of these columns the 'Children's Hour.' Finally, I owe much to the B.B.C. for my improved knowledge of how to pronounce unfamiliar words and speak good English.—W. A. S., Leek, Staffs.

KINDLY allow me to express admiration of the splendid work and programmes of the B.B.C. I am one of the thousands of listeners whose power of hearing is below Nature's standard, but who find illimitable pleasure in being enabled through the medium of broadcasting to hear and enjoy with comfort and ease the sermon, speech, and dramatic and musical art provided with such excellence, infinite variety, and punctuality by inexhaustible effort and skill at your studios. None but the deaf, be their affliction slight or extensive, can fully appreciate this inestimable boon.—J. R. K., Hertford.

PUT more humour and fun across and never mind our waistcoat buttons!—W. L., Upper Tooting, S.W.17.

LET those who may criticize the B.B.C.'s Vaudeville programmes. For my part I would far rather hear a dance band or some of those American 'sisters' on the loud-speaker than see them in a music-hall where they emphatically do *not* belong. They have no visual appeal, though the sounds they emit are charming enough. Give us back our red noses! The modern music-hall must make Dan Leno turn in his grave.—R. L. T., Knowle.





**T**HE other day I found myself involved in a violent argument on the merits and demerits of Broadcasting in general, and Educational Broadcasting in particular. My opponent, who called himself—why I am not quite sure—'one of the Old School,' adopted what is at any rate an interesting point of view. He asserted roundly that Savoy Hill was a menace, and Radio a public danger. In his opinion we were all placing our minds more and more at the disposal of the B.B.C. 'It is,' he said, 'as if you were content to be so many blackboards. You then give the B.B.C. an unlimited supply of time and chalk, and wait for them to make patterns, slogans, and principles upon the blackboards.'

#### Moulding Us to a Pattern?

Is there any truth in the idea? Are we really in danger of being 'robotized,' if I may coin such a word, borrowing its root from Karel Capek's brilliant, fantastic play *R.U.R.*, the story of the inventors who manufactured 'Robots' or mechanical beings capable of doing a man's work? Are we to lounge comfortably in our chairs, and absorb more and more unthinkingly the mental problems provided from studios we never see, by mentors whose faces we probably do not even want to recognize? Will we, in the course of passing years, grow standardized minds with stereotyped tastes? Will we all think the same thoughts, laugh at the same jokes, admire the same music, just because these things are given us under the hand and seal of the Programme Control Board of the B.B.C.?

Admitted that we live in a democratic age, and that democracies stand or fall by their leaders. But it is the pride of our peculiar political genius that our democracy is consistent with the flourishing of individualism. So it is with Broadcasting and its influence. All the best in English education has tended for years to the encouragement and augmentation of the discriminating powers of the individual. We do not seek to cram a child's mind with certain facts which it is his duty to accept. We seek to place before the child available knowledge from which, once he has absorbed the elementary minimum, he shall pick and choose to suit his particular bent and calling. Now the B.B.C. is in an unrivalled position for placing mental food of every kind before the public. But this does not necessarily imply that it expects the public to swallow all down with the same avidity. Its object is surely mental stimulation, not mental

surfeit. It seeks to invigorate, not to induce the lethargy of repletion. This aim is achieved as much when a man chooses to switch off as when he chooses to switch on. For listeners always to listen would be as bad, and as mad, as for them never to listen.

#### 'THE ROBOT SCARE.'

A 'civilization' of mechanical minds—that is one of the dreadful pictures drawn by certain conservative opponents of broadcasting who see a menace to intellectual independence in the programmes broadcast by the B.B.C. to the enormous radio audience.

The best retort to the fear of the Robot peril is the application of a little common sense. There are people who cannot be given anything new without running it to death and spoiling its possible value. We all do it with new toys when we are children. We cannot leave them alone when we are first given them—and in next to no time we are sick to death of them. But most of us are not like that once we are grown up. I do not believe that we are prepared to sink our individualities in the face of one loud-speaker. I am positive that it is anything but the intention or policy of the B.B.C. to encourage us to do so.

#### A Sinister Vision.

My die-hard friend drew a grisly Wellsian picture of the future—of crowds of citizens with mask-like faces and jerky, synchronized movements, sitting down at regular intervals, switching on their receiving sets, and renewing, as it were, the records inscribed by the B.B.C. upon the cylinders of their brains. He foresaw a state of affairs in which the B.B.C. would be the standard authority upon everything, and in which criticism would be a forgotten thing.

As an essay in fiction it was interesting. But, to me at any rate, it carried no conviction. It contained the great failing common to all arguments that are pushed too remorselessly to a conclusion. It left out a fact common, if not to the majority of men, at least to the majority of Englishmen—a dislike of the extreme. We revolt from extreme discipline as we deplore extreme indiscipline amounting to anarchy. We revel in the happy medium, the spirit of compromise which preserves mediæval forms and ceremonies to decorate the efficient working of our law courts, our Parliament, and our Monarchy. We are in no more danger of being mechanized by Savoy Hill than Savoy

Hill is in any danger of being assailed by bombs and machine guns. Both motions belong equally to the realm of sensationalist fiction rather than to that of the life of sober Englishmen.

It is perhaps the favourite gambit of the opponent of all progress to visualize a future in which all men will have become the slaves of the incidentals of that progress. And yet in every such case the bogey is merely turnip-headed. Man remains supreme, because at the back of all mechanism stands the mind of man. Until an inventor can discover the secret of perpetual motion, or split the atom, or produce an automaton with an independent motive force, the supremacy of man remains unchallenged and will so continue.

#### We Need Not be Afraid.

To me at any rate it is an incredible and monstrous notion that as time and civilization advance our brains should decay and become mere recording cylinders. Even the disciplined training that would appear on the face of it the most productive of automatic-thinking and de-individualized robots—the discipline and training of regular soldiers—aims nowadays at the production of initiative and intelligence. Even in war we no longer believe in training men to stand still like so many ninepins, shooting while they are themselves shot down, as was the case in the eighteenth century. The modern private soldier is trained to think and act for himself. It is the same, only more so, with the ordinary educated citizen. He may read more, hear more, see more. His standard authorities may be much the same. But each man's mind and individual taste will persist, only stimulated, and with a wider, more intelligent outlook.

If we had allowed ourselves to be absorbed by the fear of machinery of which the Robot scare is only a logical outcome, we should still be travelling painfully by coach from town to town, burning candles in our houses, taking six weeks or so to cross the Atlantic by sailing-ships, and burning the inventors of the telephone, the gramophone and Radio for witchcraft. Man is bound to the wheel of his civilization's destiny as he is bound to the earth of his planet as it spins amongst the stars. To look back is futile.

If to look forward is frightening, we must follow the example of all pioneers and take our courage in both hands. Mankind remains the ultimate authority upon the earth unless he wilfully abrogates that authority through unreasonable fear of the unknown.





### Bank 'O'lday.

THE August Bank Holiday is to be appropriately celebrated. London's programme in the afternoon consists largely of light music, a fitting background to a lazy afternoon on the river or in the woods with a portable set. This will be given from the Hotel Cecil by a new octet under Alphonse du Clos. At 6.45 John Scott Hughes the expert on 'sail,' comes straight from Cowes with an eye-witness account of the Regatta. Follows a concert by the 'Band o' London' under its founder, Percy Gayer. Their programme consists of old favourites. Actually, it is based upon those of the old Edwardian days when Earl's Court Exhibition and the White City were in full swing and the bands dispensed popular music 'with a tune' to those who strolled under the light of the fairy-lamps and the stars. After the second news comes Mabel Constanduros, taking the Buggins family to the Zoo; next, a forty-minute broadcast from the Winter Gardens Theatre, where you will hear Laddie Cliff, Stanley Lupino, etc., in that super-syncopated show, *So this is Love!* and, finally, dance music.

## BOTH SIDES OF THE MICROPHONE



### —And From 5GB.

THE 5GB programme for the same evening begins with an hour of 'tabloid' holiday entertainment—including the Band of the 1st Battalion of the Suffolk Regiment, the Imperial Scots' Concert Party, Molly Hall, Stuart Vinden, etc. Later, follows a Symphony Concert, conducted by Joseph Lewis.

### The First Surprise.

I HOPE that you enjoyed the first of the new series of Friday evening 'Surprise Items.' The start was a propitious one. We do not often hear three such artists as Davy Burnaby, Stanley Holloway, and Wolseley Charles (of whose status as a composer Werrenrath, the American baritone, conveyed so solemn an impression during the course of his recent recital). The topical squib about 'uninvited guests' which opened their broadcast was calculated to put their audience in a good humour. This 10.45 p.m. feature will not always consist of a vaudeville 'turn.' But it will always be worth switching on for.

### Menin Gate, August 8.

LAST year's relay from Belgium of the opening of the Menin Gate Memorial will live long in the memory of those who heard it. It was one of the miracles of broadcasting—that all those for whom Ypres and the Gate had memories, could hear in their own homes the impressive service which, more than a hundred miles away, was consecrating the memory of our British dead. This year the British Legion is arranging to take 11,000 pilgrims to France and Belgium. Twenty great train parties will leave London on August 5, and, after various ceremonies and visits in Paris, Beaumont Hamel, Vimy, Notre Dame de Lorette, etc., will come together on Wednesday, August 8, at Ypres for a Memorial Service at the Menin Gate. The town will be kept on that day for the pilgrims; no other visitors will be allowed in. It will be almost impossible for ordinary travellers to reach Ypres by train, as the line from Hazebrouck will be taken up practically all day by trains carrying the pilgrims. H.R.H. the Prince of Wales, together with representatives of the Belgian Royal Family, the Burgomaster of Ypres, etc., will be present at the ceremony.

### The Service of Memorial.

ALL stations are to hear the service at 11.30 a.m. It will be conducted by the Rev. Dr. A. C. E. Jarvis, Chaplain General to the Forces. The order of service includes hymns and prayers, a short 'silence,' and address by the Archbishop of York and the playing of the Last Post and Reveille, etc. At the conclusion of the service the Prince will lay a wreath on the Memorial, and the vast gathering of pilgrims, forming into column, will march past him.

### Parallel Town and Country Talks.

WHETHER you are a countryman who comes sometimes to London or a Londoner, who, on sunny week-ends, longs for the nearby country, you will find one or other of the series of Tuesday evening talks, which commence on August 7, interesting and helpful. From London only, Mr. A. A. B. Valentine (of 'Holidays in Britain' fame) will talk on 'Londonders' Country,'



### Samuel Pepys, Listener.

By R. M. Freeman.

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

June 30.—At the Club, where much disputacium about what they broadcast from Savoy Hill; as to which Gen<sup>l</sup> Hackin would chuse know why they give us not more golph, in particular correctiv talks against slicing, fluffing and other prevalent malpractices; but Sir Thos Block he says golph be damned, what we need is croaquay and do instance his own winning last month of the All Corners Cupp at Bumbleton Bay, yet never so much as mentioned even in the News Bulleteen, the fools! whereto Mr. Snigsby puts up his nose for talks on the right cultivation of rambler roses, hereby rousing Col. Wix to demand passionately what are rambler roses to the souls of 'the unconverted heathens, and is all for 1 hr per diem talks on work in the mission-fie'd, with offering up of prayers for the same. Presently, on the poynt of musick, young Fittlebury plums (in his own words) for washing out Bach and all such stuffy old fogeys; which leads Mr. Dobbsworth, who is a great Bach man, to expatiate most pityingly of the national depravity, of one sort or the other, that is always to be found in congenitall imbeciles. God help them! So I soon weaned and left them to it. But Lord! what were the Labours of Hercules to the labours of Savoy Hill, if every growler is to have his growl satisfied? Yet I doubt if any satisfaction would really be to their content so much as leave them their discontentfulness to nurse and be happy with, like the Irish.

July 2.—A letter this night from Pall that Azzy (meaning Mr. Nobbs) did put the question to her 3 night: since at the pictures and next day bought her a ring and they are to be married come Michaelmas. Which be great good news indeed. So a bottle of champagne to our dinner and afterwards dancing to the wireless my wife and I, for the joy of it. Sipping my night-capp, it came to me that 'tis my duty, as sister's natural protector, to see to it that Mr. Nobbs make a befitting settlement upon her. Yet what troubles me is by raising the question in regard

to Mr. Nobbs I am also raising (rather awkwardly) a like question in regard to Pall—what portion she is to bring into it. So resolving to wait on events, in the hopes of Nobbs making his settlement unasked and unasking, as pray God he do. But if he ask, then will be time enough to consider of the matter, how much it will pay me to give Pall rather than have Mr. Nobbs choaked off and sister's heart brogk, poor girl, and she on my hands for life. From which may the good God preserve me.

July 3.—Following the tennis at Wimbledon this day on the wireless, sad I was to hear of Betty Nuthall and her German partner putt-out of the Women's doubles, being as pretty a player (in all respect) to watch as ever I did behold and have methinks the catchingest smile of all of them, as catching as Connie's almost.

July 4.—My wife and I into the country, rayling it to Box Hill. So to Mickleham and here take to the Downs and follow them to Headley. A most fair day, with the sweetest possible prospects, and my wife in an angel's humour all the day. Sitting to our lunch under the beech trees above Headley Court, we presently came to the appels, but no knife to partion them and dared not, either of us, bite into them with our teeth for fear we crack our plates. Whereupon my wife to fetch a button-hook out of her vanity-bagg, wherewith did partion them and eat our slices of appel off it by turns, the first time of my ever eating appels off a button-hook, and right merrie it made us. So to Hedley to the Cock, whence tee in the garden, with 2 new layd eggs each thereto, the best eggs that ever, I believe, I did eat; the young wench that waits on us most civill, trim and well-favoured with a parrot in a cage hard-by that swears nobly, to my great content. Tee, 3s. 10d.; pretty Miss'ls. Presently over the Downs to Leatherhead, past my Lord Beaverbrook's, and so home.



The parent of importunate children.

describing country places within easy reach of Town, while from 5XX, Donald Maxwell, the artist who knows London better than most of us, is to talk on 'The Countryman in London.' When the countryman does come to London, he likes to have 'a good look round'—in this Mr. Maxwell will help him. One finds that people from the provinces know London a great deal better than the Londoner who, unless he is the parent of importunate children seldom sets out on excursions to the Tower, the Abbey or the Zoo.



# BOTH SIDES OF THE MICROPHONE



### An Eighteenth Century Bohemian.

ON Bank Holiday afternoon, instead of the usual household talk, Miss E. M. Hewitt is to give a talk, entitled 'A Vagabond Lady,' about Charlotte Charke, the daughter of the famous eighteenth-century playwright and comedian, Colley Cibber. Charlotte was a 'one.' Her behaviour was extravagant, even for an actress of her century. She favoured men's clothes, and



She supported her child by selling sausages.

often played male parts, including that of Roderigo in *Othello*. She quarrelled with everyone, including her violinist husband, Richard Charke, her father and her manager. After a stormy stage career she supported herself by a number of fantastic undertakings—as grocer and oil-merchant in Long Acre, keeper of a puppet show in the Haymarket, etc. These ventures having proved profitless, she was rescued from utter penury by a subscription from the coffee-house keepers of Covent Garden and their female clients. After a poor appearance at lower-class theatres, she supported her child by becoming, in male guise, valet de chambre to a nobleman, by selling sausages, and by acting as a waiter at a tavern. One more flash in the pan brought her again on to the boards of the Haymarket Theatre, where she played Macheath. After this, like so many of our moderns, she returned to write her 'life,' which appeared in eight parts and was of a flighty and sensational nature. She died in 1760 in squalor. She had enjoyed life.

### Saxophone Sunday.

A SAXOPHONE soloist is to take part in London's Chamber Music Recital on Sunday evening, August 5. This will surprise many, to whom the saxophone is no more than an important instrument in the modern dance orchestra. Its inventor, Adolphe Sax, did not intend it for such use. He made it for the bands of the French Army, which employ it to this day in place of the bassoon. Many serious composers have used it in orchestration—among them, Meyerbeer, Massenet, Thomas, Bizet, Saint-Saëns, Strauss, and Holbrooke. The instrument has, for the purpose of the orchestra, a tone halfway between those of the wood-wind and the brass, soft and penetrating in the upper register and, in the lower, full and rich. Played as a solo instrument it is charming in the liquid effortlessness of its effects. The player on August 5 will be Walter Lear.

### Y.M.C.A. Service.

AT 8 p.m. on Sunday, August 5, London and other Stations will relay from the Service Men's Institute at Plymouth a Y.M.C.A. Service conducted by Sir Arthur Yapp. Sir Arthur is head of the Y.M.C.A.

### The Facts of the Case.

YOU have heard, I dare say, of the forthcoming county court action, *George Dogsboddy v. Self*. The newspaper account of the contretemps leading up to this momentous litigation was vague in the extreme. One thing it did reveal, the appalling fact that the plaintiff is a retired bird-seed factor. To think that for years the well-being of thousands of innocent parrots and canaries has rested in the hands of such a man! I am not appealing for your sympathy. Send no money. My only desire is to record the facts. On the evening in question my wife and I were at supper when the cat hurtled in through the French windows with its tail like a bottle-brush. I hastened into the garden to discover what had scared the poor beast. From over the wall came the most appalling succession of sounds imaginable—worse than anything in an Edgar Wallace play. It was, of course, my neighbour. He had his loud-speaker, as usual, in the garden and, while listening to Mr. Norman's talk, was practising his German accent very loudly. Dogsboddy is the sort of man that shouts at all foreigners. The rest of the incident follows the newspaper report fairly closely. I protested. Dogsboddy, climbing on to a box, peered over the wall and ordered me to shut up. Exasperated beyond measure, I picked up a garden rake and gave him a push. He fell into a cucumber frame. The case comes on shortly. In view of its enthralling human appeal I intend to devote a certain amount of space to it. Buy *The Radio Times* next week. You may find 'I Have Been Through Purgatory,' a pulsating article by myself.

### British Empire v. U.S.A.

THE Chelsea Football Club's ground at Stamford Bridge has played a very great part in sport. I, myself, have been there to see football, baseball, athletics, and Dirt Track racing. For the busy enthusiast it has the merit of being no more than twenty-five minutes by 'bus from Piccadilly. Listeners will be 'through' to Stamford Bridge on Saturday afternoon, August 11, when Philip Noel Baker is to comment on one of the biggest athletic clashes of the year—the British Empire v. U.S.A. Harold Abrahams, who usually gives these commentaries, is captain of the Empire team. He is also to lead the British Olympic team at Amsterdam.

### An Interesting Play.

ONE of the most interesting of forthcoming radio dramatic productions is due on August 17, when Mr. John Drinkwater's adaptation in play form of the late Mr. Thomas Hardy's famous novel 'The Mayor of Casterbridge' will be broadcast from London at 7.30. This adaptation was originally produced at the Q Theatre not long ago, and considered remarkably successful in what it set out to achieve. It is hoped to obtain as many as possible of the cast of the original production.

### Library List.

NOVELS reviewed by Mrs. Hamilton on July 12 were: 'The Lost Fight,' by H. M. Prescott (Constable); 'The Redemption of Tycho Brahe' by Max Brod (Knopf); 'Swan Song,' by John Galsworthy (Heinemann); 'Pigsties with Spires,' by Georgina Garry (Cape); 'Through Beds of Stone,' by M. C. Hoskins (Macmillan); 'Farewell to Youth,' by Storm Jameson (Heinemann); 'While Rivers Run,' by Maurice Walsh (Chambers); 'The Runagates Club,' by John Buchan (Hodder and Stoughton).

### A Tribute to Pepys, Listener.

I HEAR from Mr. R. M. Freeman, whose 'Samuel Pepys, Listener,' has been such a popular addition to my pages this summer, that during a recent outing of the Pepys Club his contributions to *The Radio Times* were a topic of general conversation and approval. This was a considerable tribute, coming from such a body as the Pepys Club, which is soaked in Pepysian lore. If you are familiar with the naïf and ever-delightful pages of the original Samuel, you will have realized how amusingly Pepys, Listener, carries on the tradition. Mr. Freeman's series will continue through the autumn.

### An Apology.

A PARAGRAPH in our issue of July 6 in connection with Miss Clarke's talk on 'Food Values in Cooking' must have caused irritation, and even offence, to a considerable number of our readers. Respect for individual taste and opinion is one of the guiding principles of our work, as well as that of the B.B.C. We hereby desire to tender our regret for such a piece of editorial carelessness.

### The Buggins Book.

IT was like meeting a film star in the flesh. A nervous fear that anything so good in one medium could fail to disappoint in another. The book was called 'The Bugginses'; you will find it in your bookshop today—'The Bugginses,' by Mabel Constanduros and Michael Hogan (Hutchinson, 3s. 6d.). And you will not be disappointed, for this Cockney family from Walworth—Grandma, Emily, Father, Emma, Alfie, and Baby, and, of course, Bert and Ag—are as delightful to meet in a book as they are over the microphone. Our authors know their Walworth. Pages of this book have a Dickensian flavour—for example, Grandma's interview with Mr. Lyon and her subsequent 'accident.' It is full of laughter and should go with you on your holiday. The family will be 'on the air' on Bank Holiday—London, 9.35.

### Holidays at Home.

NOT every one of us can afford to go away for a holiday, though the word 'holiday' is by tradition associated with the exciting and exasperating process of packing. But why



The exciting and exasperating Process of Packing.

not a holiday at home? At 6 o'clock on August 7 Miss E. Arnot Robertson will talk from the London Studio on 'Holidays for Stay-at-Homes.' She has some interesting ideas on this subject, and will suggest, among other things, that you use your furlough to make yourself really acquainted with your own part of the world or in getting through the reading which you have long had in mind.

"The Announcer"



## Teaching Us to Pronounce Music.

The writer of this article suggests that the B.B.C. should, for the benefit of executant musicians, supplement its broadcast talks on musical appreciation with practical demonstrations of technique and interpretation.

WHEN first I heard a master of the piano-forte—the occasion was a recital by Paderewski, in the early 'nineties—I left the concert hall astounded, delighted and—disgusted. I was amazed at the extraordinary skill he displayed; it was so utterly beyond anything I had previously imagined. I was charmed and transported by the beauties in the music which he unfolded. And I was so disgusted with my own efforts that I did not touch the piano for some months. The heights the masters reach seem to be very distant, and it requires sustained effort to follow them.

I find myself wondering if broadcasting may not frequently induce feelings of futility where it should encourage; whether it is not tending rather to discourage effort than to stimulate it.

### How it is Done.

Hitherto, music in broadcasting has been treated in two ways. We have had perfect examples of execution, showing us the finished product of the composer's idealism and the performer's interpretation; and we have had analytical lectures, so beautifully given by Sir Walford Davies, which have taught us to appreciate the thoughts in the mind of the composer. But we have not been shown how the executants produce their effects. We have seen the original scene, and then the finished painting; but we want to be taught how to mix the paints and put them on the canvas.

Perhaps the simplest way to convey my meaning is to give examples from some pianoforte pieces. I do not wish to make out a case for the pianoforte only, because I feel sure the same need is felt in the case of any instrument, and to be given instruction in the finer points would satisfy and please many who today strive in the dark and only chance upon the higher capabilities of their art. Instruction of this description should not be confined to the few in the conservatories, but distributed in the radio university. The pianoforte is a personal

and complete instrument on which one can attempt to render the whole of a subject in monochrome, as it were; whereas many other instruments convey an impression in line or colour, and require reinforcement by others to complete the picture. The picture is perhaps better when produced, but it needs more than one to produce it. I will, therefore, confine myself to the piano.

### Analysing the Master Touch.

Without making any comparisons, consider some of the works of Chopin. If I succeed in playing the whole of the notes in his *Ballade in A Flat*, I should not necessarily convey a pleasing picture, or even an intelligible one. If I played it at a good speed, the result might be an example of digital skill and no more, which could be done better by a mechanical player-piano. More is needed even than is supplied by the best of these mechanical contrivances—which are so very good—and it is that little more which many players need and for instruction in the production of which I plead. The subtle differences in phrasing, rhythm, and accent, which make or mar any performance, are not always apparent when reading the music, nor can we analyse them, whilst listening to a great artist, with certainty; but their presence is necessary to an artistic rendering. I should, accordingly, like to hear some of the great pianists at work, so to speak, showing us the groundwork of notes, and then their added accents and touches which make those differences apparent and explicable.

In some cases the composer shows quite clearly the mechanism of the effect he wishes to produce—as in the differing rhythms for the hands in the *Waltz in A Flat*, Op. 42, where it is almost impossible to go wrong. In the case of the second theme of the *Waltz*, Op. 64, No. 2, a phrase is marked with a particular series of notes accented—forming a subsidiary melody—and is repeated without such stress. Many examples could be given from

Chopin's works, where masters produce shading and variety by accenting what may be termed 'inner notes'—the central notes of chords or some sequence of sub-melodial notes—and by varying those stressed when there are repetitions of the same chords. Liszt went so far, in his desire to be understood, as to invent new signs to explain himself; and yet we hear, again and again, such renderings of some of his works that critical but mediocre performers feel compelled to say: 'If I could play like that, I would not play like that!'

I cannot think that such expositions of higher workmanship by acknowledged masters would be dull or uninteresting to those who do not, themselves, play. I believe many who listen perfunctorily to the performances of really good artists, would be stimulated to criticize wisely and acutely. We should all demand genuine attempts to convey some measure of the composer's ideas; we should not be satisfied with the merely ingenious, or super-dexterous. The ultimate effect would be a general raising of the standard of performance; artists would try to play to us—as is so eminently the case with Pachmann—and not be inordinately proud of playing at us.

### Encouragement—Not Discouragement.

The effect which such instruction would produce on those who endeavour to play is the chief thing, however. Many who have been discouraged, who have felt that it is not worth while to persevere, would be stimulated to try again. They would be delighted to find that there are paths up the heights, and that those paths are clear and interesting when pointed out by competent guides. Broadcasting would not run the risk of destroying potential broadcasters.

Let us, therefore, have illustrations for executants; let us be taught to pronounce music as we have been taught to pronounce French or to make cakes.

SCHOFIELD HAROLD.

## What is Your Taste?

There is no question more vexed than that of Taste. What do we like? What should we like? Do we know what we like? The question is one which lies at the back of all the work of the B.B.C., for, as a Service, its task is to discover how it can best serve the Taste of its listeners. Below are two replies from listeners to a recent letter in *The Radio Times* on this subject.

DEAR SIR,—I HAVE read with interest a letter recently published by you entitled 'What is Your Taste?'

Now, to me, this word 'taste' covers a multitude of sins and, in some cases, even, real intellectual snobbery. At the moment we have two types of listeners, whom we might term the 'high-brow' and the 'low-brow,' and if recent vituperous correspondence in many journals is any criterion, the two are anathema to each other. The great difficulty, then, would appear to be to decide which 'taste' is the correct one, for surely the one mass of thinkers has as much right to be accepted as the other; unless a happy medium could be found. Taking the bottom end of the scale first, we very often find a type of listener who spends the whole of his time twiddling knobs, and if asked what he is in search of will at once reply, 'Jazz!' His whole time is spent in this one quest, and he is never happier than when his loud-speaker is literally shaking the house down with this type of music purveyed by our modern dance orchestras. Although I am very fond indeed of some of these catchy melodies, I cannot say that this is my ideal of good music!

Next, at the other end of the scale, comes the man who professes to sneer at anything below—personally, I should say *above*—Bela Bartok, and composers of his ilk, whose music to the man in the street must be well-nigh unintelligible. This type of listener seems to me to be the real snob,

and with a big percentage of them the whole business is simply a pose. You will find them decry any composition which happens to become popular, merely because it is popular.

To me, the definition of good music should be: 'Music which appeals to the greatest number, and remains popular for the greatest length of time.' This at once excludes most, if not all, the modern dance tunes, but admits many of the old melodies of the type written by the Strauss brothers, particularly such a one as 'The Blue Danube' waltz.

Why should we spend hours, days, and weeks playing over the works of composers of the Bartok class in order to 'understand' them? This savours somewhat of the man who, through taking continuous doses of some nauseous drug, has come to like it, and would have us do the same.

No. I venture to say that 'bad' music, written by such people as Ketelbey, and even some of the most popular of the operatic airs, etc., which the high-brow critics deplore, and the medium- and low-brow delight in, will be with us and as frequently played and sung as they are in this year of grace nineteen hundred and twenty-eight.

And that is one listener's views on 'taste'—one who is content with the vastly varied fare offered him by the B.B.C., and who does not wish to be 'educated' to the heights of the 'super-listener.'

Yours faithfully,

Vaud, Switzerland.

G. S.

DEAR SIR—As a joyous and unrepentant low-brow I heartily agree with Mr. Brabazon Howe's estimate that public taste is low—quite comfortably so, in fact.

The efforts which are made on occasion to raise the level do cause me a twinge of uneasiness, as it must do all who have at heart the real enjoyment of the masses.

Your own Corporation, sir, is really the leader of this pernicious movement, the arch-microbe, as it were, in the virus which infects our weaker members from time to time. As other diseases, however, provide their own anti-toxin, so does yours. Whenever I see a weary and over-wrought mortal just about to 'kick the bucket,' so to speak, and to descend into high-browism I 'shoot' into him a good dose of Bach Fugue kindly provided gratis by the B.B.C., and he is immediately galvanized into life again. The cure is completed by giving the victim a copy of one of our great daily newspapers, followed by a visit to a cinema complete with a one-hundred per cent. American film full of heart appeal, white-haired mother, erring boy, simple country heroine, fat globular tears, detective and cigar.

As long as we have these simple, old-fashioned remedies to hand, we need fear nothing, and even if some of us do fail in our old age, there is—thank goodness—a new generation always ready and eager to fill our places.—D. E., Hull.



Chapter Ten of 'Old Magic' by Bohun Lynch.

## The Curse of Hamadon.

The Story moves to Devonshire, where Carlew and Rooke hear of the head of the House of Hamadon and John Torch reveals unexpected knowledge of the Curse and its vengeance upon Spiridon Kakoglou.

**A** HUNDRED years from now, the period of this story, there arises a strange warfare between the Mid-Devon Farming Syndicate, which seeks to monopolize farming in the West Country, and an unknown antagonist, believed by Tom Carlew and Melvil Rooke, who are on the track of the mystery, to be connected with Hamadon, a village on Dartmoor, and an ancient semi-religious sect known as the Hamdenites.

Already this nameless opposition has brought about the death of the chairman of the Syndicate, a Greek named Kakoglou; blown up its machine sheds in Devonshire; kidnapped Guy Harvester, formerly the dead man's secretary; and made an attempt on the safe at the Syndicate's offices. Guy Harvester had been approached by the surviving directors to assist them in exploiting an invention for controlling the weather which would give them world control of agriculture. He had refused.

\* \* \*

**A**FTER receiving the news concerning Kakoglou's office and the gassing of the staff, Tom Carlew hurried down to the room where Rooke awaited him. His eyes shone with excitement as he drew his friend aside.

'Can you leave the *Review* to look after itself for a few days?' he asked, and then, without waiting for an answer, 'You must, man, you must!'

'Even I have a holiday sometimes,' said Rooke, without smiling.

'I've got to go down to Devon on behalf of the C.O.R.T. and I want you with me.'

'But Scotland Yard?'

'They've got men there looking into things, but they think we may be useful too. We fly down tonight.'

Before leaving London Carlew and Rooke had heard the whole story of what had happened at Kakoglou's offices in Piccadilly: how the staff at the office and the two detectives from Scotland Yard, who had come there to investigate Guy Harvester's disappearance, had suddenly been overcome by Harmless gas, though how it was introduced into the building was still a matter of conjecture. The whole place had been methodically rifled. The keys which had been taken from Harvester in the canal tunnel, were used by some person, or persons, to open two safes. A third—the biggest, where the most valuable papers were secured—had been forced by some steel-cutting apparatus, the exact nature of which was not at present understood. Everything of value had been removed in a van, which had drawn up quite openly in the Piccadilly motor-way. The net result would be endless confusion and

difficulty in the future. All the records of the companies in Kakoglou's hands at the time of his death had disappeared. It seemed obvious to the police authorities that this move had been made in conjunction with the explosions in Devon.

In consultation with Lord Roding and Dewick, Carlew had chosen Culverton as the centre of operations, because, though near to the remoter parts of the county which they intended to visit, it was a place of some importance where passing strangers would excite no remark. Lying in a valley on the northern border of Dartmoor, it was traversed by the great south-western motor-road, which, just beyond it, forked to Blade and Plymouth respectively.

They were taken down by one of the C.O.R.T. pilots, by way of Salisbury and Exeter, arriving at Culverton before sunset. Directly after landing they drove to the White Hart, where they had engaged rooms for the night.

In order to waste no time they decided to make certain preliminary inquiries that evening, Rooke going off in one direction to see Lionel Chalvey, the antiquarian, and Carlew in the other to call on Margaret Torch.

His old nurse was delighted to see him, and must needs make tea on the little electric stove while he sat in the best armchair by the open window admiring the roses in her garden. Torch, it appeared, was expected in at any minute.

No, she said in answer to his question, her husband was not as well as he might be.

'The fact is, Mr. Tom, there's something

worrying him, but he won't say a word. He puts me off with 'Oh! it's nothing'—and nothing it was, three weeks ago; as happy a man he was then as you'd wish.'

She began to speak of the explosions.

'Now some of the hot-heads have gone and blown up the power-station and the machine-sheds. You wouldn't believe the stories going around.'

Carlew and Rooke had not yet seen any signs of the recent explosion, but already they had discovered at the hotel that nothing else was being talked of in the town. A Chinaman had been seen in Tavistock and was suspected, as were several other harmless foreigners.

Mrs. Torch had been at the Pictures that night.

'The theatre fairly jumped,' she told Carlew, 'there wasn't a pane of glass left on the west side of Culverton, and if it wasn't that the sheds were in a deep valley off the south-west road the damage would have been awful.'

Carlew listened to her for some minutes and then asked a question nearer his present purpose.

'I was very interested in your letter which I got this morning, Margaret. Are you sure that village is the same as the picture I showed on the screen?'

'Quite sure, Mr. Tom. I couldn't forget, once it had come to mind, because Martha's house—that's John's sister—is right in the front, the one with the two little windows like eyes.'

(Continued on page 145.)



Dewick was writing a message. 'Harvester has turned up none the worse.'

\* *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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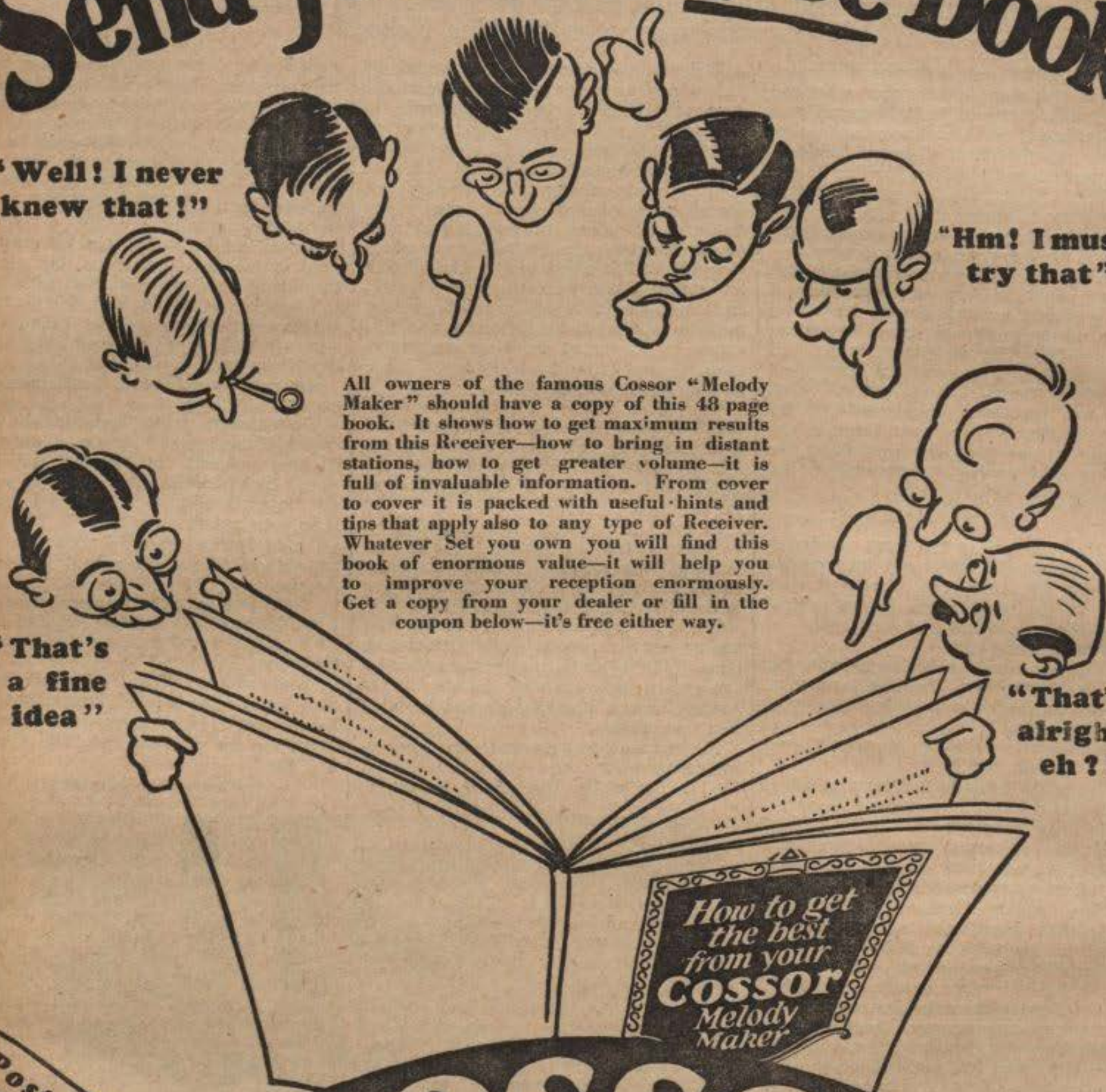
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"That's alright eh?"



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(Continued from page 143.)

'Does your sister-in-law still live there?'

'No, she's been dead these three years.'

'Did you ever hear of the Hamadon Ghost?'

As Tom Carlew asked the question, the door opened, and John Torch came in. Carlew saw at once that he was pale, beneath his sunburn, and that his eyes shifted hither and thither about the room. He was a travesty of his old self. After greetings had taken place and Torch was seated and smoking one of his visitor's cigarettes, the latter repeated his question.

'Ah,' said Margaret Torch, 'Mr. Tom was asking just now if I'd ever heard of the Hamadon Ghost.'

John Torch frowned.

'I've heard a deal of foolishness at one time and another,' his wife went on, and his frown deepened. 'But I don't know that anybody ever said anything about a ghost. Have you heard that, John?'

'Some folk'll say anything. No,' said Torch, 'I've not heard that.'

'Oh, John,' said his wife, 'that's not true, and you know it isn't. Old George Whiddon often used to say that no one would go into the Hamadon woods at night.'

'Who'd pay attention to anything old George Whiddon said? How do you like it up in London, Mr. Tom?'

'Well enough. What sort of a man is Mr. Hamadon?' asked Carlew, pretending not to notice John Torch's evident desire to change the subject.

'Nobody ever sees him,' Margaret Torch replied. 'Keeps himself very much to himself. Never leaves the place, not even for a day.'

'He has plenty to do at home,' said John Torch. 'His is the only property of any size that's left, independent, as you might say. They'll never buy him out.'

'Did you ever live at Hamadon, Torch?'

'He was born there,' said his wife.

'Yes, but I came away when I was quite a baby. I went back and worked there with my sister's husband for six months once. It's a wet place—clay and trees, and poor farming.'

John Torch was not a good actor. He made this little speech with so obvious an effort to be off-hand, that Carlew nearly laughed. Glancing down from the man's haggard face, he saw that his hands were trembling.

'It was near there that the millionaire chap fell in the quarry and got killed?'

'Yes,' said Mrs. Torch.

John Torch stood up suddenly with staring eyes, pointing a shaking finger at Tom Carlew.

'And that, Mr. Carlew, d'you know what that was? That was the Lord's doing. He struck down that man of evil into the pit.' The man's voice rose into a passionate shout. 'Into the pit, I say, into the pit.' Then he put his hand behind him feeling for the arm of his chair and sank down with his chin on his breast. With a hasty look towards her visitor, Mrs. Torch went to her husband and put her hand on his ruffled hair.

'There, John, there,' she said, 'don't excite yourself about that foreigner, he's dead and gone. What does he matter?'

John Torch remained silent, and a little later, feeling himself in the way, Tom Carlew bid his old friend good night and returned to the White Hart.

Rooke, he found, had been disappointed: his friend Chalvey having gone abroad.

There were few roads north of Culverton and these were narrow and bad, serving the purposes of the small cars used by the neighbouring farmers and tradesmen and the horse-drawn traffic which was still sometimes seen in these parts.

Carlew and Rooke had decided beforehand that they would explore the more secluded parts of Mid-Devon for the most part on foot, as though they were a couple of holiday-

is going down to Culverton to see you tomorrow. Good luck!'

'That doesn't tell us much,' Rooke observed.

'We shall know more tomorrow. We shall have to leave a message here to tell him where we are going to be.'

Bishop's Morchard, which they reached at about ten in the morning, was a straggling village, built about four cross-roads. From here to Hamadon was another eight miles, their goal being one of six villages in England furthest from an aerodrome, and railway, or a motor-road.

Swinging their sticks, with light hearts, they set out into the sunshine. It was, Rooke declared, like a return into some dim age of the past. After London, after Culverton even, the quiet was intense. As they walked down a deep lane between high mossy banks, in which grew ferns and tall nodding spikes of foxglove, there came to them no sound but the song of birds, the call of sheep, and the tiny twitterings and buzzings of minute life, and the constant trickle of water. They had left behind them all clanging of machinery, the roar of trains, and the deep drone of aircraft. No adventurer of the Middle Ages setting out on a journey could have known less than they did of the country through which they were passing or what might befall them at that journey's end. For a while they forgot their strange quest, forgot that there were Scotland Yard detectives, also, at work in Devon; they just enjoyed the hot tramp along the sunlit lane, and the glimpses now and again over gates or gaps in the bank of far hazy distances and of fold on fold of low green hills.

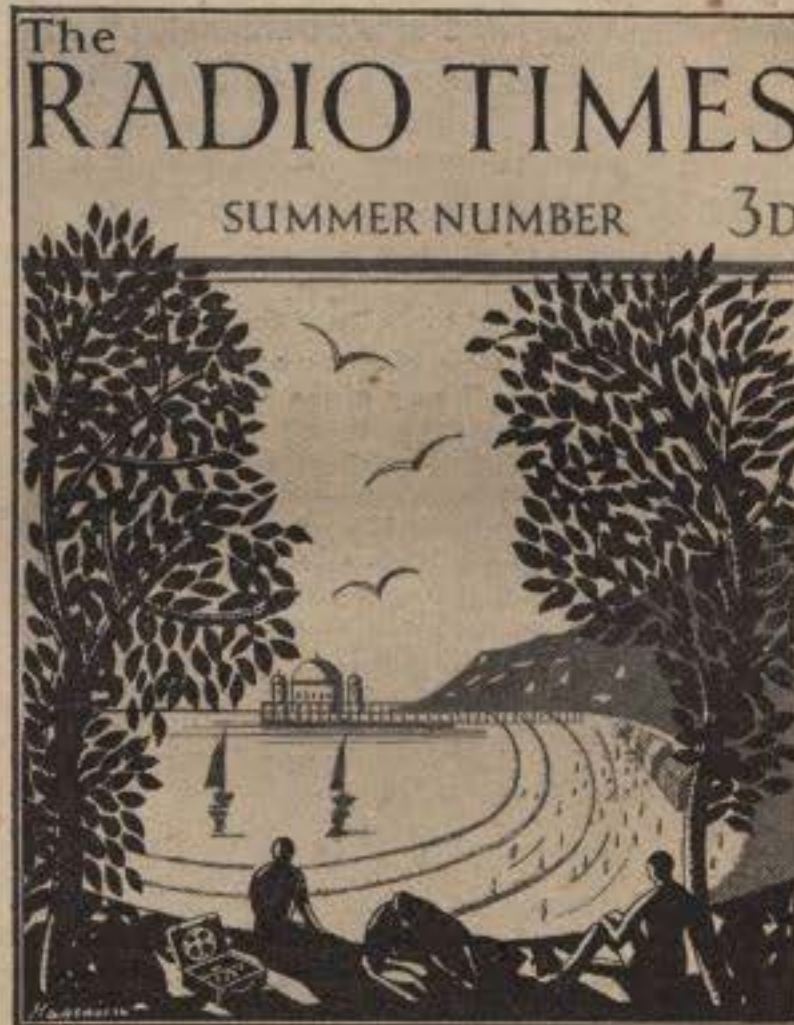
They had left Bishop's Morchard but a mile and a half behind them, and were indeed revelling in the scent of wild flowers and the utterly peaceful sounds of the remote countryside, when there came a sudden interruption—the sound of a motor-horn, often repeated in that country of sharp turnings, and coming nearer. In another moment a motor-bicycle of an old type overtook them, slowed down, and stopped a few yards

ahead. The rider turned towards them. Carlew saw at once that it was John Torch. Without waiting to put down the rest, he leaned the bicycle against the steep bank and hurried towards them. Carlew saw that he looked even more wild than yesterday. Indeed, they had doubts about his sanity.

'I knew I'd find you on this road, Mr. Tom,' he said. 'Go back, sir, go back! For God's sake, Mr. Tom! It's as much as my life is worth to tell you this. If you go on, you'll fall under the curse of Hamadon. You'll go the way of that foreigner who fell in the quarry.' His face suddenly twisted into a wry laugh. 'Fell! He was lucky, if he fell—'

Suddenly John Torch broke off and glanced furtively around him down the lane at either bank; and then without another word he ran to his motor-bicycle, turned it, mounted, and sped away.

In next week's issue a further instalment of 'Old Magic' will carry the two friends nearer to the secret of Hamadon and its mysteries.



YOU WILL FIND IT ON YOUR BOOKSTALL NEXT FRIDAY, AUGUST 3.

makers on a walking-tour. With old clothes, and the immediate necessities of wayfaring on their backs, they set out on the morning following their arrival. First, however, they would break the back of their journey by taking the motor-bus from Culverton to Bishop's Morchard, whence, following a twisting route, it proceeded to Barnstaple.

For both of them, especially for Rooke, there was in this expedition a sense of freedom and adventure which was very pleasant. They had been working very hard, they had earned a holiday. True, so long as his television disc remained in his pocket, Tom Carlew was ever at the call of the C.O.R.T., but he had grown used to it, and the C.O.R.T. never troubled a disc-holder unless it was necessary.

He felt the vibration now, as they were at breakfast, and taking out the disc, gave the answering signal by pressing a small knob at the side. Dewick was writing a message.

'Harvester has turned up, none the worse. Narrow escape from drowning, though. He



# PROGRAMMES for SUNDAY, July 29

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

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

8.45 THE WEEK'S  
GOOD CAUSE:  
Appeal on behalf of the  
Women's Holiday Fund

## 3.30 A CONCERT

DOROTHY BENNETT (Soprano); ROY HENDERSON  
(Baritone)

THE GERSHOM PARKINGTON QUINTET

Selection from 'Carmen' ..... *Bizet*

DOROTHY BENNETT

Ave Maria (with Violin Obbligato) ..... *Bach—Gounod*

QUINTET

To the Forest ..... } *Tchaikovsky*

Don Juan's Serenade ..... }

The rose enslaves the nightingale ..... *Rimsky-Korsakov*

ROY HENDERSON

The Hostel ..... *Baird*

This is the Island of Gardens ..... *Coleridge-Taylor*

Blow, blow, thou winter wind ..... *Quilter*

QUINTET

Colonial Song ..... *Grainger*

Rêve (Dream) ..... *D'Ambrosio*

Sweet and Low ..... *Barnby*

DOROTHY BENNETT

When the house is asleep ..... *Stanford Haigh*

Nymphs and Fauns ..... *Bemberg*

QUINTET

Morgen (Tomorrow) ..... } *Richard*

Ständchen (Serenade) ..... }

Wiegenlied (Cradle Song) ..... *Strauss*

ROY HENDERSON

I triumph, I triumph ..... *Carissimi*

Furibondo spira il vento (Furiously blows the  
wind) ..... *Handel*

CARISSIMI, the famous seventeenth century  
writer of Oratorios and Cantatas, presents  
in this song not the common conception of the  
triumph of love, but the unusual one of the  
lover's emphatic renunciation of it, and his  
outburst of satisfaction at being freed from its  
power.

HANDEL'S air is perhaps the finest piece of  
vocal storm music in existence—a splendid  
bit of floridity in a style long gone out of fashion.

QUINTET

Characteristic Waltzes ..... *Coleridge-Taylor*

## 5.0 A Pianoforte Recital

By HARRIET COHEN

Four Choral Preludes ..... *Bach*

(1) Arranged by ..... *Feinberg*

(2) Arranged by ..... *Cohen*

(3) Arranged by ..... *Rummel*

(4) Arranged by ..... *Borwick*

A Mountain Mood ..... *Arnold Bax*

(Melody and Variations)

Study in C Sharp

Minor ..... *Chopin*

Posthumous Study

in F Minor ..... *Chopin*

Posthumous Study

in A Flat ..... *Chopin*

Posthumous Waltz

in A Flat ..... *Chopin*

## 5.35 SONGS OF THE BIBLE—III

The Song of Deborah  
Judges v, 1-31

## 5.45 Bach Church Cantata

('Erforsche mich, Gott, und  
erfahre mein Herz')

'Thou knowest me, God,  
Thou hast searched my  
heart'

(The words are given on  
page 149)

(Next Week's Cantata is  
No. 105:

'Herr, gehe nicht in's  
Gericht'

['Lord, enter not into  
wrath'])



CANON C. S. WOODWARD

appeals at 8.45 tonight on behalf of the Women's  
Holiday Fund.

## 8.0 A Religious Service

FROM THE STUDIO

Conducted by Mr. H. G. SILCOCK

Joint Secretary of the Friends' Service Council

Order of Service:

Hymn, 'For the Beauty of the Earth' (Church  
Hymnary, No. 17)

Prayer

Hymn, 'Let us with a Gladsome Mind' (1  
verse) (Church Hymnary, No. 11)

Prayers

Reading, St. Matthew vi, vv. 19-34

Hymn, 'There is a Book who runs may read'  
(Church Hymnary, No. 8)

ADDRESS

Prayer

Hymn, 'The King of Love my Shepherd is'  
(Church Hymnary, No. 438)

Prayer

Blessing

AS Secretary of the Friends' Service Council,  
after being at Fettes College, Edinburgh, and  
Oriel, Oxford, Mr. H. G. Silcock spent the years  
1908-1920 in China, becoming Vice-President  
of the West China Union University, Chengtu.  
In 1920 he returned home to become Secretary  
of the Friends' Foreign Mission Association,  
now known as the Friends' Service Council. He  
delivered the annual Swarthmore Lecture of the  
Society of Friends in 1927 on 'Christianity and  
World Unrest.' Well known in the West  
Country, Mr. Silcock is a Somerset man, his father  
having been at one time M.P. for the Wells  
division.

FROM THE LONDON STUDIO TODAY.



DOROTHY BENNETT,

who, with Roy Henderson, sings  
in the afternoon concert.

HARRIET COHEN,

the celebrated pianist, gives a  
recital of Chopin, etc., at 5.0 p.m.

DOROTHY HELMRICH,

solist in this evening's String  
Concert (9.5 p.m.).

By the Rev. Canon C. S. WOODWARD

THE object of this Fund, which is the Good  
Cause of this week, is to send women  
requiring rest and change to seaside or country  
for a fortnight or three weeks' holiday. The  
average cost of two weeks' holiday is £3, including  
fares, of which applicants pay about one third.  
The Society has one permanent Holiday Home  
at St. Leonard's-on-Sea, kept for mothers and  
babies, which is open most of the year round.  
It was founded in 1895 by people who realized  
that most of the misery found in the poorer  
quarters of London was due to the fact that so  
many working women lacked any opportunity  
for relaxation or change. Every year it provides  
a considerable number of these women, who  
have never had such a thing in their lives, with a  
holiday, and little imagination is required to  
picture the resulting joy and renewal of health  
and spirits.

Contributions should be sent to the Secretary,  
Women's Holiday Fund, Denison House, Vauxhall  
Bridge Road, S.W.1.

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

## 9.5 AN ORCHESTRAL CONCERT

DOROTHY HELMRICH (Contralto)

THE WIRELESS STRING ORCHESTRA

Conducted by JOHN ANSELL

ORCHESTRA

Prelude, Sarabande and Bourée ..... *Bach*

Minuet ..... *Puccini*

Three Folk Dances ..... *Boughton*

## 9.30 DOROTHY HELMRICH

Amarilli ..... *Caccini*

O del mio dolce ardor ..... *Gluck*

Evening Hymn *Purcell, edited by Martin Shaw*

## 9.38 ORCHESTRA

Prelude and Fugue ..... *Mozzkowski*

Miniature Suite ..... *B. W. O'Donnell*

Canzonetta; Pizzicato; Caprice

## 9.56 DOROTHY HELMRICH

O lovely morn ..... *Mallinson*

A Visit from the Moon ..... *Dunhill*

I wish and I wish ..... *Peterkin*

In the Dawn ..... *Dunhill*

## 10.4 ORCHESTRA

Variations on a Theme of Tchaikovsky *Arensky*

Two Bagatelles. *Fletcher*

Valsette and Pizzicato

Serenade. *Oscar Straus*

ARENSKY (1861-1906)

wrote some very  
attractive sets of Vari-  
ations, both for two Pianos  
and for Orchestra.

The set we are to hear  
is founded on a child's  
song by Tchaikovsky (to  
whose style that of  
Arensky has a good deal  
of likeness).

The song is well  
known to us as 'A  
Legend.' (It begins  
'Christ had a garden').  
On its melody Arensky  
has built seven very  
clear and graceful Vari-  
ations.

## 10.50 Epilogue

'The Nine Blessings.'



# Sunday's Programmes cont'd (July 29)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**3.30 From the Light Classics**  
(From Birmingham)  
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA  
Leader, FRANK CANTELL, conducted by JOSEPH LEWIS  
Overture to 'The Merry Wives of Windsor' *Nicolai*  
JOSEPH FARRINGTON (Bass) and Orchestra  
Air, 'The term is past' (from 'The Flying Dutchman') *Wagner*

**3.47 EDA KERSEY (Violin) and Orchestra**  
Concerto, Op. 27 *Dohnanyi*  
WE know Dohnanyi (born in 1877) as a composer of much sparkling music. His Violin Concerto (Op. 27, written in 1917) is in four Movements, respectively marked: 'At a moderate pace, dignified, and with some freedom of rhythm ("rubato)"; 'Rather slow'; 'Very lively'; and 'At the same pace as the First Movement.' The Last Movement, which brings in again themes used in the First, is in that Variation form which Dohnanyi so often and so happily uses.

**4.17 JOSEPH FARRINGTON**  
Palm Sunday *Mary Sheldon*  
Epitaph *Mary Sheldon*  
Captain Harry Morgan *Santock*

**4.25 ORCHESTRA**  
Suite from 'Water Music' *Handel, arr. Harty*

**4.40 JOSEPH FARRINGTON and Orchestra**  
Air, 'I have attained to power' (from 'Boris Godounov') *Moussorgsky*

**MOUSSORGSKY'S** Opera treats of a dramatic period of change in Russian history. Ivan the Terrible's weak-minded son has been replaced by the ambitious Boris Godounov, who is at first Regent, afterwards Tsar. Boris has realized that his title is threatened by Ivan's younger son, Dmitri, and has had him secretly assassinated.

In this Air Boris, in spite of his supreme power, is disquieted. Misfortunes fall upon his dear ones. His people are plague-stricken, and look on him as the author of their miseries. He is haunted by dreadful visions of the murdered Dmitri, and calls upon God for help.

**ORCHESTRA**  
Waltz, Mazurka and Polonaise from 'Ballet Scenes' *Glacounov*

**5.3 EDA KERSEY**  
Hungarian Dance, No. 19 in A Minor *Brahms, arr. Joachim*  
Vals-Caprice *Zsolt*

**5.13 ORCHESTRA**  
Two Pieces, 'Dream Children' *Elgar*  
Symphonic Poem 'From Bohemia's Woods and Fields' *Smetana*

HERE is some delicate music suggested by the well-known and beautiful passages in Charles Lamb (*Dream Children: A Reverie*), in which he imagines himself a father, sitting by the fireside and telling little Alice and John about his own childhood. At last the dream fades away, and the dreamer is left solitary again.

Out of this tender music Elgar has made two fragrant little pieces. The first is very short and rather slow; the other is longer and quicker. At the end of all the theme of the first piece comes back.

**5.35-5.45 SONGS OF THE BIBLE**  
(See London)

**8.0 A Religious Service**  
FROM THE BIRMINGHAM STUDIO  
Hymn, 'Father of all, to Thee' (A. and M., No. 514)

Prayers  
Psalm 15  
Reading  
Hymn, 'Lord of our life' (A. and M., No. 214)  
Anthem, 'As Torrents in Summer' *Elgar*  
Address by the Rev. R. B. PARSLEW, H.C.F., of St. John's Church, Ladywood  
Hymn, 'Sun of my soul' (A. and M., No. 24) (First Tune)  
Blessing

**8.45 THE WEEK'S GOOD CAUSE:**  
Appeal on behalf of the Cheltenham District Nursing Association (Victoria Nursing Home), by Mr. EDWARD J. BURROW (From Birmingham)



Minnie Hamblett (Piano) and Barrington Hooper (Tenor) play and sing in the Military Band Programme at 9.0 tonight.

**8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN**

**9.0 A MILITARY BAND CONCERT**  
(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND, conducted by RICHARD WASSSELL  
March from 'The Prophet' *Meyerbeer*  
Overture to 'Rosamunde' *Schubert*

**9.17 BARRINGTON HOOPER (Tenor)**  
I love thee *Grieg*  
Sunday *Brahms*  
Sigh no more, ladies *Aikin*

**9.25 BAND**  
First Movement from the 'Scotch' Symphony *Mendelssohn, arr. Morelli*

**9.37 MINNIE HAMBLETT (Pianoforte)**  
Air in C Minor *Martini (1706-1784)*  
Consolation *Liszt*  
Revolutionary Study *Chopin*

**9.45 BARRINGTON HOOPER**  
Ichabod *Tchaikovsky*  
The Rose and the Nightingale *Keel*  
Bonfires *Harty*

**9.53 BAND**  
Cornet Solo, 'The Promise of Life' *Cowen* (Soloist, P. C. COOK)  
Suite of Caucasian Sketches *Ippolitov-Ivanov*

**10.15 MINNIE HAMBLETT**  
Grotesque Mazurka, 'Pan coming from Bacchus' *Barcroft*  
Humoresque *Juan*  
Rhapsody in C *Dohnanyi*

**10.23 BAND**  
The Bells *Byrd, arr. Jacob*

**10.30 Epilogue**  
(Sunday's Programmes continued on page 148.)

# Neck and Nothing!

The giraffe has the longest neck in the world yet he can't make a sound out of it. He is the only real dumb animal, although to look at him you would think he was built to be a LOUD SPEAKER!

The moral is

"It is never safe to judge by appearances."

Specially is this so in the purchasing of food products. The wise housewife for instance does not choose her table jellies simply because of the colour or design of the package; nor is she content to ask her grocer for "Jam." Oh, no! experience counts and so does QUALITY, therefore she asks emphatically for

## Chivers' GOLD MEDAL Jam

WHY?

Because Chivers' Jams are absolutely pure and guaranteed made from fresh fruit and refined sugar. NOTHING ELSE

# 55

years ago

Messrs. Chivers commenced the making of jam from fruit grown in their own orchards.



The above illustration shows the little barn among Chivers' Orchards in which the first boil of jam was made in the year 1873. Messrs. Chivers now own and farm over 6,000 acres of land, and over 3,000 employees are engaged at the Orchard Factory in the preparation of

## Chivers' Pure Foods

Now is the Season for  
Chivers' Canned Fruits  
Chivers' Custard Powder  
Chivers' Jelly Creams  
Chivers' Olde English Marmalade  
AND OF COURSE



Sold and recommended by Grocers everywhere  
4 1/2 D. Pint Packet  
CHIVERS & SONS LTD.  
The Orchard Factory, Histon, Cambridge.



# Sunday's Programmes continued (July 29)

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

**3.30 A BAND CONCERT**  
 THE PONTYPOOL TOWN and DISTRICT SILVER BAND  
 Conducted by J. G. DOBBING  
 Overture, 'The Trumpets' ..... Hume  
 Cornet Solo, 'Alas, those chimneys' ..... Vincent Wallace, arr. Rimmer (Soloist, E. LEWIS)  
 SIBYL CROPPER (Contralto)  
 Unmindful of the Roses.....Coloridge-Taylor  
 Lullaby .....Cyril Scott  
 Love's Philosophy ..... Quilter  
 BAND  
 Selection from 'La Gazza Ladra' ('The Thieving Magpie')..... Rossini, arr. Rimmer  
 Intermezzo, 'Bells across the Meadow' ..... Ketelbey  
 SIBYL CROPPER  
 How changed the vision ('Admetus')...Handel  
 BAND  
 Trombone Solo, 'Lend me your aid'....Gounod (Soloist, G. MERRIT)  
 Variations on 'Abide with me'..Rimmer  
 SIBYL CROPPER  
 Erin, the tear and the smile...arr. Hughes  
 Open the door softly ..... Hughes  
 Johncen ..... Stanford  
 BAND  
 Selection from 'The Magic Flute' ..... Mozart, arr. Rimmer  
 Entr'acte, 'Bells of Ouseley'.... Hume

**5.0-6.15 app. S.B. from London**  
**8.10 A Religious Service**  
 From the Studio.  
 The Choir of Stanwell Road Baptist Church, Penarth.  
 Address by the REV. ROWLAND JONES.

**8.45 THE WEEK'S GOOD CAUSE:**  
 Appeal on behalf of Hospital Sunday by the Rev. F. W. REES, Chaplain of the Cardiff Royal Infirmary  
**8.50 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**  
**5.0-6.15 app. S.B. from London**  
**8.0 S.B. from London (9.0 Local Announcements)**  
**10.30 Epilogue**

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

**3.30-6.15 app. S.B. from London**  
**7.50 A Religious Service**  
 Relayed from the Punshon Memorial Church  
 ORGAN  
 Offertoire ..... Batiste  
 Grave and Adagio (Slow Movements) from Second Sonata ..... Mendelssohn

**8.0 SERVICE**  
 Hymn No. 948, The Methodist Hymn Book, 'O Lord of heaven, and earth and sea'  
 Prayer  
 Scripture Reading  
 Anthem (The Choir), 'The Eternal God'.. West  
 Address by The Rev. JAMES BISHOP, of the West Cliff Baptist Church, Bournemouth  
 Hymn No. 910, The Methodist Hymn Book, 'Sun of my Soul'  
 Benediction

Organ: Postlude in G ..... H. Ernest Nichol  
 (Organist and Choirmaster, FREDERICK P. BRAZIER)

**8.45 THE WEEK'S GOOD CAUSE:** Appeal on behalf of the Victoria Cottage Hospital, Swanage, by Mr. CHARLES WATERSTON  
 Contributions, marked 'Wireless Appeal,' should be sent to Mr. R. E. Cann, The Maze, Station Road, Swanage.

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

**10.30 Epilogue**

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

**3.30-6.15 app. S.B. from London**  
**8.0 S.B. from London (9.0 Local Announcements)**  
**10.30 Epilogue**



**THE WOMEN'S HOLIDAY FUND**  
 is the object of the Rev. Canon C. S. Woodward's appeal from London tonight. This picture is of Crabtree House, St. Leonard's-on-Sea, the beautiful permanent Holiday Home of the Society kept for mothers and babies.

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

**3.30-6.15 app. S.B. from London**  
**8.0 S.B. from London (9.0 Local Announcements)**  
**10.30 Epilogue**

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

**3.30-6.15 app. S.B. from London**  
**8.0 A Religious Service**  
 FROM THE STUDIO  
 Conducted by the Rev. H. RHEAD  
 CHOIR of Marsh Street, Hanley, Primitive Methodist Church  
**8.45 S.B. from London (9.0 Local Announcements)**  
**10.30 Epilogue**

## 2ZY MANCHESTER. 354.6 M. 780 KC.

**3.30-6.15 app. S.B. from London**  
**7.50 A Special Service**  
 Relayed from the Central Hall  
 ORGAN MUSIC  
 The Lost Chord .....Sullivan (Organist, JOHN DUCKER)

**8.0 Hymn, 'All people that on earth do dwell' (C.H., No. 1)**  
 Invocation and Lord's Prayer  
 Air, 'Return, return O God of Hosts' ..... (From 'Samson' Handel)  
 Chorus, 'To dust His glory they would tread' .....  
 CENTRAL HALL CHOIR (Soloist, CHRISTINA STRUGGLES)  
 Lesson—Psalm 67  
 Hymn, 'Fight the good fight' (C.H., No. 438)  
 Address by the Rev. A. HOOPER, M.A. (Roby Congregational Church)  
 Hymn, 'Jesu, Lover of my soul'  
 Benediction

**8.40 ORGAN MUSIC**  
 Cujus Animam (Stabat Mater) .. Rossini (Organist, JOHN DUCKER)

**8.45 THE WEEK'S GOOD CAUSE:**  
 Appeal on behalf of the Manchester and Salford Hospital Saturday Fund, by the Chairman, Mr. CHARLES SWINGLEHURST  
 Contributions should be sent to the Honorary Treasurer, Manchester and Salford H.S. Fund, Union Bank Buildings, 12a, Piccadilly, Manchester.

**8.50 WEATHER FORECAST, NEWS (9.0 Local Announcements)**

**9.5 An Orchestral Concert**  
 THE AUGMENTED STATION ORCHESTRA  
 Conducted by T. H. MORRISON  
 Overture to 'Shamus O'Brien'..Stanford  
 OTTO PAERSCH (Horn)  
 Abendgesang (Evening Song) .... Lorenz  
 ORCHESTRA  
 'Prince Igor' Dances.....Borodin  
 CHARLES O'CONNOR (Songs at the Harp)  
 Land of Heart's Desire } arr.  
 An Eriskay Love Lilt... } Kennedy-Fraser  
 Sea Reiver's Song .... }

OTTO PAERSCH (Horn), and JOSEPH LINGARD (Flute), with Orchestra  
 Serenade ..... Täl  
 Idyll ..... Lefcuere

ORCHESTRA  
 Night on the Bare Mountain.....Moussorgsky  
 CHARLES O'CONNOR  
 Traditional Irish Songs.....Rooney  
 The Songs of the Woods; The Lark in the Clear Air; The Rapparee's Horse and Sword  
 JOSEPH LINGARD  
 Carnival of Venice.....Briccialdi  
 ORCHESTRA  
 Tone Poem, 'Finlandia'.....Sibelius

**10.30 Epilogue**

### Other Stations.

**5NO NEWCASTLE. 312.5 M. 960 KC.**  
**3.30**—Symphony Orchestra, conducted by Olive Tomlinson: Overture, 'Roman Carnival' (Berlioz). **3.38**—Arnold Trowell (Violoncello) and Orchestra: Concerto in D Major (Dittersdorf—1739-1799). **3.58**—Astra Desmond (Contralto) and Orchestra: Landamus Te (B Minor Mass) (Bach). **4.6**—Orchestra: Two Dances for Harp and Orchestra (Debussy). (Sidonie Goossens—Solo Harp). **4.18**—Arnold Trowell: Nocturne, Op. 16 (Trowell); Moment Musical (Schubert); Chant Indoue (Rimsky-Korsakov); Creole Song (Trowell); Minuet (Paderewski). **4.33**—Orchestra: Prelude Music for Strings and Harp (Julius Harrison) (Sidonie



**Programmes for Sunday.**

Goossens—Harp); Polovtsian Dances (Prince Igor) (Borodin). 4.53—Astra Desmond: Evening Song (Sappho Song) and Song of the Gentle (Bantock). 5.5—Orchestra: Prælude (Jarnfeldt); Ride of the Valkyries (Wagner); Hungarian Rhapsody No. 1 in F (Liszt). 5.35-6.15 app.—S.B. from London. 8.0—S.B. from London. 8.45—Week's Good Cause: Appeal on behalf of the Middlesbrough Settlement, by Miss G. A. Frinn. 8.50—S.B. from London. 10.30—Epilogue.

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

3.0—Band of H.M. Scots Guards. Conducted by Capt. F. W. Wood. 4.45—Nan R. Scott in spoken Ballads: Sir Patrick Spens; Edward; The Demon Lover; The wa Corbies. 5.0-6.15 app.—S.B. from London. 8.0—S.B. from London. 10.30—Epilogue.

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

3.0—S.B. from Glasgow. 5.0-6.15 app.—S.B. from London. 8.0—Religious Service, from the Studio. Conducted by the Rev. John E. Przman, of Bon-Accord United Free Church. Assisted by the Station Choir, directed by Arthur Collingwood, F.B.C.O. Order of Service: Psalm 89, Verses 15-18, Tune 'Newington, No. 109 (Scottish Psalter). Prayer. Hymn 174, 1st Tune (Revised Hymnary). Bible Reading. Anthem 41, 'O how amiable are Thy dwellings' (Anthem Book of the Free Church). Address. Prayer. Hymn 464, 1st Tune (Revised Hymnary). 8.45—S.B. from London. 10.30—Epilogue.

**2BE BELFAST.** 506.1 M. 980 KC.

3.30-6.15 app.—S.B. from London. 8.15—Religious Service from the Studio. Choir: Hymn, 'Holy Father, cheer our way.' (L.C.H., No. 24). Scripture Reading. Choir: Anthem, 'O love the Lord' (Sullivan). Address by Mr. Samuel A. Bell, of the Society of Friends. Choir: Hymn, 'God, who madest Earth and Heaven' (L.C.H., No. 19). 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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**The Microphone says—**

It is a decided advantage to have movable roosting houses for growing fowls, which enables them to cover a wide area, with benefit both to the pasture and the birds.—*Mr. F. J. Broomhead: Poultry Keeping.*

Nothing British can be second rate if we are to hold our own in trade in Empire markets.

The trade of foreign countries to the British Empire has grown at a faster rate than the trade of the United Kingdom to the Empire.—*Mr. L. B. Beale: The Work of a British Trade Commissioner.*

From Brecon to Abergavenny the Valley of the Usk made me resolve once and for all that I would never say again that the scenery of Wales was grossly inferior to the scenery of Scotland. I have come to the magnanimous conclusion that it is only very slightly inferior. Can a Scotsman say more?

If you want a thoroughly sophisticated holiday—well, they do those things better in France! But if you want beautiful country in which you can feel at your ease, and if you want freedom from aridity and dust, freedom from glaring lights, and something approaching freedom from mosquitoes—well, we do those things better in Britain. Besides, you can take a pride in it—which ought to mean a lot.—*Mr. A. B. B. Valentine: Holidays in Britain.*

There is sweeping over London at the moment a wave of mindlessness. I attribute that largely to the dancing craze. Nothing, not even brains, can be in two places at the same time. And brains which have gone into the feet must obviously have left the head.—*Mr. James Agate: Dramatic Criticism.*

**This Week's Bach Cantata.**

Church Cantata, No. 136.

'Erforsche mich, Gott, und erfahre mein Herz.'

('Thou knowest me, God, thou hast searched my heart.')

**B**ASED on a verse from the one hundred and thirty-ninth psalm, the text of this Cantata, composed about 1725, seems to have inspired Bach so little that he used up old music in its setting. The first chorus, however, if not original, is impressive in a big and solid way, and has the interesting feature of an obbligato for horn in A (Alto): it introduces the melody which the sopranos take up on their entry. The third number, an aria for alto, has a beautiful part for oboe d'amore; a sudden change from *adagio* to *presto* sets before us the terrifying vision of the divine wrath, and here the tender tone of the oboe falls silent, to resume its contemplative melody on the return of the words 'Es kommt ein Tag' ('A day shall come'). In the melodious duet for tenor and bass which comes before the final chorale, an interesting and unusual effect is made by the use of massed violins, playing in unison throughout. The parts for this number are among the comparatively few which have come down to us with Bach's own marks of phrasing—a valuable clue to his intentions in similar passages.

When the title of Composer to the Royal Court of Saxony was conferred on him, Bach sent the king a number of so-called Masses, made up for the most part of earlier music. The 'Cum Sancto Spiritu' in one Mass in A, is taken from this Cantata.

- I.—Chorus.  
Thou knowest me, God, Thou hast searched my heart.  
O try my thoughts and know if they be wicked.
- II.—Recitative (Tenor).  
See how the curse that on the Earth was bound  
The hearts of men also hath smitten!  
Deep in whose soul that curse hath bitten,  
How may he hope Thy goodly fruit to bring forth  
Where only thorns of sin can spring forth,  
And thistles choke the ground.  
Though oft may the spirits of darkness draw nigh thee,

Like angels of light, but to try thee;  
So mid the thorns of thine own sowing,  
Though hidden, yet may grapes be growing.  
A wolf may hide himself in sheep's fair clothing,  
But there will come a day  
When he in terror and in loathing  
Will turn and flee away.

- III.—Aria (Alto):  
A day shall come  
When, as our judge returned,  
Deceitfulness and lies He shall strike dumb.  
When in His wrath shall sin be burned,  
All vanity and falsehood spurned.
- IV.—Recitative (Bass):  
So pure not ev'n the heav'ns are seen,  
As man before his Judge must stand, of guilt made clean.  
Who, through the Saviour's blood made holy,  
In faith abideth, pure and lowly,  
He knows no bitter judgment him awaits,  
Him, if his sin yet grieve,  
Hath he but weakly striven,  
So he in Christ believe,  
Shall righteousness be given.
- V.—Duet (Tenor and Bass):  
By sin is mankind yet assailed,  
That Adam's fall on us hath brought,  
Alone him to the Cross who clingeth  
The Saviour grace and mercy bringeth,  
For him Salvation sure is wrought.
- VI.—Choral:  
Thy blood that freely flow'd,  
Such store of grace bestow'd,  
The whole earth purifying  
Through Thee, Thy Cross, Thy dying,  
From evil and temptation,  
It gave all men salvation.

**Leading Features of the Week.**

TALKS (5XX only).

- Monday, July 30.  
5.0. Miss Kate Lovell: 'More Salads.'
- Tuesday, July 31.  
7.0. Mr. Edward Shanks: 'Contemporary Poetry.'
- Thursday, August 2.  
3.45. Commander Dion Clayton Calthrop: 'Only a Few Years Ago.'
- Friday, August 3.  
9.15. Miss Gwen Image: 'The Land of Ice and Fire.'
- Saturday, August 4.  
7.25. Mr. L. N. Constantine: 'Adventures in Cricket.'

MUSIC.

- Sunday, July 29.  
(5XX) 5.0. A Pianoforte Recital by Harriet Cohen.  
(5XX) 5.45. Bach Church Cantata.
- Monday, July 30.  
(5XX) 7.15 (and throughout week). Scarlatti's Harpsichord Sonatas, played by Bernhard Ord.  
(5XX) 9.35. A Recital by Poldowski, with Tatiana Makushina.  
(5XX) 10.0. An English Programme.

- Wednesday, August 1.  
(5GB) 3.30. The Kneller Hall Band.
- Friday, August 3.  
(5XX) 7.30. A Symphony Concert, conducted by Pierre Sechiari.
- DRAMA, ETC.
- Tuesday, July 31.  
(5GB) 7.35. 'Good Breeding,' a Play by Cecil Lewis.
- Wednesday, August 1.  
(5XX) 9.35. 'Good Breeding.'
- Thursday, August 2.  
(5XX) 9.35. 'Charlot's Hour.'
- Friday, August 3.  
(5GB) 8.0. 'Handley's Manœuvres.'
- VAUDEVILLE AND VARIETY.
- Monday, July 30.  
(5XX) 7.45. Sterndale Bennett, Ursula Luce, Frank Denton and Phyllis Panting.
- Tuesday, July 31.  
(5XX) 7.45. Harry Weldon, Julian Rose and Nick Adams, Rex Evans, Basil Howes, Anona Winn, Lawrence Anderson, etc.
- Thursday, August 2.  
(5GB) 8.0. Albert Daniels, Chrissie Thomas, Olly Oakley, Pitt and Marks, etc.



# PROGRAMMES for MONDAY, July 30

## 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

A Welsh Programme  
(by Request)

12.0 A BALLAD CONCERT  
WINIFRED JAMES (Soprano)  
FRANK POULTON (Bass)

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

1.0-2.0 AN ORGAN RECITAL  
By EDGAR T. COOK

Relayed from Southwark Cathedral

Fantasia on 'Aberystwyth' ..... *Ley*  
Nocturne ..... *Shera*

Master W. ASHWORTH  
Angels ever bright and fair... *Handel*  
EDGAR T. COOK

Choral Preludes ..... *Bach*  
Das Jesulein soll doch mein Trost  
(Christ shall be still my comfort);  
Ein feste Burg (A safe stronghold)  
Heroic Piece ..... *Franck*

Master W. ASHWORTH  
God that madest earth and heaven  
*Attwood*

EDGAR T. COOK  
Concerto No. 2 in B Flat... *Handel*  
Images from 'Symphonie de  
l'Agneau Mystique' (Symphony of  
the Mystic Lamb) ... *Maleingreau*

4.0 ALPHONSE DU CLOS and his  
ORCHESTRA  
From the Hotel Cecil

5.0 HOUSEHOLD TALK: Miss KATE R.  
LOVELL: 'More Salads'

**M**ORE salads and their making are  
the subject of this afternoon's  
Household Talk. Miss Lovell is an  
original and entertaining talker, and  
is believed to be a particular  
expert on the delicious topic of  
Mayonnaise.

5.15 THE CHILDREN'S HOUR:

'Tango' (*Albeniz*) and other Piano  
Solos played by CECIL DIXON  
'Salvation Yeo's Story' from  
'Westward Ho!' (*Charles Kingsley*)  
Further Practical Hints on Cricket: 'How to  
Field,' by D. J. KNIGHT  
'Hope the Hornblower' and other songs by  
REX PALMER

6.0 Musical Interlude

6.20 The Radio Association's Quarterly Bulletin

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

6.45 Musical Interlude

7.0 Mr. DESMOND MACCARTHY: Literary Criticism

**I**T is hard to believe that anyone today can be  
ignorant of Mr. MacCarthy's reputation.  
As a critic of literature with a very individual  
charm and point of view, and as the Editor of  
the new and distinguished monthly 'Life and  
Letters,' he is as worth hearing as he is worth  
reading, which implies a good deal.

7.15 THE FOUNDATIONS OF MUSIC

SCARLATTI'S HARPSICHOORD SONATAS  
Played by BERNHARD ORD

**W**E remember that there were two Scarlattis—  
the father Alessandro, that great writer of  
operas and songs in the early seventeenth century,

when the new operatic art was becoming very  
popular in Italy, and the son Domenico (1685-  
1757), the contemporary of Bach and Handel.  
He met Handel in Venice and became his close  
friend and admirer. The two competed at Rome  
in keyboard performance. As harpsichordists  
they tied, but on the organ Handel was declared  
the finer player.

It is Domenico's music we are to hear this week.  
This great pioneer in keyboard writing was a  
bold experimenter, and had a wit as brisk as his  
fingers. He surprised all who heard him play his  
pieces, many of which require great agility, and  
frequent crossing of hands. In his later years he  
became so stout that some of his pieces were  
beyond him, for his hands wouldn't cross.

We may reckon Domenico Scarlatti the  
founder of modern pianoforte technique, although,

7.45 VARIETY

STERNDALF BENNETT  
(Entertainer at the  
Piano)

URSULA LUCE (Wiltshire Dialect Stories)  
FRANK DENTON and PHYLLIS PANTING  
in a sketch entitled 'Motoring without Tears'

MILDRED WATSON and GWEN KNIGHT  
(Duets and Light Ballads)

THE PARKINGTON QUINTET

BRUNO SARTI (Baritone)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.15 Topical Talk

9.30 Local Announcements; (Daventry only)  
Shipping Forecast

9.35 A Recital of Music  
by Poldowski

TATIANA MAKUSHINA (Soprano)  
POLDOWSKI (Pianoforte)

TATIANA MAKUSHINA  
Pannyre aux Talons d'or  
Words by Albert Samain  
Crepuscule du Soir }  
Mystique ..... } *Paul Verlaine*  
Cortege ..... }  
Spleen ..... }

9.44 POLDOWSKI

Caledonian Market  
Street Hawkers; Mouth Organs;  
The Bloomsbury Waltz; The  
Musical Box; Clowns

9.50 TATIANA MAKUSHINA

Nocturne ('des Cantilenes')  
*Jean Moreas*  
Dansons la Gigue ... }  
Effet de Leige ..... } *Paul Verlaine*  
Colombine ..... }

(THE COMPOSER at the Piano)

'POLDOWSKI' is the composing-  
name of Lady Dean Paul, a  
daughter of the famous violinist  
Wieniawski and of an Irish mother.

Her uncle, Jules Wieniawski, was a notable  
Polish patriot.

She studied at the Brussels Conservatoire, in  
England under Percy Pitt, and in Paris under  
Gédalge and d'Indy. She began to compose at  
five, and in later years has written, amongst  
other works, *Pat Malone's Wake*, for Pianoforte  
and Orchestra, *Nocturnes* for Orchestra, a Light  
Opera, *Laughter*, a Suite for Pianoforte, *Cale-  
donian Market*, and songs, including many  
settings of Verlaine.

This evening we shall have opportunity to hear  
*Caledonian Market* and also some of the Verlaine  
songs.

10.0 AN ENGLISH PROGRAMME

THE WIRELESS CHORUS

THE WIRELESS ORCHESTRA

Conducted by STANFORD ROBINSON

(See centre of page.)

11.0-12.0 (Daventry only) DANCE MUSIC;  
JACK HYLTON'S AMBASSADOR CLUB BAND,  
directed by RAY STARITA, from the Ambassador  
Club



Sir EDWARD GERMAN.



Sir EDWARD ELGAR.

### 10.0 AN ENGLISH PROGRAMME

The Wireless Chorus  
The Wireless Orchestra,  
conducted by  
Stanford Robinson

Overture to 'The Yeomen of the Guard' ..... *Sullivan*

CHORUS and ORCHESTRA  
Oh Pastoral Heart of England ..... *Woodgate*

ORCHESTRA  
By Haworth Falls ..... *Gerrard Williams*

CHORUS  
Unaccompanied Folk Songs

ORCHESTRA  
Three Dances from  
'Nell Gwyn'  
*German*



Sir ARTHUR SULLIVAN.



GERRARD WILLIAMS.

CHORUS and ORCHESTRA  
It comes from the misty  
ages (from 'The  
Banner of St. George')  
*Elgar*

of course, later research (particularly in the last  
thirty years or so) has shown what are the  
scientific bases of pianoforte playing, and has  
simplified the path of the player.

His bright and vigorous short pieces were  
written before the time of the four-Movement  
Sonata we usually hear in recitals. In his day  
'Sonata' was a term applied to an instrumental  
piece, as distinct from a 'Cantata' or vocal piece.  
Pianoforte pieces were rarely of any complexity  
or length; only the fugue gave much room for  
science.

Scarlatti's main principle of structure is to  
write one Movement only, in two halves, both of  
which use much the same material; one of the  
attractions in this music is to hear how he deals  
with his cheerful little tunes, getting quite a lot  
of variety out of them without 'developing'  
them as later did Mozart and Beethoven. Always  
he is crisp and bright (he wrote very few slow  
Movements), and the natty busy-ness of his  
finished style, that so admirably suits the key-  
board, is extremely attractive.

7.25 Mr. F. NORMAN: German Talk on Heide's  
Poetry, including a reading of 'Die Grenadiere'  
and 'Mein Kind wie waren Kinder'



# Monday's Programmes cont'd (July 30)

## 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 Magic Flute' ..... Mozart  
Humoresque ..... Dvorak
- JAMES DOHERTY (Baritone)  
Comrades of Mine ..... James  
Sea Fever ..... Ireland
- FRANK NEWMAN  
Selection from 'Les Cloches de Corneville'  
..... Planquette  
Serenade ..... Moszkowski  
Waltz of Sadness (Valse Triste) ..... Sibelius  
Suite, 'Four Indian Love Lyrics'  
..... Woodforde-Finden  
Military March ..... Schubert

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

5.45 THE CHILDREN'S HOUR (From Birmingham): 'The First Mermaid,' by IRENE OLDERSHAW. Songs by GABRIEL LAVELLE (Baritone). MARGARET ABLETHORPE (Pianoforte) will play Suite of 'Pixie Music' (Bancroft). 'Life in a Caravan,' by NANCY HAYES

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 'Raymond'  
..... Ambrose Thomas  
Selection from 'The Pirates of Penzance'  
..... Sullivan

7.10 MARGARET HARRISON (Soprano)  
Down by the sally gardens } arr. Hughes  
I know where I'm goin' }  
If thou lov'st me ..... De Fesch  
Waltz Song from 'Tom Jones' German

7.20 ORCHESTRA  
A Children's Suite (First Part) .. Ansell  
Punchinello; The Musical Box; The Box of Soldiers; The Story Book; The Fairy Doll

7.37 MARGARET HARRISON  
As when the dove laments her love ('Acis and Galatea') ..... Handel  
The Fairy Lough ..... Stamford

IN the early part of Handel's Cantata we find the shepherd Acis at the feet of his beloved Galatea, who first reproaches him for his absence, and then continues with the air:—

As when the dove laments her love,  
All on the naked spray;  
When he returns, no more she mourns,  
But loves the livelong day,  
Billing, cooing,  
Panting, wooing,  
Melting murmurs fill the grove,  
Melting murmurs, lasting love.'

STANFORD was never happier than when setting songs about his native Ireland and its people. The verses entitled *The Fairy Lough* come from *An Irish Idyll*, by Moira O'Neill. The poet dreams of 'a little lough, a dark lough,' which 'lies so high among the heather ... Loughareema! Loughareema!'

7.47 CHORUS and ORCHESTRA  
Choral Fantasia on Welsh Airs .... arr. Fletcher

### 8.0 Chamber Music

GRACE ANGUS (Soprano); KATHLEEN MOORHOUSE (Violoncello); ERIC FOGG (Pianoforte)

KATHLEEN MOORHOUSE and ERIC FOGG  
Sonata in A, Op. 69 ..... Beethoven  
Allegro ma non tanto; Scherzo; Allegro molto; Adagio cantabile, leading to Allegro vivace

8.25 GRACE ANGUS  
When I was one and twenty ..... Gibbs  
Dream Song ..... Hely-Hutchinson  
Trees ..... Hely-Hutchinson  
Carol ..... Lyon

8.35 KATHLEEN MOORHOUSE and ERIC FOGG  
Poem ..... Fogg

8.50 GRACE ANGUS  
Kommt dir manchmal in den sinn (Does it often come into your mind?) ..... Brahms  
Röslein dreie (Rosebuds three) ..... Brahms  
Knabe und veilchen (The boy and the violet) ..... Erich Wolff



W. A. J. Crane

### 'CENTURY' PERFORMANCE

Frank Newman, whose organ recitals from Lozells Picture House have long been a popular item in the 5GB programmes, gives this afternoon his hundredth broadcast performance.

9.0 KATHLEEN MOORHOUSE and ERIC FOGG  
Sonata in F ..... Richard Strauss

THIS early work (it is the Composer's Op. 6) is over forty years old. It is in classical form, in three Movements only. The FIRST is brisk, with a trace of that waltz style which Strauss later used so wonderfully in many of his Operas; the SECOND is the Slow Movement, rather sad; and the LAST MOVEMENT is both skittish and bold.

9.30 'SPOILING THE BROTH'  
A Play by BERTHA N. GRAHAM  
(From Birmingham)

Mrs. Chance (a widow) ..... MABEL FRANCE  
Joey Chance (her son) ..... STUART VINDEN  
David Wells (the lodger) .. WOBSTLEY ALLEN  
Mollie Hammond ..... EDITH JAMES  
The Scene is Mrs. Chance's kitchen. Joey, a loutish youth of about seventeen, is sitting by the fire, gazing at the clock and looking very sick. He holds in his hand a doubtful-looking bottle with the cork out.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STARITA, from the Piccadilly Hotel

11.0-11.15 JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA, and the PICCADILLY HOTEL DANCE BAND from the Ambassador Club  
(Monday's Programmes continued on page 152.)

Here's  
happiness  
and prosperity  
for you and yours.

## £250 A YEAR FOR LIFE—FROM AGE 55

Think of it! A care-free life from age 55. An income of £250 a year absolutely secure to you for the remainder of your days—even if you live to be a centenarian. An income irrespective of business or other investments, and not subject to market fluctuations, trade condition, or political troubles. What a boon to you and yours! What a burden off your mind!

The Plan devised by the Sun Life of Canada, the great Annuity Company with Government-supervised assets of over £82,000,000, makes this splendid prospect possible for you. You deposit with them a yearly sum you can well afford out of your income, and the money, under the care of this most prosperous Company, accumulates to your credit and to it are added extraordinarily generous profits. Thus you share in the Company's great prosperity.

The figures here given assume an age of 35, and are estimated on present profits, but full details of other ages and amounts will be sent upon request. Here is how the Plan works out:—

### £250 A YEAR FOR LIFE

From 55 years of age you will receive £250 a year for life. If you prefer it a cash sum of £3,000 will be given you instead of the yearly income.

### £20 A MONTH IF UNABLE TO WORK.

Supposing you adopted this plan now, and next week, next year, or any year until you are 55, you become—through illness or accident—permanently incapacitated for earning a living, £20 a month will be paid to you until the £250 a year becomes due.

### INCOME TAX REBATE.

If Income Tax remains as now, you will save nearly £250 during the run of the arrangement. This is additional to the profit you can make on the transaction.

### £2,000 FOR YOUR FAMILY IF ANYTHING HAPPENS TO YOU.

Should you not live to the age of 55, £2,000 plus accumulated profits will be paid to your family. Should that be the result of an accident the sum would be increased to £4,000, plus the profits.

### ANY AGE, ANY AMOUNT.

Though 35, and £250 a year for life have been quoted here, the plan applies at any age and for any amount. Whatever your income, if you can spare something out of it for you and your family's future, this plan is the best and most profitable method you can adopt.

### £82,000,000 ASSETS.

The Sun of Canada has Assets of over £82,000,000 which are under Government supervision.

### FILL IN AND POST THIS FORM TO-DAY.

To J. F. Junkin (Manager),  
Sun Life Assurance Co. of Canada,  
12, Sun of Canada House,  
Victoria Embankment, London, W.C.2.  
(N. Temple Station)

Assuming I can save and deposit £..... per  
..... please send me—without obligation  
on my part—full particulars of your endowment plan  
showing what income or cash sum will be available  
for me

Name .....  
(Mr., Mrs., or Miss)

Address .....

Exact date of birth.....

S.T. 27-7-28.



# Monday's Programmes continued (July 30)

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

12.0-1.0 London Programme relayed from Daventry  
 4.0 London Programme relayed from Daventry  
 4.45 D. REES WILLIAMS: 'Norwegian Folk, Lore and Legend.' Relayed from the City Hall  
 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 (9.30 Local Announcements)  
 9.35 Loyal Order of Moose  
 INTERNATIONAL CONVENTION, CARDIFF, 1928  
 The Hon JAMES J. DAVIES, Secretary of Labour, United States Government, and Supreme Dictator of the Loyal Order of Moose, on 'International Peace'  
 Selections by the PHILADELPHIA MOOSE BAND

### 10.5-11.0 Choral and Instrumental

THE MOUNTAIN ASH GIRLS CHOIR  
 Conducted by Miss E. THOMAS

The Butterfly's Ball ..... Foster  
 The Fairy Pipers ..... Brewer  
 The Second Minuet ..... Besly  
 Song of the Pedlar ..... Lee Williams

EILEEN ANDJELKOVITCH (Violin) and GREGORI TCHERNIAK (Balalaika)

Miniature Suite ..... } arr. by Andjerkovitch  
 At Eventide (Valse)..... } and Tcherniak  
 Moskwa..... }

#### CHOIR

Solo and Chorus, 'Windy Nights' .. Somervell  
 (Soloist, HILDA WILLIAMS)

Ursula, Dancing ..... Ethel Boyce  
 The Staines Morris ..... } arr. Fletcher  
 Come Lasses and Lads ..... }  
 Song of the River God ..... Dunhill

EILEEN ANDJELKOVITCH and GREGORI TCHERNIAK  
 Fantasia, 'From the Countryside' } arr. by And-  
 Let the strings play ..... } jekovitch and  
 Slavonia..... } Tcherniak

#### CHOIR

The Dream Seller ..... Lee  
 The Bells of St. Michael's Tower

Adapted by Stewart from Knysvett

Our Market Day ..... arr. Gray  
 Absent ..... Metcalf  
 Fairyland of Dreams ..... Coombs

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

12.0-1.0 London Programme relayed from Daventry  
 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 A VIOLONCELLO RECITAL by DAVID FRANGCON THOMAS  
 Sonata ..... Marcello  
 Solemn Melody ..... Walford Davies  
 Le Cygne (The Swan) ..... Saint-Saëns  
 Elegy ..... Faure  
 6.20 London Programme relayed from Daventry  
 6.30 S.B. from London (9.30 Local Announcements)  
 9.35-11.0 S.B. from Cardiff

## 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  
 March, 'Yeomen' ..... Henderson  
 Intermezzo, 'Salut d'Amour' (Love's Greeting) ..... Elgar  
 Selection from 'Will o' the Whispers' ..... Ellis  
 Valse, 'Together' ..... Henderson  
 Fox-trot, 'Spell-bound' ..... Belmont  
 Songs:  
 One Hour ..... Longstaffe  
 Wheel-tapper's Song ..... Charles  
 Selection from 'This Year of Grace' .. Coward  
 Serenade ..... Stacey  
 Valse, 'Do You?' ..... Mayerl  
 Fox-trot, 'How long has this been going on?' ..... Wendling  
 5.0 London Programme relayed from Daventry



Claude Harris

EILEEN ANDJELKOVITCH  
 is playing with Gregori Tcherniak in the Choral and Instrumental Concert from Cardiff at 10.5 tonight.

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 A Gramophone Recital  
 4.0 THE ROYAL HOTEL TRIO  
 Directed by ALBERT FULLBROOK, relayed from the Royal Hotel  
 5.15 THE CHILDREN'S HOUR:  
 Hobbies  
 One being 'Darning,' and the story told by 'The Darning Needle' (Hans Andersen)  
 6.0 London Programme relayed from Daventry  
 6.30-11.0 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 A Vagabond's Bookshelf

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  
 5.0 FLORENCE M. AUSTIN: 'Life in the Country'  
 5.15 THE CHILDREN'S HOUR:  
 On the Moors  
 Pianoforte Suite, 'Moorland and Torland' ..... Markham Lee  
 Story, 'Henry Heatherkin's Birthday Present'  
 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.

12.0-1.0 Gramophone Records  
 4.0 THE STATION ORCHESTRA  
 March, 'Dunkirk' ..... Lotter  
 Overture to 'Euryanthe' ..... Weber  
 Fantastic Suite, ..... Foulds  
 Pierrette and Pierrot; Plaintive Song; Wayside Cross; Carnival Procession  
 A Hunting Scene ..... Bucalossi  
 Valse-Caprice ..... Rubinstein  
 Selection from 'Dorothy' ..... Cellier  
 March, 'Jolly Village Smiths' ..... Fucik  
 5.0 Mr. W. REDPATH SCOTT: 'Stories behind Famous Songs'  
 5.15 THE CHILDREN'S HOUR:  
 A Grieg Afternoon  
 Piano Solos: 'The Little Bird,' 'The Butterfly,'  
 Played by CICKLY HOYE  
 Songs by NORRIS PACKER  
 The Rosebud  
 Sunset  
 Songs by BETTY WHEATLEY  
 Solveig's Song  
 Dobbins' Goodnight

6.0 London Programme relayed from Daventry  
 6.30 S.B. from London (9.30 Local Announcements)  
 9.35-11.0 A Romany Programme  
 (In memory of George Borrow).

THE STATION ORCHESTRA, conducted by T. H. MORRISON

March, 'Gipsy Blood' ..... Renner  
 Overture, 'Chal Romano' (Gipsy Lad).....Ketelbey  
 Reading from 'Romany Rye'

ORCHESTRA  
 Suite, 'Gipsy Pictures' ..... Mallory  
 Fireside Tales; A Romany Night; The Ball at Manor Farm

MARIA MAROVA (Soprano)  
 Russian Gipsy Songs with Guitar

ORCHESTRA  
 Descriptive Fantasia, 'Gipsy Life' Le Thière

MARIA MAROVA  
 More Russian Gipsy Songs with Guitar  
 Reading from 'Lavengro'

ORCHESTRA  
 Gipsy Suite ..... German  
 Valse, 'Lonely Life'; 'The Dance'; Minuet,  
 'Love Duet'; Tarantella, 'The Revel'



# Monday's Programmes cont'd (July 30)

## Cardiff Notes.

### 5NO NEWCASTLE. 312.5 M. 950 KC.

12.0-2.0:—London Programme relayed from Daventry. 4.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—Nellie Moffoot (Contralto). Clarence Elsdon (Tenor). Nellie Moffoot: Yonder (Herbert Oliver); Carmena (H. Lane Wilson). 6.7:—Clarence Elsdon: Oh, take my bow (McConnell Wood); Where'er you walk (Handel). 6.14:—Nellie Moffoot: The Poet's Life (Elgar); There's a Land (Allitsen). 6.21:—Clarence Elsdon: Go, lovely Rose (Quilter); Sally in Our Alley (Carey). 6.30-11.0:—S.B. from London.

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

11.0-12.0:—Gramophone Records. 4.0:—Light Orchestral Concert. The Station Orchestra: Overture, 'Oberon' (Weber). Nellie Allan (Soprano): The Cuckoo (Walford Davies); A Cradle Song (Ford); The Elves' Dance (Handel). Orchestra: 'Peer Gynt' Suite, No. 1, Op. 46 (Grieg); Morning Mood; Anita's Dance; Death of Asa; In the Hall of the Mountain King. Nellie Allan: A Rosebud by my early walk, The winter it is past, I lo'e na a laddie but ane (Traditional); An Eriksay Love Lilt (arr. Kennedy-Fraser). Orchestra: Selection, 'Katja the Dancer' (Gilbert). 5.0:—More Salads, by Kate Lovell. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.30:—S.B. from London. 6.45:—S.B. from Dundee. 7.0:—S.B. from London. 9.35-11.0:—Musical Comedy. The Station Orchestra. Marjorie Dixon (Soprano). Aubrey Millward (Baritone).

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

11.0-12.0:—Gramophone Records. 4.0:—Concert. William Leitch (Baritone). The Station Orchest. Overture, 'Don Juan' (Mozart); Concert Waltz, 'July' (Godin). 4.15:—William Leitch: Four Indian Love Lyrics (Woodforde-Finden). 4.25:—Orchest: Fantasia, 'Hänsel and Gretel' (Humperdinck).

4.35:—William Leitch: The Kerry Dance (J. L. Molloy); The Gentle Maiden (Arthur Somervell); The Little Irish Girl (Hermann Löhr). 4.45:—Orchest: Petite Suite de Concert (Coleridge-Taylor). 5.0:—'More Salads,' by Miss Kate R. Lovell. 5.15:—The Children's Hour. 6.0:—A Tea-Time Concert by the Station Orchest in the Music of Sir Arthur Sullivan: The Gondoliers; The Mikado. 6.30:—S.B. from London. 6.45:—S.B. from Dundee. 7.0:—S.B. from London. 10.0:—Julian Rose and Nick Adams (the Original Potash and Perlmutter). 10.15-11.0:—Joie de Vivre. A Medley of Old and New Music-Hall Favourites, including the Cockney Comedy Sketch, 'The Duchess of Doherty Court,' by Alfred Hollis. The Programme arranged and performed by Ivan Firth, Phyllis Scott, and Vivienne Chatterton.

### 2BE BELFAST. 306.1 M. 950 KC.

12.0-1.0:—Concert. The Radio Quartet: Overture, 'Martha' (Flotow); Love in Arcady (H. Wood); Petite Suite Moderne (Rosse). 12.25:—H. Hooton Mitchell (Baritone): The Outlaw of Loch Lene (Chas. Wood); What's the use of being wise (Robt. Eden); I Triumph (Carissimi). 12.37:—Quartet: Serenata (Mozzkowski); Selection, 'Maid of the Mountains' (Fraser-Simson, arr. Morgan); March, 'The Spirit of Pageantry' (Fletcher). 4.0:—Novelties. Orchestra: Ballet Music from the Opera Prometheus (Beethoven); The Norfolk Rhapsody (Vaughan Williams). 4.26:—Lily Cairns (Contralto): Caro mio ben (Gloriani); There 'mong the billows (Brahms); Weaving Lilt (Kennedy-Fraser); O'er the Moor (Malcolm Lawson). 4.36:—Orchestra: Orchestral Pictures (Salton)—Sea; Ship-yards. 4.50:—Pianoforte Jazz by Fred Rogers. 5.0:—'More Salads,' by Miss Kate R. Lovell. 5.15:—The Children's Hour. 6.0:—Organ Recital by Fitzroy Page relayed from the Classic Cinema. 6.20:—London Programme relayed from Daventry. 6.30:—S.B. from London. 9.35:—'Nurse Henrietta,' by Hermann Kesser. Nurse Henrietta, Lillian Harrison. 10.30-11.0:—Dance Music: Ernie Mason's Dance Band, relayed from Caproni's Palais de Danse, Bangor.

**The National Orchestra.**  
THE free concerts given by the National Orchestra of Wales in the National Museum will be discontinued during August. When the Orchestra resumes in September the special Thursday afternoon concert with vocalist will be continued until the autumn series of Symphony and Popular Concerts recommences in the City Hall. Cardiff Station has received reports from America on many occasions, but a recent letter announced the reception of one of the Thursday 4 o'clock concerts, when Frederick Steger was vocalist. This letter came from Chicago, and delight was expressed at the excellent reception during the hours of daylight. The Art Keeper of the Museum displays the fine pieces of sculpture to excellent effect in the entrance hall. 'Regulars' at the Museum Concerts have discovered favourite spots. Some assert that directly under the entrance door is the best pitch, and they stand there as if hesitating to enter. Others prefer to wander round in a secretive manner as if they were playing a species of musical chairs and did not want to be caught out of place when the music stopped.

(Continued on page 157.)

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### SONGS OF THE FAIR

There is a genuine "open-air heartiness" in Mr. Heming's performance of this popular song cycle. C1482, "Fairings," "Come to the Fair," "Jock the Fiddler," "The Ballad Monger" (Easthope Martin). 12-inch double-sided record. Price 4/6.

### THE THREE CORNERED HAT

B2721, Suite from the Ballet, "The Three Cornered Hat" (De Falla). Part 1—"The Neighbours"; Part 2—"The Miller's Dance." B2722, Parts 3 and 4—Finale Dance played by the New Light Symphony Orchestra (conducted by Dr. Malcolm Sargent). 10-inch double-sided records. Price 3/- each.

### THE SHOW BOAT

London's latest musical play which is enjoying a success that is little short of phenomenal. "Ol' Man River," the only record of this by Paul Robeson, and on the reverse side Vocal Gems, introducing "Why do I love you," "Can't help lovin' dat man," "You are love," "Make believe." C1505, 12-inch double-sided record. Price 4/6.

THE GRAMOPHONE CO., LTD.,  
OXFORD STREET, LONDON, W.1.



## Programmes for Tuesday, July 31

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 Quartet in D Minor (Schubert)
- 12.0 A CONCERT  
MARJORIE BURT (Mezzo-Soprano)  
VIVIAN GASTER (Baritone)  
VIVIEN HUGHES (Violin)
- 1.0-2.0 GEORGES BOULANGER and his ORCHESTRA, from the Savoy Hotel
- 4.0 WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA, from the Marble Arch Pavilion
- 5.0 Mrs. M. A. HAMILTON: 'What to Read on Holiday'
- 5.15 THE CHILDREN'S HOUR:  
Happy Families  
The Old Game played in a New Way  
Among the forfeits to be paid will be:  
Violoncello Solos played by BEATRICE EVELINE

MADGE WHITE (Songs and Impressions)  
JOSEPH BULL and GEORGE FOSTER  
(Concertina Duets)

### Rex Evans' Cabaret

Devised and written by ROWLAND LEIGH and  
REX EVANS  
ANONA WINN  
LAWRENCE ANDERSON  
BASIL HOWES  
and  
REX EVANS

THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

IN these days 'star' success in cabaret half implies foreign nationality. But Rex Evans, now one of the most outstanding cabaret artists in London—who appears at the Café de Paris, the Kitcat, the Café Anglais and, during the season, at many private parties in Mayfair and Belgravia, is an Englishman. His forte is syncopation at the piano, at which, in the opinion of many, he surpasses the much-advertized 'whispering' Americans.



### THE LIGHTER SIDE OF TODAY'S PROGRAMME.

Nick Adams (left) and Julian Rose (right) season the 7.45 Vaudeville with Yiddish backchat, while Rex Evans (centre) presents in the same programme his own Cabaret Show, with the assistance of a brilliant little company.

- 'The Black Tailor,' a story of the Clan Cameron, by EVELYN SMITH
- 'The Sneakiness of Sylvia,' a Girls' School Story, by CHRISTINE CHAUNDLER
- 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. EDWARD SHANKS: 'Contemporary Poetry'  
THE idea that poetry in general, and modern poetry in particular, is a sort of hidden mystery preserved for a favoured or 'high-brow' few is being gradually dissipated. Mr. Shanks' series of Talks, of which this is the third, is taking an important share in this most desirable work.
- 7.15 THE FOUNDATIONS OF MUSIC  
SCARLATTI'S HARPSICHOORD SONATAS played by BERNHARD ORD
- 7.25 Mr. A. M. HIND: 'Etchings and Drawings'  
AS Keeper of the Print Department of the British Museum, Mr. Hind speaks with the highest credentials and authority.
- 7.45 VAUDEVILLE  
Harry Weldon  
JULIAN ROSE and NICK ADAMS  
(The Original 'Potash and Perlmutter')
- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.15 Mr. H. J. MASSINGHAM: 'Avebury: the first Capital of England'
- 9.30 Local Announcements; (Daventry only) Shipping Forecast
- 9.35 Chamber Music  
THE INTIME TRIO: CECIL BONVALOT (Violin); AMBROSE GAUNTLETT (Violoncello); SUZANNE DE LIVET (Pianoforte)  
THE TRIO  
Trio in D, Op. 70, No. 1 ..... Beethoven  
Allegro vivace con brio; Largo assai ed espressivo; Presto
- 10.5 JOHN THORNE (Baritone)  
Kommen und Scheiden, (Meeting and Parting) Op. 90, No. 3 ..... Schumann  
Immer Leiser Wird mein Schlummer (Ever lighter grows my slumber), Op. 105, No. 2 ..... Brahms  
Abschied (Farewell), Op. 66, No. 3 .....  
Wie Lenzeshauch, Op. 9, No. 1 ..... Jensen  
Ein Schwan (A Swan), Op. 25, No. 2 .....  
Zwei braune Augen (Two Brown Eyes) Op 5, No. 1 ..... Grieg
- 10.20 TRIO  
Trio in B Flat, K 502 ..... Mozart  
Allegro; Larghetto; Allegretto
- 10.45-12.0 DANCE MUSIC: AMBROSE'S BAND from the May Fair Hotel



# Tuesday's Programmes cont'd (July 31)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 4.0 A MILITARY BAND CONCERT

(From Birmingham)

Relayed from the Pump Room Gardens, Leamington, Spa

THE BAND OF H.M. 11TH HUSSARS (P.A.O.)

Conducted by Bandmaster T. STENNING

Processional March, 'The Silver Trumpets' Viciani

Overture to 'The Jolly Robbers' Supplé, arr. Winterbottom

### 4.14 THE CLEF TRIO

Come, lasses and lads .....arr. Fletcher

The Wild Rose ..... MacDoucell

Corinna ..... Ethel Boyce

### 4.25 BAND

Selection of English Songs, 'The Rose' Myddleton

Xylophone Solo, 'Tween Heather and Sea' Geldard

### 4.40 NELSON JACKSON (Entertainer)

In Song and Story .....Jackson

### 4.50 BAND

Two Hungarian Dances, Nos. 5 and 6....Brahms

### 4.58 TRIO

From the green heart of the waters Coleridge-Taylor

The Galway Piper .....arr. Fletcher

Rest thee on this mossy pillow.....Smart

### 5.8 BAND

Selection from 'Merrie England'.....German

### 5.22 NELSON JACKSON

In 'Odd Numbers' .....Jackson

### 5.32 BAND

Waltz, 'Weaner Mad' in'...Zichrer, arr. Morelli

Russian Dance, 'Trepak'.....Tchaikovsky

### 5.45 THE CHILDREN'S HOUR (From Birmingham):

Songs by MARY POLLOCK (Soprano)

EDGAR LANE in Recitals

Another 'Wizard and his Clock' Episode, by MARGARET DANGERFIELD

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

### 6.45 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

WILLIE ROUSE (Entertainer)

### 7.35 'Good Breeding'

by

CECIL LEWIS

The Persons in the order in which each is first heard:

Fulton ..... GILBERT HERON

Nathaniel Thudd ..... GEORGE IDE

Matilda Stamp ..... HILDA SIMS

Michael Moon ..... ROBERT HARRIS

Amba Flote ..... DORIS GILMORE

Lady Penelope Webby ..... GRACE ALLARDYCE

Christopher Nix ..... MILTON ROSMER

Professor Cosm ..... BRUCE WINSTON

The Scenes: ACT I.—The Professor's Library, York Terrace, Regency's Park.

ACT II.—The Winter Garden at Brecon Court, one week later.

ACT III.—The same as Act II, that evening.

(A note on the Play will be found in London Programme on page 158.)

### 9.0 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Invocation to Battle (from 'Rienzi')....Wagner

Overture to 'The Marriage of Figaro' Mozart

### 9.15 HORACE VINCENT (Tenor)

O Paradise ('The African Maid') .. Meyerbeer

An Eriskay Love Lilt .... arr. Kennedy-Fraser

A May Morning .....Denza

### 9.23 BAND

Fourth Hungarian Rhapsody .....Liszt

### 9.35 HORACE VINCENT

Flower Song ('Carmen').....Bizet

At Dawning .....Cadman

Onaway, awake, beloved.....Cowen

### 9.43 BAND

Suite, 'La Verbena' .....Lacome

Fête; Tango; Serenade; Baile Coreado

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15-11.15 DANCE MUSIC: AMBROSE'S BAND from the May Fair Hotel

(Tuesday's Programmes continued on page 156.)



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# WIRELESS MAGAZINE



A REMBRANDT ETCHING.

'Christ Disputing with the Doctors'—this plate, done in 1654, was the last of three versions of the subject etched by Rembrandt at various periods of his life. It will be described by Mr. A. M. Hind in his talk on 'Etchings and Drawings' from London at 7.25 this evening.



# Tuesday's Programmes continued (July 31)

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

- 4.0 London Programme relayed from Daventry
- 5.0 LYNDON HARRIES: A Humorous Recital, 'The Tuggis at Ramsgate'
- 5.15 THE CHILDREN'S HOUR
- 6.0 AN ORGAN RECITAL  
By JAMES E. BELL  
Relayed from the New Palace Theatre, Bristol
- 6.30 S.B. from London
- 7.0 A Welsh Interlude  
Professor W. J. GRUFFYDD: 'Datblygiad Y Delyneg'
- 7.15 S.B. from London

- 7.45 A CONCERT**
- THE WELSH MANDOLINE SEXTET  
National Airs ..... *arr. Neat*  
Black Ivory ..... *O'Flynn*
- THE VICTORIAN TRIO: JESSIE MITCHELL, FRANCES FROST, MOLLY STREET
- Orpheus with his lute ..... }  
O peaceful night ..... } *German*  
Beauteous Morn ..... }  
June Roses ..... *Schumann*
- SEXTET  
Rag-Time Medley ..... *Ossman*  
O sole mio ..... *Di Capua*
- TRIO  
Tho' my carriage be but careless ..... *Weelkes*  
Pipo, shepherds, pipe ..... *Youll*  
This love is but a wanton gift ..... }  
Tho' Philomela lost her love ..... } *Morley*  
Sweet and low ..... *Barnby*  
(Unaccompanied)
- SEXTET  
Valse-Caprice ..... *Andreeff, arr. Grimshaw*  
Rang Tang Dance ..... *Weeks*
- TRIO  
Sunshine and Butterflies ..... *Bunning*  
Night ..... *MacCunn*  
Sir Eglamore ..... *Gardiner*  
A Song of Rest ..... *Walford Davies*
- SEXTET  
Grand Fantasia on Welsh Airs ..... *arr. Paroletti*

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

- 9.35 VARIETY**
- THE AUDLEY MOUTH-ORGAN TRIO  
March, 'On the Quarter Deck' ..... *Alford*  
Slow Melodies ..... *Traditional*

- 9.40 'MUCH MERCLE'**
- A Rustic Comedy, in One Act,  
by MIRIAM PRITCHETT
- Mrs. Wagstaffe ..... *DAISY CULL*  
Mrs. Bevan ..... *MIRIAM PRITCHETT*  
Clara ..... *VERA SHIPTON*  
Old Jauncey ..... *EBEN ROGERS*  
Miss Morgan *HOPE KERR*  
Sam Hodges
- JACK PARKIN  
Tom Neville  
ARTHUR CONDY  
Mrs. Neville  
MARION FOREMAN
- Scene: The Village Shop and Post Office in Much Mercle, Herefordshire.

Gossips in the village post office at Much Mercle tell of dark deeds and imminent tragedy—poison and sudden death. New-comers to the village have obligingly provided the sensation,



HIS MICROPHONE DEBUT

At 7.45 this evening Harry Weldon, one of the most popular and highly paid 'stars' of Vaudeville, will make his first appearance before the microphone

but in the end the tragedy is the sudden death of the villagers' secret hope to put Much Mercle on the map.

- HUGH MACKAY (Tenor)  
A Border Love Lilt ..... }  
An' O, my Eppy ..... } *arr. Kennedy-Fraser*  
Och hey, Johnnie Lad .. }
- DENIS O'NEIL (the Irish Entertainer)  
Wonderful Irish Eyes ..... *O'Brien*  
Happy ..... *Lee*  
Ballymure Ballad ..... *arr. Hughes*  
Ballymony Conversatione ..... *Jackson*
- MOUTH-ORGAN TRIO  
Selection of Sea Songs ..... *Traditional*
- HUGH MACKAY  
The Whistle ..... *arr. Kennedy-Fraser*  
Ca' the yowes ..... }  
The Piper o' Dundee ..... } *Diack*
- DENIS O'NEIL  
Strolling again down Lovers' Lane ..... *Lally*  
Paddy Maginty's Goat  
Nobody loves me ..... *Lee*
- MOUTH-ORGAN TRIO  
March, 'King's Guard' ..... *Keith*  
Selection of Scottish Melodies ..... *Traditional*

10.45-12.0 S.B. from London



Hugh Mackay (left), Arthur Condy (centre) and Denis O'Neil all take part in the Variety Programme from Cardiff at 9.35 tonight.

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

- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR  
Songs and a Story by LILIAN MORGAN
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 S.B. from Cardiff
- 7.15 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0 S.B. from London (9.30 Local Announcements)
- 9.35 S.B. from Cardiff
- 10.45-12.0 S.B. from London

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

- 4.0 TEA-TIME MUSIC from Bobby's Restaurant  
Directed by J. P. COLB
- Fox-trot, 'Beautiful' ..... *Shay*  
Selection, 'Schubertana' ..... *arr. Saar*  
Valse, 'When love comes stealing' ..... *Rapee*  
Entr'acte, 'The Call of the Minarets' .. *Ancliffe*  
Selection from 'That's a Good Girl' ..... *Meyer*  
Fox-trot, 'Slumber Town' ..... *Low*  
Entr'acte, 'Serenade Berceuse' ..... *Luciann*  
First 'Peer Gynt' Suite ..... *Grieg*  
Bacchanal from 'The Seasons' Ballet' *Glazounov*
- 5.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 The Hon. GEORGE COLVILLE: 'Yacht Racing and Cruising'
- 7.15 S.B. from London (9.30 Local Announcements)
- 10.45 DANCE MUSIC: BILL BROWNE'S DANCE BAND relayed from the Westover
- 11.15-12.0 S.B. from London

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

- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR  
The Feathered World  
Reading, 'Pelicans' ..... *Gladys Davidson*  
Songs from 'The Menagerie' (Jean), sung by *MOLLIE SEYMOUR*
- 5.45 'OUT OF THE SHADOW'  
A Psychic Mystery Play, in One Act, by *DAVID HAWKES*  
Presented by THE MICROGNOMES  
Mrs. Marjory Sands (a widow) .. *PAULINE CARR*  
Major Victor Rowe ..... *CHARLES STAPYLTON*  
Miss Amelia Tutt (a spinster) .. *MOLLIE SEYMOUR*  
'Mr. Kay' ..... *ERIC MORDEN*

In a sitting-room in Suburbia on a December evening, Mrs. Sands and Miss Tutt are waiting for the Major and Mr. Kay, and the play that follows will, no doubt, give rise to much animated discussion among all who listen to the claims of spiritualism.

- 6.30 S.B. from London
- 7.0 Mr. J. LEIGHTON FOURACRE, F.R.I.B.A., representing the Royal Institute of British Architects on the Court of Governors, 'The University Scheme of the South-West'
- 7.15-12.0 S.B. from London (9.30 Local Announcements)



# Tuesday's Programmes cont'd (July 31)

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

- 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
- 7.0 Mr. R. F. WILSON: 'Art and Industry—III. Their Co-operation essential for Future British Prosperity'
- 7.15-12.0 S.B. from London (9.30 Local Announcements)

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

- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
  - 'Erbert takes his Family to a Picnic'
  - A Play by C. E. HODGES
  - 'Erbert, a cheery Cockney Lottie, his plump, good-natured wife
  - Alfie, a small squall
  - Grandad, with a perpetual grouse
  - A Keeper
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. E. SIMS-HILDITCH: 'Musical Humour of Dickens'
- 7.15-12.0 S.B. from London (9.30 Local Announcements)

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

- 4.0 THE STATION ORCHESTRA
  - Admiral's March . . . . Kollo
  - Invitation to the Waltz Weber
  - Suite, 'Myrtles of Damascus' Woodforde-Finden
  - Myrtles of Damascus; After Drought; At Nightfall; I did not know; L'Envoi
  - Selection from 'Tell me more' . . . . Gershwin
  - Waltz, 'The Sleeping Beauty' . . . . Tchaikovsky
  - Selection from 'Hänsel and Gretel' Humperdinck
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
  - 'Woodland Sketches' (MacDowell)
  - Played by THE SUNSHINE TRIO
  - Songs by BETTY WHEATLEY
- 6.0 ORCHESTRAL MUSIC
  - Relayed from the Theatre Royal
- 6.30 S.B. from London
- 6.45 ORCHESTRAL MUSIC (Continued), directed by MICHEL DOBÉ
- 7.0 Dr. J. TRAVIS JENKINS: 'Puri—The City of Jugganath'
- 7.15 S.B. from London
- 7.45 The Kingsley Prize Concert Party
  - GLADYS GREENWOOD (Soprano)
  - MAY WILLIAMS (Contralto)
  - JACK IDDON (Tenor)
  - STANLEY WINTERBOTTOM (Tenor)
  - GEORGE M. ROTHWELL (Bass)
  - MABEL HALL at the Piano
- 9.0-12.0 S.B. from London (9.30 Local Announcements)

### Other Stations.

- 5NO NEWCASTLE. 312.5 M. 960 KC.
  - 4.0—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—The Children's Hour. 6.0—A Museum Episode. A Farce by Stuart Ready. 6.30—S.B. from London. 7.0—Mr. T. Russell Goddard, F.L.S., 'Some Birds of the North Country—II, The Ringed-Plover.' 7.15—S.B. from London. 7.45—Song Recital by Grace Angus (Soprano): New-born, The Only Child and Hope (John Ireland); All night under the moon (Edgar L. Bainton); Dream Song (Hely-Hutchinson); Carol (James Lyon); Que ne suis-je la fougère (arr. Weckerlin); Dimanche à l'Aube (arr. Bourgault-Du Condray). 8.0—Concert by The Municipal Orchestra, directed by Frank Gomez. Relayed from the Spa, Whitby. Two light Syncopated Pieces (Eric Coates); Overture, 'Mignon' (Th. Mass); Hungarian Rhapsody, No. 2 in D (Liszt); Pizzicato for Strings, 'Little Chatterbox' (Frank Gomez); Ballet, 'Les Petits Riens' (Mozart); Overture, Gavotte gracieuse, Adagio, Pantomime, Gavotte; Nobody knows the trouble I've seen (L. Brown); Violoncello Solo, 'Dutch Dance' (Dunkler) (Soloist—May Bartlett); Selection of Sullivan Melodies (arr. Dan Godfrey). 9.0—S.B. from London. 10.45—Dance Music relayed from the Oxford Galleries. 11.30-12.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.
 

- 4.0—A Light Orchestral Concert. The Station Orchestra: George MacAdam (Bass). 5.0—'What to Read on Holiday,' by Mrs. M. A. Hamilton. 5.15—The Children's Hour. 5.55—Weather Forecast for Farmers. 6.0—Organ recital from the New Savoy Picture House. Organist—Mr. S. W. Leitch. 6.30—



From Colt-Boares' 'Ancient Wiltshire'

### THE STONES OF AVEBURY

Silent witnesses of a civilization of nearly four thousand years ago. This evening Mr. H. J. Massingham makes a vivid reconstruction of the superb civilization of Avebury, allying the imagination of the artist to the evidence of the archaeologist (London 9.15).

S.B. from London. 7.0—S.B. from Dundee. 7.15—S.B. from London. 7.45—Scots Variety. The Station Orchestra. Catherine Stewart (Contralto). Marjorie Ford (Soprano) and Ian MacRobert (Baritone). Margaret Colquhoun in Scots Character Studies. 9.0—S.B. from London. 10.45-12.0—S.B. from Edinburgh.

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

4.0—Fishing News Bulletin. 4.5—Instrumental Concert. Eva Ogg (Pianoforte). The Station Trio. The Station Octet. Overture 'Egmont' (Beethoven). 4.10—Eva Ogg: Rhapsody in C, Op. 11 and Zwei Bagatellen (Dohnanyi). 4.20—Trio in E Major, No. 4 (Haydn); Nan Davidson (Pianoforte); Alec Nicol (Violin); J. H. Shaw (Violoncello). 4.40—Eva Ogg. Ballade in D Minor (York Bowen). 4.50—Octet: Four English Dances (Cowen). 5.0—'What to read on Holiday,' by Mrs. M. A. Hamilton. 5.15—The Children's Hour. 6.0—Gramophone Records. 6.25—Fishing News Bulletin. 6.30—S.B. from London. 7.0—S.B. from Dundee. 7.15—S.B. from London. 7.45—The Thicket Hoosie. 9.0—S.B. from London. 10.45-12.0—S.B. from Edinburgh.

## 2BE BELFAST. 506.1 M. 980 KC.

4.0—Dance Music: Ernie Mason's Dance Band, relayed from Caproni's Palais de Danse, Bangor. 5.0—'What to Read on Holiday,' by Mrs. M. A. Hamilton. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.45—A Symphony Concert. In co-operation with the Ulster Summer School of Music. Relayed from the Queen's University. Margaret Balfour (Contralto); Doris Bates (Violin). Symphony Orchestra, conducted by E. Godfrey Brown. Orchestra: Overture, 'Fingal's Cave' (Hebrides) (Mendelssohn). 7.53—Doris Bates: Introduction and Rondo Capriccioso, Op. 28, for Violin and Orchestra (Saint-Saëns). 8.5—Margaret Balfour and Orchestra: Where Corals Lie and Sabbath morning at Sea, from 'Sea Pictures' (Elgar); Triste est le steppe (Gretchaninow); Le Nil (Leroux). 8.20—Orchestra: Prelude, 'L'Après-midi d'un faune' (Debussy); Symphony No. 8 in F (Beethoven). 9.0—S.B. from London. 9.35 app.—Symphony Concert (continued). Margaret Balfour: A Knight of Bethlechem (Thompson); Fair House of Joy and Love's Philosophy (Quilter); Spring Waters (Rachmaninov). Orchestra: Three Pieces (Handel, arr. Harty); Polonaise, Airetta, Passacaglia; Irish Rhapsody (Victor Herbert). 10.15—Vaudeville. Jack Peters (Songs with Ukulele and Banjo). Giovanni Morelli (The Accordion Wizard). 10.45-12.0—S.B. from London.

## Cardiff Notes.

(Continued from page 153.)

### 'A Rest and a Sit Down!'

MISS MIRIAM PRITCHETT, actress, who has written a West Country play to be performed by the Cardiff Station Radio Players on Tuesday, July 31, has fortunately a sense of humour which never deserts her. She once gave a ticket to her landlady for a show in which she was playing. 'Rather fancying myself in the part she saw,' she writes, 'I waited for suitable adulation at supper that night. A silence; at last I had to say, "What did you think of the play?" "Ah, well, miss," she answered, flatly, as one who had borne much, "it was a rest and a sit down!"' On another occasion Miss Pritchett was playing with F. R. Benson, when a cannon timed to fire during the *Harfleur* scene in *Henry V* in battle did not explode till the following scene, which was a comedy scene, and the actors were, through shock of the explosion, thrown into the moat beneath the battlements. Having been presumably and inevitably blown to pieces, also drowned and suffocated in the mud, they had to use their mother-wit and to emerge from the moat and continue the comedy scene. A further contretemps arose, for the very fat stage-manager was caught on the stage when the curtain went up at the opening of the trial scene in *The Merchant of Venice*, and, to the joy of the actors, for the twenty odd minutes of the scene they had the spectacle of the fat old man on his hands and knees crouching behind a rostrum, audibly muttering what he thought of the situation. When playing with her own company at the London Pavilion, and possessing no understudies (a customary lack in music-hall sketches), a principal actor suddenly had an attack of Russian ague ten minutes before the sketch opened, and there was no sketch that night! No play! No pay!

### Over the Ravine.

ARTHUR CONDY, who is producing Murray Carrington's Repertory Season in Cardiff, will take a part in Miss Pritchett's broadcast play on Tuesday, July 31. 'The most unpleasant experience I have ever had,' says Mr. Condy, 'was when I was touring a concert party in India some years ago, playing sometimes one night at a place and sleeping in the train. On one of the journeys we had to go up a long mountain road, when the single shaft of the tonga snapped and caused the two horses to bolt, flinging the driver out and injuring him badly. The broken shaft stuck in the ground, causing the tonga to turn over twice, with myself inside. When I pulled myself together I tried to climb out of the tonga, and found that it had rolled over the top of a ravine three hundred feet deep and had got stuck between a tree and a bush a few feet down. Still, I played my part that night, and few knew until the next day what had happened.'

### 'Sporting Effort' for Music.

CLARA SERENA will be the artist at the Glen Pavilion on Friday, August 10. Interest is kept up in the newly-formed Bristol Orchestra by letters in the Press, and, when the takings are below the average, the man in the street is not slow to assert that people who understand classical music are in the minority. To this the Musical Director has a very definite answer. 'On Saturday and Sunday nights,' he writes, 'when we have our largest audiences, the most sincere and prolonged applause is generally given to composers of what is known as classical music.' He goes on to say, 'If the term "classical" means to some people anything that is not jazz, and to others anything that is dull, then surely it is time that we had a fresh definition of that troublesome adjective.'



# PROGRAMMES for WEDNESDAY, August 1

10.15 a.m. **The Daily Service**

10.30 (Daventry only) TIME SIGNAL, GREENWICH WEATHER FORECAST

11.0 (Daventry only) Gramophone Records  
Light Music

12.0 A BALLAD CONCERT  
ROSINA VERNE (Contralto)  
PERCY BILSBURY (Tenor)

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

1.9-2.0 FRASCATI'S ORCHESTRA, directed by  
GEORGES HAECK  
From the Restaurant Frascati

4.0 Light Classical Concert  
APRIL PNDARVIS (Contralto)

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

Trio in B Flat, Op. 99 ..... Schubert  
SCHUMANN once, with characteristic enthusiasm, wrote of this Trio by Schubert: 'One glance at it, and this poor world of ours appears fresh and bright.'

It is the first of Schubert's two Piano Trios (which were written in close succession), and is in four separate Movements.

FIRST MOVEMENT (Moderately quick). Schubert sets out at once with a splendid, exulting tune, played by Violin and Violoncello in octaves. Presently Piano takes up the tune, accompanied by a soft, repeated chord in the Violin, and a few low plucked notes in the Violoncello. Then all three get busy with fragments of it.

After a while the music quiets down, Violoncello pauses on a high note, then, starting with that note, begins the tender second main tune.

A third tune is used to round off this section; then a long development section follows, in which the two main tunes are beautifully varied and combined. Finally, the first section is repeated with only slight alterations.

SECOND MOVEMENT. (At a steady pace). It is noticeable in this Movement that the Violoncello is almost continually playing in its highly poetic upper range.

THIRD MOVEMENT, SCHERZO (Fast). The Italian word 'scherzo,' as we know, means a joke, but it is here, as frequently, used as the title of a piece which is, in general, very lively and full of good spirits.

FOURTH MOVEMENT, RONDO (Quick and lively). This Rondo is a long Movement, and is, in reality, rather complicated. But in effect it is very light and rather frivolous. The main tune is a gay one, started by Violin in its higher range, and carried on by the Piano, the Violoncello merely murmuring occasional assent. But though this is the main tune, which continually returns, the greater part of the Movement is made out of a second tune which appears very early. This tune has two distinct sections—a rather pompous emphatic phrase, played by all three instruments, and a more irresponsible phrase in a jerky rhythm, played first by Viola.

4.30 APRIL PNDARVIS  
Selected Songs

4.38 HENRY BRONKHURST  
Golliwog's Cake Walk ..... Debussy  
A Night in May ..... Palmgren  
Seguidillas ..... Albeniz

4.52 APRIL PNDARVIS  
Selected Songs

5.0 TRIO  
Phantasy in A Minor ..... Ireland  
(Continued in column 3.)

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



DOMENICO SCARLATTI,  
contemporary of Bach and Handel. His sonatas for the harpsichord form the subject of this week's 7.15 Recitals.

9.35-11.0 p.m.

## 'GOOD BREEDING'

by  
Cecil Lewis.

The Persons in the order in which each is first heard:

Fulton ..... GILBERT HERON  
Nathaniel Thudd ..... GEORGE IDE  
Matilda Stump ..... HILDA SIMS  
Michael Moon ..... ROBERT HARRIS  
Amba Flote ..... DORIS GILMORE  
Lady Penelope Webbe ..... GRACE ALLARDYCE  
Christopher Nix ..... MILTON ROSMER  
Professor Cosm ..... BRUCE WINSTON

### THE SCENES:

ACT I. The Professor's Library, York Terrace, Regency's Park.

ACT II. The Winter Garden at Broodon Court: one week later.

ACT III. The same as Act II, that evening.

Here is an original play which furnishes an excellent basis for discussion of that vexed question, the future of radio drama. It is by a playwright who has provided outstanding indications of the possible lines of development of the broadcast play.

Very many listeners will remember, since it has been twice performed, *Lord Jim* as adapted for radiation; that was an example of the mingled use of direct and indirect speech, a device aptly suggested by the original form of Conrad's romance.

Then came *Pursuit*, frankly an exhibition of the purely technical resources of radio scene-shifting. Cecil Lewis was the author of both.

Now, in *Good Breeding*, he presents for our consideration a third possibility—a play which must depend for its success not upon action and spectacular, or shall we say auricular, effects, but upon the purely human interest of a theme worked out in the dialogue incidental to the plot.

*Good Breeding* is a symposium of points of view of a modern social problem, but at the same time, excellent comedy; the 'love interest,' even, so far from being absent, is a necessity to the story.

5.15 THE CHILDREN'S HOUR:  
'My Programme,' by  
LADY TRICE

5.0 Musical Interlude

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 Musical Interlude

7.0 Mrs. MARION CRAN: 'National Gardens'

7.15 THE FOUNDATIONS OF MUSIC  
SCARLATTI'S HARPSICHORD SONATAS  
Played by BERNHARD ORD

7.25 Dr. H. J. W. HETHERINGTON: 'The Meaning of Good—VI, Reflections' S.B. from Glasgow

7.45 MILITARY BAND CONCERT

HUGHES MACKLIN (Tenor)  
ORREA PERNEL (Violin)

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

BAND

Overture to 'The Huguenots' .... Meyerbeer

7.55 HUGHES MACKLIN

Night on her muted lyre ..... Rachmaninov  
A Lowland Lament ..... Prentice  
Violets for memories ..... Cecil Moon

8.2 BAND

Ballet Music from 'The Demon' .. Rubinstein

ANTON RUBINSTEIN (1829-94) was not content with the fame of a great pianist that was his. He himself wrote music, not as a mere side-line of a great executant, but on a vast scale, with the loftiest of ideas and ideals.

His Opera *The Demon*, produced in St. Petersburg in 1875, reached London in 1881, when Rubinstein was giving some of his famous historical pianoforte recitals here. The plot concerns the efforts of a demon, an elemental spirit, to win a princess. The music owes some of its attractiveness to its Eastern idiom and colouring.

8.18 ORREA PERNEL

Three Hungarian Dances Brahms, arr. Joachim  
Rondo in G ..... Mozart, arr. Kreisler

8.32 BAND

Two Irish Tone Sketches B. Walton O'Donnell  
The Mountain Sprite; At the Pattern

8.45 HUGHES MACKLIN

Loreley ..... Liszt  
Serenade ..... Schubert

8.52 BAND

A Norwegian Artists' Carnival .... Scendaaen

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. RICHARD HUGHES: A Travel Talk

As a poet, Mr. Hughes is well known to all lovers of literature, but to listeners in particular he is remembered as one of the first, if not the very first, of authors to write a play specifically for the Radio. The combination of Mr. Hughes' travelling experiences and his literary ability should make a Talk of unusual interest.

9.30 Local Announcements (Daventry only);  
Shipping Forecast

9.35 'Good Breeding'

(For details see centre of page)

11.0-12.0 (Daventry only) DANCE MUSIC:  
THE B.B.C. DANCE ORCHESTRA, personally  
conducted by JACK PAYNE



# Wednesday's Programmes cont'd (Aug. 1)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**3.30 THE KNELLER HALL BAND**  
Conducted by Lieut. H. E. ADKINS  
(By kind permission of Col. Sir FRANCIS ELPHINSTONE-DALRYMPLE)

Relayed from Kneller Hall, Twickenham.

Coronation March ..... *Tchaikovsky*  
Overture to 'The Flying Dutchman' .. *Wagner*  
Cornet Solo, 'Sizilietta' ..... *von Blon*  
(Soloist—Student A. W. CROFTS)  
Excerpts from 'Samson and Delilah' ..... *Saint-Saëns*

**MALE VOICE CHOIR**  
Song of the Haulers on the Volga .. *Traditional*  
A long time ago ..... *arr. Harris*

**BAND**  
Scherzo and Finale (Fifth Symphony) *Beethoven*  
Piccolo Duet, 'The Two Nightingales' *Barsotti*  
Airs from the Opera 'Patience' ..... *Sullivan*  
Minuet and Carillon from First 'Maid of Arles' Suite (L'Arlésienne) ..... *Bizet*  
Overture to 'The Magic Flute' ..... *Mozart*  
Rule Britannia. God Save the King.

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

**5.45 THE CHILDREN'S HOUR** (From Birmingham). 'Sea Horses,' by Mary HARAS. Songs by BERNARD SIMS (Baritone). 'About Petrol,' by Major B. VERNON BROOK. LENA WOOD (Violin)

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

**6.45 Light Music**

NELLIE WALKER (Contralto)  
THE CHELSEA OCTET

OCTET  
Fantasia 'From Schubert's Sketch Book'

**6.58 NELLIE WALKER**  
To the Forest ..... *Tchaikovsky*  
Life and Death ..... } *Coleridge-Taylor*  
Big Lady Moon ..... }

**7.5 OCTET**  
By the Waters of Minnetonka .... *Lieurance, arr. Galloway*  
Flood Tide ..... *Galloway*  
Pastoral Dance and Morris (from Suite 'In the Open Air') ..... *Adlington*

**7.18 NELLIE WALKER**  
June ..... } *Quilter*  
Last Year's Rose ..... }  
A Good Child ..... }

**7.25 OCTET**  
Symphonic Dances ..... *Grieg*

THE rhythms and melodic idioms of peasant song in Norway were never long absent from Grieg's music. He did not often use actual folk songs, but cast his pieces in the style of folk-music, sometimes decking them out in the gayest colours of the instruments, as in these *Symphonic Dances*, originally written for Orchestra. In them we find much of pastoral joy, and sometimes, we may feel, just a trace of the gentle melancholy in nature.

**7.38 NELLIE WALKER**  
A Summer Night ..... *Goring Thomas*  
Love went a-riding ..... *Frank Bridge*

**7.45 OCTET**  
Serenade to Nicolette ..... *Russell*  
My Lady Lavender (Minuet) ..... *Peter*  
Hornpipe ..... *Julian Herbage*

**8.0 VARIETY**  
(From Birmingham)

DENNE PARKER (Mezzo-Soprano) in Folk Songs  
JANE ELLIS (Humorous Recitals)  
ARTHUR BENJAMIN (Pianoforte)  
THE BIRMINGHAM STRING ORCHESTRA  
Conducted by JOSEPH LEWIS

**9.0 A Bouquet of Musical Comedy**  
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by JOSEPH LEWIS  
Selection from 'The Orchid' .. *Caryll and Monckton*

**9.14 OLIVE GROVES** (Soprano)  
Language of the Flowers (from 'The Toreador')  
*Monckton*

Love among the Daisies (from 'The Dairymaids')  
*Tours*

ORCHESTRA  
One-Step, 'Wild Rose' (from 'Sally') .. *Kern*

**9.26 HAROLD KIMBERLEY** (Baritone)  
Under the Lilac Bough (from 'Lilac Time')  
*Schubert, arr. Clutsam*

Red Rose (from 'Monsieur Beaucaire') *Messenger*  
ORCHESTRA  
Fox-Trot, 'April Blossoms' (from 'Wildflower')  
*Youmans and Stohart*

**9.37 OLIVE GROVES**  
The Garden of Love (from 'Véronique') *Messenger*  
ORCHESTRA  
Waltz, 'Jessamine' ..... *Rubens*  
HAROLD KIMBERLEY  
Keep off the Grass (from 'The Toreador')  
*Monckton*

**9.48 ORCHESTRA**  
Selection from 'The White Chrysanthemum'  
*Talbot*

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

**10.15 DANCE MUSIC: MARCUS B. WINTER'S BAND** from the Hotel Cecil

**11.0-11.15 THE B.B.C. DANCE ORCHESTRA**, personally conducted by JACK PAYNE  
(Wednesday's Programmes continued on page 160.)

### The Organs broadcasting from

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# Wednesday's Programmes continued (August 1)

## 5WA CARDIFF. 353 M. 850 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 Dr. H. J. W. HETHERINGTON: 'The Meaning of Good—VI, Reflections.' S.B. from Glasgow.  
 7.45 T. HANNAM-CLARK  
 Dramatic Recital, including West-Country Character Sketches

## 8.0 The Bristol Orchestra

Musical Director, RICHARD AUSTIN  
 Relayed from the Glen Pavilion, Clifton, Bristol  
 Selection from 'Lilac Time' Schubert, arr. Clutaum  
 Andante Cantabile ..... Tchaikovsky  
 SEYMOUR DOSSOR (Tenor)  
 In the Silver Moonbeams ..... } Cyril Scott  
 Lord Randal ..... }

### ORCHESTRA

Incidental Music to 'Faust'  
 Coleridge-Taylor  
 Selection from Les Erinyes  
 (The Furies) .. Massenet

SIR HERBERT TREE, the great actor-manager who made His Majesty's Theatre famous for many years as the home of spectacular poetic drama (Shakespeare included), had a great enthusiasm for the plays of Stephen Phillips. Of these he produced, in lavish style, Herod, Ulysses, Nero and Faust. In each case he asked Samuel Coleridge-Taylor to provide the incidental music. From his music to Faust, written in 1908, the composer arranged an orchestral suite, consisting of The Dance of the Witches, The Four Visions and Dance and Song from the Devil's Kitchen scene.

MASSENET wrote incidental music for a play by Leconte de Lisle, Les Erinyes (The Furies), dealing with the tragedy of Orestes, who murdered his mother Klytemnestra to avenge her murder of his father. The Furies, as the instruments of vengeance, torment Orestes. The usual Suite selected from this music consists of three pieces of Ballet Music—a Grecian Dance, The Trojan Maiden's Lament for her Country, and a Bacchanal.

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

## 5SX SWANSEA. 249.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry  
 4.0 A CONCERT  
 IDREIS DANIELS (Bass-Baritone)  
 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 Glasgow (see London)

7.45 S.B. from Cardiff

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

## 6BM BOURNEMOUTH. 328.1 M. 920 KC.

12.0-1.0 Gramophone Records  
 4.0 BILL BROWN'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 Glasgow (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

## 7.45 A PROGRAMME OF VARIETY

The MIKADO ORCHESTRA, directed by ALBERT COPESTAKE

Selection from 'The Girl Friend' ..... Rodgers  
 BEATRICE LEONARD (Contralto)  
 I listen for you ..... Mary Nightingale  
 Pleading ..... Elgar  
 The Little Bird ..... Leoni  
 STAINLESS STEPHEN (Entertainer)  
 The Nightingale's Only Rival

### 'DAY'S END'

A Play by JOHN ODAMS

Characters, in order of speaking:

Rupert, a waiter ..... ARTHUR G. PARKER  
 Geoffrey Winter, an artist FRED LEATHERLAND  
 Lola ..... MARJORIE S. EDGAR  
 Scene: A corner of a Dance Room in a London Club.

Time: Nearing midnight during late Spring.

BEATRICE LEONARD  
 Horses of the Dawn ..... Brett  
 Good Morning, Brother Sunshine ..... Lehmann  
 Keep on and smile ..... Forster

STAINLESS STEPHEN and  
 ATMOS P. HERICS

ORCHESTRA  
 The man I love .. Gershwin  
 One Night in June  
 Mayerl and Nicholls  
 One More Night  
 Rose and Burke

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

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

12.0-1.0 London Programme relayed from Daventry  
 4.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR

Story, 'The City of Fun and Laughter' (Nelson Abbott)  
 Violin Solos by the Avuncular Musician

6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.25 S.B. from Glasgow (see London)  
 7.45-11.0 S.B. from London (9.30 Local Announcements)

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

12.0-1.0 New Gramophone Records  
 4.0 Famous Northern Resorts Southport  
 A MUNICIPAL BAND CONCERT  
 Relayed from the Bandstand  
 The BAND of H.M. ROYAL HORSE GUARDS (The Blues)  
 (By kind permission of Lieut.-Col. Lord ALSTAIR INNES-KER, D.S.O.)  
 Conducted by Lieut. W. J. DUNN  
 Selection from 'Lohengrin' Wagner, arr. Morelli  
 Slavonic Rhapsody ..... Friedemann  
 Overture to 'Tannhäuser'  
 Wagner, arr. Winterbottom  
 Slow Movement from 'Pathetic' Symphony  
 Tchaikovsky  
 Czardas ..... Vitagos, arr. W. J. Dunn  
 Scherzo, 'The Flight of the Bumble Bee'  
 Elmsky-Korsakov



Milton Rosmer (left) plays the part of Christopher Nix, Grace Allardyce that of Lady Penelope Webbe, and Bruce Winston that of Professor Cosm in Good Breeding from London at 9.35 tonight.

4.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 'Erbert takes his Family for a Picnic'  
 A Play by C. E. HODGES  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.25 S.B. from Glasgow (see London)

## 7.45 Round the Stations

Listeners will again hear short excerpts from the programmes to be broadcast tonight in other studios

9.0-11.0 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 Glasgow (see London)



# Wednesday's Programmes cont'd (August 1)

**5.0 ARTHUR DAVIES (Baritone)**  
 Macushla ..... *Macmurrough*  
 Pass, Everyman ..... *Sanderson*  
 Sunday ..... *Carew*  
 Poor Man's Garden ..... *Russell*

**5.15 THE CHILDREN'S HOUR:**  
 Songs at the Piano  
 Only Seven ..... *Lilian Grey*  
 Bedtime at the Zoo ..... *Monckton*  
 Played by CECILY HOYE  
 A Story told by ROBERT ROBERTS  
 A Few 'What-nots by Sterndale Bennett'  
 Sung by NORRIS PARKER

**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—VI, Reflections,' *S.B. from Glasgow*

**7.45 'The King of Zenoa'**  
 A Radio Drama of the South Sea by EDWIN LEWIS  
 Presented by the STATION REPERTORY PLAYERS

*Cast:*

Ivan Marioff (the White 'King' of Zenoa) LEO CHANNING  
 Anson (Mate of the S-Y Zeno) F. A. NICHOLLS  
 Captain Guy Athway ..... ROBERT DONAT  
 Annette (Athway's Wife) .. HYLDA METCALF  
 Andy Martin (Athway's Man) CHARLES NESBITT  
 Umballa (a Native Chief) ..... D. E. ORMEROD  
 Matthews (Wireless Operator at Zenoa) HAROLD CLUFF  
 Commander Markham, of the U.S. Navy A. G. MITCHESON

SCENES

- I. THE BRIDGE of S-Y ZENO—9.0 p.m.
- II. A HUT in the VILLAGE OF ZENO—11.0 p.m.
- III. MIDNIGHT IN ZENO
- IV. IN THE FOREST—1.0 a.m.
- V. OUTSIDE THE 'RETREAT'—3.0 a.m.
- VI. IN the VILLAGE OF ZENO
- VII. IN AND AROUND THE RETREAT

Incidental Music by the STATION ORCHESTRA

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

**9.35-11.0 British Composers Series—VI**

Frederic Hymen Cowen  
 (Born 1852)

THE AUGMENTED STATION ORCHESTRA  
 Conducted by T. H. MORRISON

Overture, 'The Butterflies' Ball'  
 Suite, 'The Language of Flowers'

WYNNE AJELLO (Soprano)

A Birthday  
 Whene'er a snowflake leaves the sky

R. J. FORBES (Pianoforte) and Orchestra  
 Concertstück in B Flat

WYNNE AJELLO  
 A Song of Morning  
 The Swallows

ORCHESTRA  
 Four old English Dances

## 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: 'More about Ada and Gerty' (L. Gray). **6.0:**—Recital by Wilfred Hills (Violoncello): 'Après un Rêve' (Gabriel Faure); 'Aituro Assassionato' (Saint-Saëns); 'Chants Russes' (E. Lalo);

Caprice Hongroise (Dunkler); Old Melody (arr. Squire). **6.20:**—Royal Horticultural Society's Bulletin. **6.30:**—S.B. from London. **7.25:**—Dr. H. J. W. Hetherington: 'The Meaning of Good—VI, Reflections.' S.B. from Glasgow. **7.45:**—Tyneside Bards—Past and Present. Ernest Potts (Bass) in Song and Recitations. Tom Clough—Northumbrian Pipes. Vocal Octet (From Newcastle Bach Choir Society). Past: Ernest Potts (Recitations); The Newcastle Twang (John Harbottle); The Pitman's Courtship (Wm. Mitford); The Washing Day (Thos. Wilson). **7.52:**—Tom Clough: The tyeleors have aa'll gyen styen blind; Cappy's the Dog. **7.58:**—Ernest Potts (Songs): Old Fowler, The Thorn, Quaff with me the purple wine (William Shield). **8.8:**—Prudhoe Gleemen. Northumbrian Folk Songs. Ca Hawkle through the Watter and Water of Tyne (arr. Whittaker); Lock the door Lariston (Bantock). **8.20:**—Present. Ernest Potts (Recitations); Phases of Pit Life (John Rowell Waller); The First Look at the Papers (Richard Scott); Be cautious when out walking (Wm. Bowden). **8.27:**—Tom Clough: Cradle Song, Bonny Lass o' Bon Accord, Miss Drummond o' Perth (J. Scott Skinner). **8.33:**—Prudhoe Gleemen. Tyneside Songs. Keep yer feet still Geordie Henny, Cushie Butterfield, Geordie haad the Bairn and Blaydon Races (arr. Catchside Warrington). **8.45:**—Julian Rose and Nick Adams. The Original Potash and Perlmutter. **9.0-11.0:**—S.B. from London.

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

**11.0-12.0:**—Gramophone Records. **4.0:**—S.B. from Edinburgh. **5.15:**—Children's Hour. **5.58:**—Weather Forecast for Farmers. **6.0:**—Recital—Betsy de la Porte (Soprano): Die junge Nonne (The Young Nun) Heiden-Roselein (The Wild Rose) (Schubert); Stille Thränen (Silent Tears), Er der Herrliche von Allen (Of all the most magnificent) (Schumann); A Farewell, Love's but the frailty of the Mind, Out over the Forth, The Dusty Miller (Humphrey Procter-Gregg). **6.20:**—Mr. Dudley V. Howells: 'Horticulture.' **6.30:**—S.B. from London. **7.25:**—Dr. H. J. W. Hetherington: 'The Meaning of Good—VI, Reflections.' **7.45-11.0:**—S.B. from London.

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

**11.0-12.0:**—Gramophone Records. **4.0:**—Fishing News Bulletin. **4.5:**—Steadman's Orchestra directed by George Steadman, relayed from the Electric Theatre. **5.0:**—A Light Variety Interlude by Jeanne Paule and Leonie Lascelles. **5.15:**—Children's Hour. **6.0:**—A Short Violin Recital by Alec. Nicol: Romance (Wieniawski); Aus Wien, Polichinelle (Kreisler). **6.15:**—Mr. George E. Greenhowe: Horticulture. **6.25:**—Fishing News Bulletin. **6.30:**—S.B. from London. **6.50:**—Juvenile Organisations Bulletin. **7.0:**—S.B. from London. **7.25:**—Dr. H. J. W. Hetherington: 'The Meaning of Good—VI, Reflections.' S.B. from Glasgow. **7.45-11.0:**—S.B. from London.

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

**12.0-1.0:**—Gramophone Records. **4.0:**—Concert Music. Orchestra: Overture, 'Euryanthe' (Weber); Petite Suite (Borodin-Glazounov). Au Convent (At the Convent); Intermezzo; Mazurka; Mazurka; Everie; Serenade. Romance d'Amour (Arensky). **4.30:**—Ereana Caldwell (Contralto). Lament from 'Dido and Aeneas' (Purcell, arr. Parry); O men from the Belds (Hughes); A Piper (M. Head); The Bargain (M. Davidson). **4.42:**—Mascagni. Orchestra: Prelude and Sicilliana from 'Cavalleria Rusticana'; Intermezzo from 'L'Amico Fritz'; Intermezzo from 'Cavalleria Rusticana.' **5.0:**—Reminiscences of the Rev. Freeman Crofts-Wills, author of 'The Only Way', by Mrs. Crofts-Mollan. **5.15:**—Children's Hour. **6.0:**—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. **6.20:**—London Programme relayed from Daventry. **6.30:**—S.B. from London. **7.25:**—Dr. H. J. W. Hetherington: 'The Meaning of Good—VI, Reflections.' S.B. from Glasgow. **7.45:**—A Military Band Concert. Mrs. Rooney of Belfast. J. H. Chambers (Baritone). The Station Military Band. Conducted by Harold Lowe. Band: Hungarian March, 'Rakoczy' (Berlioz); Overture, 'Rosamunde' (Schubert); 'Pilgrims' March and 'Saltarello' from the 'Italian' Symphony (Mendelssohn). **8.18:**—J. H. Chambers: Fill a glass with golden wine (R. Quilter); An Epitaph (M. Besly); At Santa Barbara (K. Russell). **8.28:**—Band: Three Dances from 'As You Like It' (German). Woodland Dance; Children's Dance; Rustic Dance. **8.36:**—J. H. Chambers: At Tankerton Inn (H. Fisher); The Toper's Song (P. Warlock); Kitty, my love, will you marry me? (H. Hughes). **8.46:**—Band: Selection, 'Mignon' (Thomas); Slavonic Dance, No. 10 (Dvorak). **9.0:**—S.B. from London. **9.35:**—Military Band Concert (continued). Band: Ballet Egyptian (Luigini). **9.47:**—Mrs. Rooney of Belfast. **9.57:**—Band: Selection, 'Rose Marie' (Friml and Stobart). **10.8:**—Mrs. Rooney. **10.18:**—Band: Berceuse (Järnefelt); Mazurka, 'La Czarine' (Ganne); Husarenritt (Spindler). **10.30-11.0:**—Dance Music: Ernie Mason's Dance Band relayed from Caproni's Palais de Danse, Bangor.

### 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.

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# PROGRAMMES for THURSDAY, August 2

2LO LONDON and 5XX DAVENTRY

(351.4 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: 'I Pagliacci' (Part I) (Puccini)

12.0 LIGHT MUSIC  
ANDREW BROWN'S QUINTET  
OLIVE HEMINGWAY (Soprano)

1.0-2.0 The Week's Recital of Gramophone Records

3.0 EVENSONG  
FROM WESTMINSTER ABBEY

3.45 COMMANDER D. C. CALTHROP: 'Only a few years ago'

AMONG many other charming and delightful volumes, Commander Calthrop is the author of 'The Diary of an Eighteenth Century Garden,' published last year. His talk will be of the 'light essay' type, and on a subject which he has made particularly his own.

4.0 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:  
'One at a Time—not Two by Two'  
'Noah's Ark' (Daisy McGeoch)  
and other songs, sung by EVA NEALE  
'Suisse, the Red Squirrel' (H. Mortimer Batten)  
'How to take care of your pets in the hot weather'—a talk by Captain F. MacCune

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

6.15 Market Prices for Farmers

6.20 Musical Interlude

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

6.45 FOR BOY SCOUTS  
MR. CLAUDE FISHER, M.B.E.: 'Cautionary Aids for Careful Campers'

THIS talk, intended for Boy Scouts, will find its mark in other directions. The subject is one of topical interest to all those who will, during this month and next, be camping out in the open. Camping is not as easy a business as it sounds. Experienced campers like Mr. Fisher gather a store of wisdom from experience. The camping holiday is very popular today. If you are contemplating your first venture of this sort, listen tonight.

7.0 Talk

7.15 THE FOUNDATIONS OF MUSIC  
SCARLATTI'S HARPSICHOORD SONATAS  
Played by BERNHARD ORD

7.25 Musical Interlude

7.30 A Popular Request Programme

MAVIS BENNETT (Soprano); WALTER GLYNNE (Tenor); CECIL DIXON (Pianoforte)  
THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL

ORCHESTRA  
Overture to 'Poet and Peasant' ..... Supp.  
La Paloma (The Dove) ..... Yradier

Coxbury



'MASTERS OF THE MICROPHONE'—TOMMY HANDLEY

This most popular of radio comedians is now winning new laurels in broadcast revues of his own writing. His recent effort, *Innanninn*, will be succeeded on Friday and Saturday of this week by *Handley's Manoeuvres*, which, like the well-known sketch, *The Disorderly Room*, has a military setting.

THE name of Francesco Ezechiele Ermenigildo Cavaliere Suppé Demelli gives uncertain clues to this composer's nationality. He was of Belgian descent, but his family had lived for many years in Italy. Ultimately he settled in Vienna and was thenceforth known as Franz von Suppé.

Operettas and farces with music were his speciality. He turned out in all about a couple of hundred such pieces. Nowadays, we in this country know very few of his works, but these Overtures are among the most familiar items in wireless programmes. That to *Poet and Peasant* has been arranged for nearly sixty different combinations of instruments.

7.44 WALTER GLYNNE

I'll sing thee songs of Araby ..... Clay  
Absent ..... Matcalf  
I hear you calling me ..... Marshall

7.52 ORCHESTRA

Selection from 'Rip Van Winkle' ..... Planquette

PLANQUETTE (1848-1903) was a clever business-man-musician who made it his business to find out what people wanted, and to serve them with that sort of music faithfully, as long as they would have it. Graduating from the Paris Conservatoire, he began by composing songs and tit-bits for café concerts, and soon took to operettas. Perhaps his greatest success was in *Les Cloches de Corneville*, which was extremely popular when it came out in 1878, and has kept its place ever since. *Rip van Winkle* was also very successful in London in the early eighties.

8.8 CECIL DIXON

The Gentle Maiden...arr. Somervell  
Country Gardens.....Grainger

THE GENTLE MAIDEN is an old Irish air, to which English words have been set by Harold Boulton. They sing the praises of a gentle maiden whose eyes have the glance of sunlight.

COUNTRY GARDENS is the original, or aboriginal, name of one of the traditional dance tunes which the late Cecil Sharp noted down somewhere in England and published in his book of *Morris Dance Tunes*. To the expert it is a 'handkerchief dance'; to ordinary folk it is a jolly and captivating tune with a touch of Handel's best in it. Percy Grainger has made it into an exhilarating piano piece.

8.15 MAVIS BENNETT and WALTER GLYNNE

My true love hath my heart  
.....Marziale

8.20 ORCHESTRA

Selection of Johann Strauss's Waltzes

8.35 MAVIS BENNETT

Down in the Forest ..... Ronald  
The Fairy Pipers ..... Brewer  
By the Waters of Minnetonka  
.....Lieurance

8.44 ORCHESTRA

In a Monastery Garden...Katslberg  
Overture to 'Light Cavalry' Suppé

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

MR. BARTLETT in his weekly talk on Foreign Affairs gives to the ordinary listener who has not the leisure or the expertness to follow the drift of world politics a clear, concise and human account of 'The Way of the World.' Mr. Bartlett's style is not without humour and sympathy. During the

course of a successful journalistic career and, later, of his work for the League of Nations, he was witness at first hand of the struggles, military and political, of the nations of which he talks. His book 'Europe in the Melting Pot,' a collection of essays on his experiences as a newspaper correspondent during the troublesome days immediately following the War, makes excellent and informative reading.

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 CHARLOT'S HOUR

A Light Entertainment  
Specially devised and arranged by the well-known theatrical director,  
ANDRÉ CHARLOT

10.35-12.0 DANCE MUSIC: THE SAVOY ORPHEANS, from the Savoy Hotel

Thursday's Programmes continued on page 164





### "In a Persian Market"

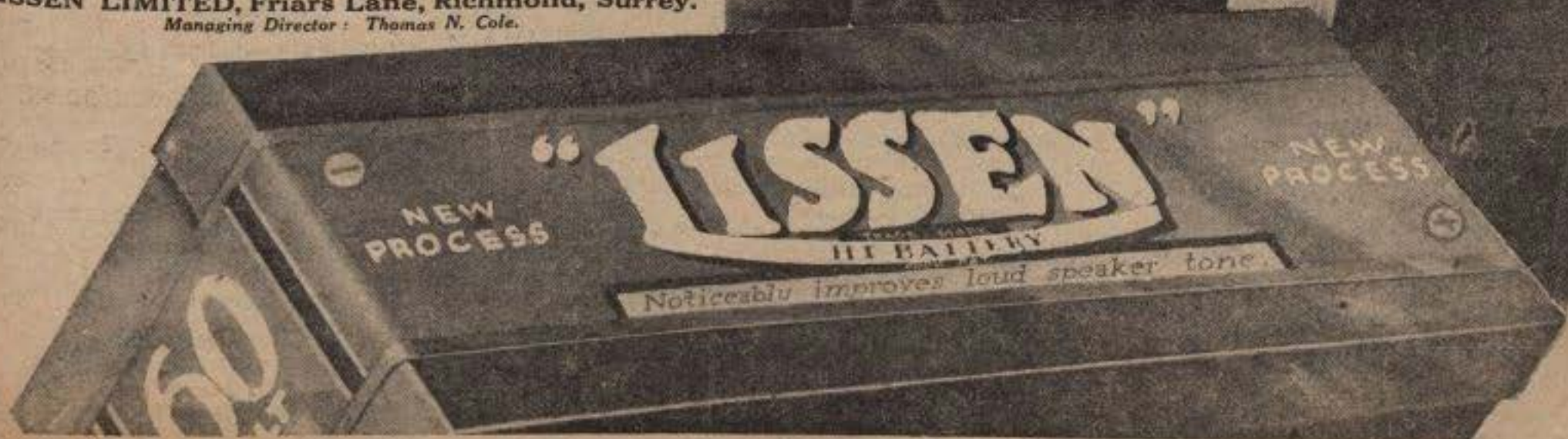
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## Thursday's Programmes continued (August 2)

### 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 Bournemouth Municipal Augmented  
Orchestra, conducted by Sir DAN GODFREY  
JOSEPH GREEN (Tenor)

## ORCHESTRA

Overture, 'A Roman Carnival' ..... *Berlioz*  
Symphony in G Minor ..... *Mozart*  
Allegro molto; Andante; Minuetto; Allegro-  
assai

## JOSEPH GREEN

Fair House of Joy .. } *Quiller*  
Brown is my Love .. }  
The Sea Gipsy *Hamilton Harty*

## ISABEL GRAY (Pianoforte)

Piano Concerto in G. . . . . *Beethoven*  
Allegro moderato, 4-4, G  
Major; Andante con moto,  
2-4; E Minor; Rondo vivace,  
2-4, G Major

## ORCHESTRA

Scherzo, 'The Sorcerer's Ap-  
prentice' ..... *Dukas*

#### 4.30 LOZELLS PICTURE HOUSE ORCHESTRA

(From Birmingham)

Conducted by PAUL RIMMER

Fantasia, 'Schubertiana'  
Entr'acte, 'Firefly'

## CONSTANCE HARDCASTLE (Soprano)

In those soft silken curtains ..... *Puccini*  
A Birthday ..... *Woodman*

## FRANK NEWMAN (Organ)

Caprice, 'Vivienne' ..... *Finck*  
Minuet in G. . . . . *Beethoven*  
Mazurka in F Sharp ..... *Chopin*  
Little Modern Suite ..... *Rossini*  
In a Country Garden; Nocturne; Hornpipe

## CONSTANCE HARDCASTLE

Bird Songs at Eventide ..... *Eric Coates*  
Voice of Spring ..... *Johann Strauss*

## ORCHESTRA

Selection from 'La Gran Via' ..... *Valverde*  
Waltz, 'Together' ..... *De Sylva*

5.45 THE CHILDREN'S HOUR (From Birmingham):  
'The Eye of the Deep,' a Lighthouse Secna, by  
L. B. POWELL, with incidental songs by HAROLD  
CASEY (Baritone). OLLY OAKLEY (Banjo)

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  
NELLIE O'LIST (Flute and Piccolo Solos)  
RED ANDERS (American Numbers at the Piano)

#### 8.0 Vaudeville

(From Birmingham)

ALBERT DANIELS (Child Impersonations)  
CHRISSE THOMAS and her Musical Glasses  
SARA SARONY in 'An Act of Reminiscence'  
OLLY OAKLEY (Banjo Solos)  
ROBERT PITT and LANGTON MARKS  
Calling the British Smiles  
PHILIP BROWN'S DOMINOKS DANCE BAND

#### 9.0 A CONCERT

DORIS DUTSON (Mezzo-Soprano)  
THE MADALINE MOONEY OCTET

## OCTET

'Kaiser' Waltz ..... *Johann Strauss*

#### 9.15 DORIS DUTSON

Cradle Song ..... *Bar*  
The Blackbird ..... }  
The Child and the Twilight ..... } *Hubert Parry*

DORIS'S Cradle Song is a setting of some simple  
poignant words by Padraic Colum, about a  
dying child.

THE CHILD AND THE TWILIGHT (poem  
by Langdon Mitchell) tells of an encounter  
with a little man in grey, who spread his cloak  
of silver grey on the earth and over the trees  
till all was darkening. Then  
a little man in green came  
with his lantern and 'ran be-  
fore the greenwood's door, and  
opened it wide for me.'

The Blackbird (poem by A.  
P. Graves) tells of the 'long  
dulcet dewy chuckle' of the  
happy bird in Taunton Deno,  
that seemed to say to one sad  
at heart, 'Hope, hope again!'



NELLIE O'LIST

will play some Flute and Piccolo  
solos from 5GB at 6.45 this  
evening.

#### 9.22 OCTET

Selection of Irish Airs and Jigs  
(for strings only) arr. *Larchet*  
Tango ..... *Albeniz, arr. Artok*

#### 9.40 DORIS DUTSON

The Cuckoo ..... *Walford Davies*  
Slow, horses, slow .. *Mallinson*  
The Shepherd's Song ..... *Elgar*

#### 9.48 OCTET

Artist's Dream Waltz ..... *Vollstedt, arr. Wininger*

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

#### 10.15-11.15 DANCE MUSIC: THE SAVOY ORPHEANS, from the Savoy Hotel

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

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:  
'The Flouting of Don Fernando'

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local An-  
nouncements)

#### 5SX SWANSEA. 294.1 M. 1,020 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 An-  
nouncements)

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

3.0-3.30 Service for the Sick  
THE STATION CHOIR

Hymn, 'The Lord's my Shepherd' (Methodist  
Hymn Book, No. 86)  
Scripture Reading, Romans viii, verses 28-30  
Choir: Anthem, 'Blessed Angel Spirits'

*Tchaikovsky*

Address by the Rev. JAMES MACRAY  
Choir: Hymn, 'How sweet the Name' (M.H.B.,  
No. 109)

3.45 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local An-  
nouncements)

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

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:  
East v. West

A little Jap converses, plays, and sings, and then  
quietly listens to her Western friends

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local An-  
nouncements)

#### 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 An-  
nouncements)

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

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

The Story of Pintail ..... (Evelyn Hardy)  
FRED GIBSON (Concertina Imitations)  
Cathedral Bells—Chimes—Bagpipes

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 For Boy Scouts

7.0-12.0 S.B. from London (9.30 Local An-  
nouncements)

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

12.0-1.0 Gramophone Records

4.0 Famous Northern Resorts  
Buxton

A Concert by the  
Pavilion Gardens Augmented Orchestra  
Musical Director, HORACE FELLOWES  
Relayed from the Pavilion Gardens

Overture to 'The King hath said it' ..... *Delibes*  
Invitation to the Waltz ..... *Weber*  
Graceful Dance, 'Nola' ..... *Arnold*  
Melodies from 'Princess Charming' ..... *Friml*

5.0 Miss ANNE LAMPOUGH: 'The Flower Vase  
in Summer'

5.15 THE CHILDREN'S HOUR

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contains

The Best Household Talks of 1927.

Garden Talks by MARION CRAN.

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Home, Health and Garden



# Thursday's Programmes continued (Aug. 2)

6.0 London Programme relayed from Daventry

6.20 Market Prices for Local Farmers

6.30 S.B. from London

7.30 'THE BLACK DOGS'

A North Country Comedy by MACHON IBBOTSON, presented by THE STATION REPERTORY PLAYERS

Cast:

- Jim Green (a young miner) CHARLES NESBITT
- Bill Green (his father) D. E. ORMEROD
- Sarah Green (his mother) HYLDA METCALF
- Betty Marshall (his sweetheart) EDITH TOMS
- Emma Marshall (Betty's mother) LUCIA ROGERS

Sarah Green believed in all kinds of superstitions. When Jim dreamt that he saw three big black dogs racing past his window, his mother was convinced that it was an omen of impending disaster. Bill, however, had other ideas on the subject, and believed that 'sausages for supper' were responsible for most of his wife's superstition.



Atroflins, Ltd.

## A CONCERT FROM LLANDUDNO.

The famous Welsh resort supplies the Orchestral Concert Liverpool is relaying this evening.

Heart (Arthur Sullivan); I hear a thrush at eve (C. W. Cadman); The Orchard by the Sea (H. Oliver). 4.45.—Octet: Petite Suite Moderne (Rosse). 5.0.—'The Scottish Countryside—VIII, Perthshire,' by George Eyre Todd. 5.15.—Children's Hour. 6.0.—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. 6.25.—Fishing News Bulletin. 6.30.—S.B. from London. 7.30.—A Summer Bonquet. Gaby Valle (Soprano). Leonard Gowings (Tenor). Burnett Farquhar (Flute). The Station Octet. Octet: Lilac (from 'The Language of Flowers') (Cowen); Water Lilies (Clarke); Sweet Violets (Pywell). 7.40.—Gaby Valle: The Flower Song ('Faust') (Gounod); Roses (Lama). 7.50.—Burnett Farquhar: Thistledown (Hennessy); Moss Rose (Popp). 7.58.—Leonard Gowings: Flower Song ('Carmen') (Bizet); The English Rose ('Merrie England') (German); In Summe fields (Brahms); Thou'lt like a lovely flower and the Rose and the Lily (Schumann). 8.8.—Octet: Yellow Jasmine (from 'The Language of Flowers') (Cowen); Red Poppies (Elliott). 8.18.—Gaby Valle: The Dandelion (Dunhill); Heather Brown and Crocus Carpet (C. Hazlehurst); Daffodils (Cyril Scott)

(Strauss). Quartet: Nocturne (Borodin). 8.22.—Winifred Davis: I was not sorrowful (J. Ireland); Jasmine (Dotson); Autumn (M. Herbert); Pleading (Elgar). Quartet: Quartet in C, Op. 54, No. 2 (Haydn). 9.0-12.0.—S.B. from London.

8.28.—Octet: Forget-me-not (Macbeth). 8.33.—Leonard Gowings: To a violet (Brahms); The Rose and the Nightingale (Frederick Keel); To Daisies and Now sleeps the crimson petal (Roger Quilter). 8.43.—Burnett Farquhar: A Little Flower (Cons); A Daisy (Popp); Withered Flowers (Schubert). 8.50.—Octet: Rosemary (Elliott); The Whispering of the Flowers (Von Bion). 9.0-12.0.—S.B. from London.

2BE BELFAST. 506.1 M. 950 kc.

3.30-3.45.—A Religious Service. 4.0.—Sir Edward Gorman. Orchestra: Incidental Music to 'Henry VIII'—Overture; Three Dances in Act I; Prelude to Act II (The Death of Buckingham); Prelude to Act III (Intermezzo); Prelude to Act IV (Coronation March); Prelude to Act V (Thanksgiving Hymn). 4.38.—Vocal Interlude. Winifred Davis (Mezzo-Soprano): Young love lies dreaming (Somervell); When thy blue eyes (Lassen); Birdling, whither away (Raff); It was a lover and his lass (E. Coates); So we'll go no more a-roving (M. V. White). 4.50.—Orchestra: Selection, 'Merrie England' 5.0.—'A Day in the Desert—California,' by Miss May Gilchrist. 5.15.—Children's Hour. 6.0.—London Programme relayed from Daventry. 6.30.—S.B. from London. 7.30.—Chamber Music. Winifred Davis (Mezzo-Soprano). The Philip Whiteway String Quartet: Philip Whiteway (1st Violin), Margaret Huxley (2nd Violin), Mina Harpur (Viola), Carrodus Taylor (Violoncello). Quartet: Quartet in C Minor, Op. 18, No. 4 (Beethoven). 8.0.—Winifred Davis: Secrecy and On gazing at an Old Picture (Wolf); Morning Devotion, and Hymn of Love (Strauss). Quartet: Nocturne (Borodin). 8.22.—Winifred Davis: I was not sorrowful (J. Ireland); Jasmine (Dotson); Autumn (M. Herbert); Pleading (Elgar). Quartet: Quartet in C, Op. 54, No. 2 (Haydn). 9.0-12.0.—S.B. from London.

8.0 Famous Northern Resorts Llandudno

AN ORCHESTRAL CONCERT

Relayed from the Pier Pavilion, Llandudno S.B. from Liverpool

ALICE MOXON (Soprano)

THE LLANDUDNO PIER COMPANY'S ORCHESTRA Conducted by JOHN BRIDGE

Hungarian March ..... Berlioz  
Overture to 'The Merry Wives of Windsor' Nicolai

Symphonic Poem, 'Omphale's Spinning Wheel' Saint-Saens

ALICE MOXON  
Selected Songs

ORCHESTRA  
Scherzo from 'A Midsummer Night's Dream' Mendelssohn

Finale from Fourth Symphony ..... Tchaikovsky

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

## 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: Dr. R. W. Wheldon, 'Variations in the Composition of Milk'—II. 6.15.—London Programme relayed from Daventry. 6.30.—S.B. from London. 6.45.—Boy Scouts Programme. 7.0-12.0.—S.B. from London.

5SC GLASGOW. 405.4 M. 740 kc.

4.0.—A Light Orchestral Concert. The Station Orchestra: Overture, 'Vanity Fair' (Fletcher). Queenie Black (Soprano); Snowflakes (Mallinson); Bird Songs at Eventide (Coates); The Lilac Tree (Gartlan). Orchestra: Two Symphonic Dances (Grieg). Queenie Black: Die Forelle (The Trout) and To be Sung on the Water (Schubert); Songs my Mother Taught Me (Dvorak). Orchestra: Selection, 'Merrie England' (German). 5.0.—George Eyre Todd: 'The Scottish Countryside—VIII, Perthshire.' 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.—S.B. from London. 7.30.—Variety. Old-fashioned Favourites and Something New. Vivienne Chatterton (Soprano). Phyllis Scott (Soprano). Ivan Firth (Baritone). The Station Orchestra. 8.45.—Julian Rose and Nick Adams. The Original Potash and Perlmutter. 9.0-12.0.—S.B. from London

2BD ABERDEEN. 500 M. 600 kc.

4.0.—Fishing News Bulletin. 4.5.—Studio Concert. Isabel Deans (Mezzo-Soprano). The Station Octet. Octet: March, 'Hands across the Sea' (Souza); Prelude to Act I, 'Lohengrin' (Wagner). 4.15.—Isabel Deans: The Unforeseen (Cyril Scott); Happy Song (Teresa del Riego); A Memory (Goring Thomas); Life's Epitome (Kenneth Rae). 4.25.—Octet: Selection, 'The Little Mithus' (Messenger). 4.35.—Isabel Deans: My dearest

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The pick of the market!

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# BIRD'S Custard with stewed cherries

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# PROGRAMMES for FRIDAY, August 3

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 'I Pagliacci' (Part II) (Puccini).

12.0 A SONATA RECITAL

12.30 AN ORGAN RECITAL From St. Botolph's, Bishopsgate

1.0-2.0 LUNCH-TIME MUSIC THE HOTEL METROPOLE ORCHESTRA (Leader, A. MANTOVANI) From the Hotel Metropole

4.0 MOSCETTO and his ORCHESTRA From the May Fair Hotel

5.0 Mrs. MARION CRAN: 'A Garden Talk—Why we Plant Bulbs Now'

A GOOD many people will probably find it true that there are bulbs which should be planted in August rather than later in the year. Mrs. Cran in her own inimitable fashion is this afternoon to explain just why and how.

5.15 THE CHILDREN'S HOUR:

'Persevering after Princess Poputa,' a Whimsical Story, by M. J. Redman

Violin Solos by ENID BAILEY 'The Orphan Prince,' from 'The Path of a King,' by John Buchan

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. PERCY SCHOLES: The B.B.C. Music Critic

7.15 THE FOUNDATIONS OF MUSIC

SCARLATTI'S HARPICHOORD SONATAS Played by BERNHARD ORD

7.25 Musical Interlude

7.30 A Symphony Concert

LUCIENNE RADISSE (Violoncello) THE WIRELESS SYMPHONY ORCHESTRA (Leader, S. KNEALE KELLEY) Conducted by PIERRE SECHIARI

Overture, 'A Russian Easter Festival' Rimsky-Korsakov Symphonic Poem, 'Omphale's Spinning Wheel' Saint-Saens

RIMSKY-KORSAKOV prefaces his music by quoting two passages from the Bible. One is from Psalm lxxviii, beginning 'Let God arise and let His enemies be scattered. . . .', and the other, from the 16th chapter of Mark, describes Mary Magdalene and the others coming to the sepulchre of Jesus, finding the stone rolled away, and hearing the wonderful tidings from the angel: 'He is risen!'

The Composer explained also in his Autobiography that in this Overture he combined 'remembrances of the ancient prophecy and of the gospel narrative; also a general picture of the Easter service with its 'pagan merry-making.' (He was, of course, speaking of the Russian fashion of celebrating the feast.)

'This legendary and heathen side of the holiday,' he goes on, 'this transition from the gloomy and mysterious evening of Passion Saturday to the unbridled, pagan-religious merry-making on the morn of Easter Sunday, is what I was anxious to reproduce in my Overture.'

THE web-spinning of a woman and the weakness of the strong man when love ensnares him—these are the ideas behind Saint-Saens's piece. It will be remembered that Hercules, as a penance for a crime, had to hire himself out for three years. He took service with Omphale, Queen of Lydia, and worked at her side amongst the women—in so uncouth a manner as to win him many a blow. You may hear in this music the whirl of the wheels, the derision of the Queen, and the sorrow of the enslaved hero.

7.55 LUCIENNE RADISSE and Orchestra Concerto in D Minor for Violoncello and Orchestra Lalo

LAST MOVEMENT. This opens with a short Introduction, the chief musical theme of which suggests Spain. Then the Movement proper opens (*Allegro vivace*—Quick and lively). It is a Rondo, in which the main tune comes round and round again, its appearances separated from one another by the interposition of other matter. The main tune is soon loudly heard from the soloist. It runs along in triplets. (It is marked to be played *Con fuoco*—With fire.)

Various other tunes are heard, including the Spanish-sounding one whose acquaintance was made in the Introduction, the main tune, of course, constantly turning up again and asserting its position. The Concerto ends brilliantly.

8.20 ORCHESTRA Eighth Symphony . . . . . Beethoven *Allegro vivace ed con brio*; *Allegretto scherzando*; *Tempo di menuetto*; *Allegro vivace* First Hungarian Rhapsody. List, arr. Dappler

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; ROAD REPORT

9.15 Miss GWEN IMAGE: 'The Land of Ice and Fire'

MOST of us are curious about Iceland 'where the depressions come from,' and on a hot August evening—it is well to be optimistic—it is most appropriate to sit in comfort and hear tell of the Arctic circle. Miss Image knows the country well, and talks of Iceland with the charm and vigour of a true enthusiast.

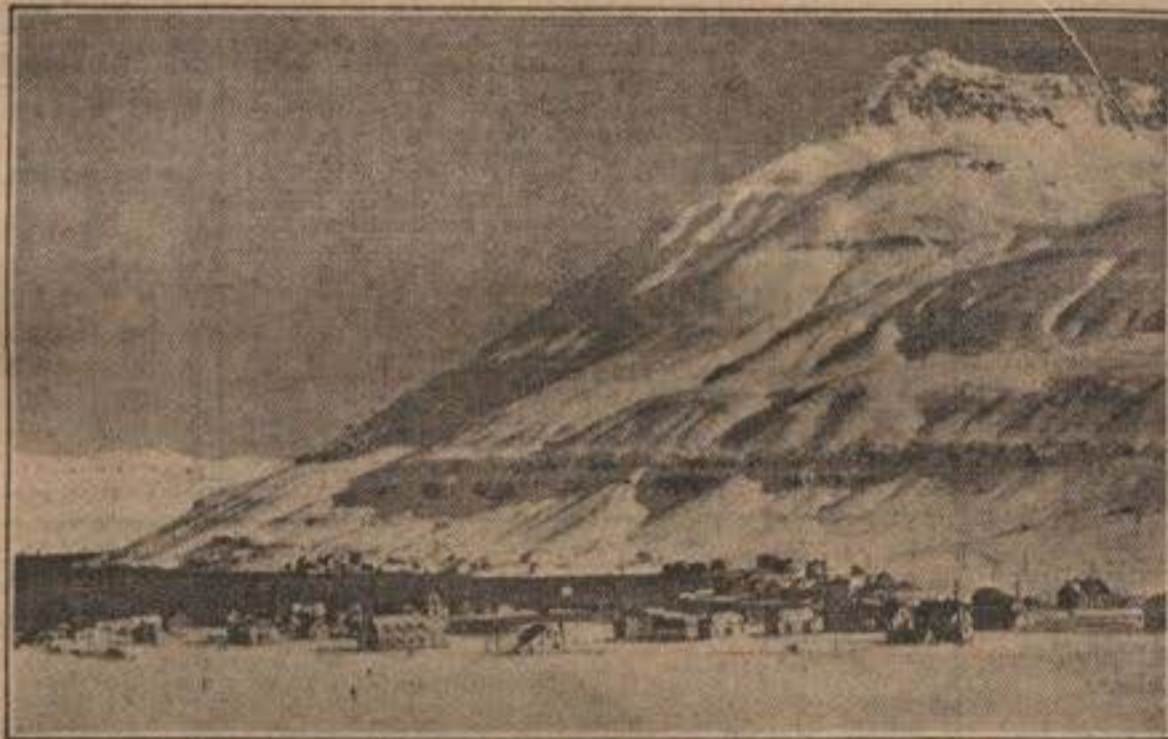
9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 A MILITARY BAND CONCERT

WYNNE AJELLO (Soprano) STERNDALE BENNETT (Entertainer at the Piano) THE WIRELESS MILITARY BAND Conducted by B. WALTON O'DONNELL

BAND March, 'Army and Marine' Zehle

9.40 WYNNE AJELLO June is calling. . . . . Sanderson The Night Wind . . . . . Farley Nobil Signori (Noble gentlemen, from 'The Huguenots') Meyerbeer



THE CLEAR AND GLITTERING BEAUTY OF ICELAND.

A typical winter scene in the island country of the North, of which Miss Image will speak from London at 9.15 tonight. The houses of this small village are mostly of corrugated iron or rough concrete.

LALO, the well-known French composer (1823-92) had his first training as a violinist, and, as is natural, we find amongst his long list of compositions a number skilfully written for stringed instruments.

His Violoncello Concerto in D Minor was written in 1876. It has three Movements.

FIRST MOVEMENT. This begins with an Introduction (*Lento*—slow), in which declamatory passages for the solo Violoncello are prominent.

The Movement proper (*Allegro maestoso*—Quick, but majestic) opens with the bold first main tune given out by the solo Violoncello. The gentle and more plaintive second main tune, when it comes, is also given out by the soloist. A short development which follows treats briefly these two themes and also that of the Introduction. Then comes the recapitulation, or repetition of the two main tunes, and a Coda, or closing passage, brings all to an effective conclusion.

SECOND MOVEMENT. This begins (*Andante con moto*—steadily flowing at a fair speed), with a brief orchestral introduction. Then enters the soloist with a flowing, song-like first main tune. After a time, with a change of speed (*Allegro presto*—Very quick), comes a change of mood, represented by the bright and piquant second main tune given out by the soloist, over a standing note—a drone bass. Both first tune and second tune are afterwards repeated, with alterations.

9.48 BAND Fantasia, 'Cock Robin and Co.' . . . . . Stutely

10.0 STERNDALE BENNETT Hats off to the Plumber's Mate . . . . . Sterndale } It's Breakfast makes us Britons what we are. . . . . Bennett

10.6 BAND Tarantella, from 'Belphegor' . . . . . Albert

10.12 WYNNE AJELLO Nymphs and Fauns . . . . . Bemberg } The Ships of Arcady } Michael Head } The Fairies' Dance. }

10.20 BAND Fantasy, 'By the Blue Hawaiian Waters' Kotelbey

10.30 STERNDALE BENNETT Little Michael John O'Shea . . . . . Sterndale } I love someone in Zummerzet . . . . . Bennett

10.37 BAND Three Dances from 'As You Like It' . . . . . German Woodland Dance; Children's Dance; Rustic Dance

10.45 SURPRISE ITEM

11.0-12.0 (Daventry only) DANCE MUSIC: GEORGE FISHER'S KIT-CAT BAND, from the Kit-Cat Restaurant



# Friday's Programmes cont'd (August 3)

## 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  
NELLIE O'LIST (Flute and Piccolo Solos)  
RED ANDERS (American Numbers at the Piano)

**5.45 THE CHILDREN'S HOUR (From Birmingham):**  
'The Naughty Sunbeam,' by AGNES TAUNTON  
Songs by PHYLLIS LONES (Mezzo-Soprano)  
TONY will Entertain  
'Making the best of it—More 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 FRANK CANTELL

Overture to 'Peter Schmolli' .....Weber  
Suite of 'Three Arabian Dances' .....Ring

**PETER SCHMOLL AND HIS NEIGHBOURS**  
was one of the works written in intervals between the restless wanderings of the Webers, father and son, during the latter's early 'teens. Weber was only fifteen (1801) when he wrote the Opera, in Salzburg, one of their places of call. It was produced a year or two later, but without success.

The Overture, after a manner common in those days, opens with a slow, dignified Introduction, after which prances in the dapper first main tune, that alternates for a little with a martial-sounding passage of chords. The second main tune's coming is very clearly announced (also after the fashion of the time) by a flourish, and after a pause it enters—a smooth melody with a Weberian 'turn' on its first note (an ornament of four notes—a sort of graceful curl around the principal note).

After these ideas have been discussed for a little, we have suddenly some bars of slow music, which, however, only interrupt the gaiety for a few moments. The original speed is resumed and the Overture worked up to an exciting conclusion.

**7.5 LEONARD GORDON (Baritone)**  
Scent of the Lilies .....Cobb  
Drink to me only .....arr. Davies  
Life and Death .....Coleridge-Taylor

**7.15 ORCHESTRA**  
Selection from 'The Last Waltz' .. Oscar Straus  
Melody in E .....Rachmaninov

**7.35 LEONARD GORDON**  
Phyllis has such charming graces  
Young, arr. Lane Wilson  
Passing By .....Edward C. Purcell  
She is far from the land .....Lambert

**7.45 ORCHESTRA**  
Suite, 'Three Woodland Dances' .....Haines

**8.0 'HANDLEY'S MANŒUVRES'**  
Come to the Cookhouse Door, Boys!  
'Some say: Good old Sergeant-Major' (Tommy)

**'FATIGUE PARTY'**  
The Very Orderly Officer ....JOHN ARMSTRONG  
The Regimental Pets .....(JEAN ALLISTONE  
The Batty Batman .....(MIRIAM FERRIS  
The Bandmaster .....PHILIP WADE  
and HARRY PEPPER  
General Nuisance, P.T.O., A.S.S., R.S.V.P.  
TOMMY HANDLEY  
Girl Guides, Boy Scouts, V.A.D.'s, etc.  
THE REVUE CHORUS

### 9.0 Instrumental Solos (From Birmingham)

ARTHUR KENNEDY (Viola)  
Französisches Lied (Old French Song)  
arr. Burmester  
Old Irish Air .....arr. Tertis  
Allegro Appassionato .....Frank Bridge

JAMES DONOVAN (Saxophone)  
Hungarian Dance  
transcribed Rudy Wiedoeft, arr. Heger  
Valse, 'Jeanne' .....Bishop  
Saxophon .....Wiedoeft

CORA ASTLE (Pianoforte)  
Nocturne (for Left Hand only), Op. 9, No. 2  
Scriabine  
An English Waltz, Op. 15 .....Cyril Scott

**9.30 'Youth' by JOSEPH CONRAD. Read by H. S. EDE.**

**10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; ROAD REPORT**

**10.15 DANCE MUSIC: JAY WHIDDEN'S BAND, from the Carlton Hotel**

**11.0-11.15 GEORGE FISHER'S KIT-CAT BAND, from The Kit-Cat Restaurant**

(Friday's Programmes continued on page 168.)



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ROBERTSON — only makes



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THE BIRMINGHAM STUDIO ORCHESTRA are playing in a concert of Light Music from 5GB at 6.45 this evening.



# Friday's Programmes continued (August 3)

5WA	CARDIFF.	353 M. 850 KC.
12.0-1.0	London Programme relayed from Daventry	
4.0	London Programme relayed from Daventry	
4.45	D. R. DAVIES: 'Welsh Actors—John Kemble'	
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	
7.30	S.B. from Swansea	
9.0	S.B. from London (9.30 Local Announcements)	
9.35	Bert Grey's Famous 'Pro Rata' Concert Party IN CABARET POLLIES Selections from their Repertoire Relayed from the Pavilion, Llandaff Fields	
10.30-11.0	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	London Programme relayed from Daventry	
6.30	S.B. from London	
7.30	The Gwauncaegurwen Silver Prize Band Directed by TAL MORRIS	
	Cossack March ..... Rimmer	
	In a Persian Market ..... Ketelbey	
	WATCYN WATCYN (Baritone)	
	Breuddwyn y Bard ..... arr. Somervell	
	Yr Hufen Melyn ..... arr. Lloyd Williams	
	Rhyfelgyrch Cadben Morgan ..... Traditional	
	BAND	
	Selection from the Works of Spohr	
	RICHARD HUGHES	
	Reading a short sketch, in Welsh, 'The Fight in the Wood,' taken from 'Gwen Tomos,' by Daniel Owen	
	WATCYN WATCYN	
	The Erl King ..... Schubert	
	The Two Grenadiers ..... Schumann	
	BAND	
	Duet, Polka—'Ida and Dot' ..... Losey (Soloists, J. JENKINS and R. JONES)	
	Welsh Melodies, Air and Variations .. arr. Round	
9.0	S.B. from London (9.30 Local Announcements)	
9.35	S.B. from Cardiff	
10.30-11.0	S.B. from London	

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	The Hon. Mrs. STUART WORTLEY: 'Through the Forest to Beaulieu'	
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. FREDERICK C. COLE, Borough Librarian: 'Our Public Libraries'	
5.15	THE CHILDREN'S HOUR: <i>All is not Gold</i> Reading, 'Diamonds and Toads' (Charles Perrault) Playlet, 'Out with the Lifeboat' (G. G. Jackson)	
6.0	London Programme relayed from Daventry	
6.30-11.0	S.B. from London (9.30 Local Announcements, Forthcoming Events)	



JOHN KEMBLE.  
The great Welsh actor as Hamlet at the grave of Yorick. Mr. D. R. Davies talks on John Kemble from Cardiff this afternoon.

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: THE STATION TRIO—Light Music	
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	
	Russian March ..... Luigini	
	Overture, 'The Harper of Wales' ..... Volti	
	Idyll, 'Waldeflüster' ('Woodland Whisperings') ..... Czibulka	
	Suite from Charpentier's 'Louise'	
	Selection, 'A Summer's Day in Norway' . Willmers	
	Galop ..... Waldteufel	
	Waltz, 'Tout à Vous' (Ever Yours) }	

5.0	Miss H. EILEEN PHILLIPS: 'Bottling Fruit and Vegetables'
5.15	THE CHILDREN'S HOUR: At Plymouth Hoe THE STATION ORCHESTRA Songs by NORRIS PARKER. Stories of the Dogs of Devon Told by HYLDA METCALF
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 (9.30 Local Announcements)
9.35-11.0	A BAND PROGRAMME THE BAND OF THE 1ST BATTALION THE SEAFORTH HIGHLANDERS (Bandmaster, GEORGE W. HESPE) March, 'The Vanished Army' ..... Alford Songs of the Hebrides Kennedy-Fraser, arr. Sydney Barnes
	BETSY DE LA PORTE (Contralto)
	Absence ..... Easthope Martin
	Little Fleur-de-Lys ..... Easthope Martin
	If there were dreams to sell .. }
	The City Child ..... Ethel Pearce
	To a Wild Rose ..... McDowall
	BAND
	Trombone Solo, 'Lend me your aid' Gounod, arr. Ord Hume (Soloist, Lance Corporal J. BAINES)
10.10-10.25	JULIAN ROSE and NICK ADAMS (The Original Potash and Perlmutter)
	BAND
	Husarenitt ..... Spindler
	Wee MacGregor ..... Amers
	Waltz, 'The Blue Danube' .. Johann Strauss
	BETSY DE LA PORTE
	Peace ..... Eric Fogg
	Tides ..... Martin Shaw
	The Fields are full ..... Armstrong Gibbs
	Love's Quarrel ..... Cyril Scott
	O peaceful England ..... German
	BAND
	Selection, 'The Thistle' ..... arr. Myddleton

## Other Stations.

5NO	NEWCASTLE.	312.5 M. 960 KC.
12.0-1.0	—Gramophone Records. 4.0—London Programme relayed from Daventry. 5.0—Una Rodenhurst: 'Here and There in Northumbria—II, Over the Moors to Blanchland.'	
5.15	—Children's Hour. 6.0—Organ Recital by Herbert Maxwell, relayed from the Havlock Picture House, Sanderland.	
6.30-11.0	—S.B. from London.	

5SC	GLASGOW.	405.4 M. 740 KC.
4.0	—A Light Orchestral Concert. The Station Orchestra relayed from Daventry. 5.0—Maude May: 'Notable Letter Writers—I, Horace Walpole.' 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Orchestral Interlude by the Station Orchestra. 6.30—London. 6.45—Edinburgh. 6.50—London. 9.35—Aberdeen. 10.45-11.0—London	

2BD	ABERDEEN.	500 M. 600 KC.
11.0-12.0	—Gramophone Records. 4.0—Fishing News Bulletin. 4.5—Concert. George Horne (Tenor). The Station Octet. 5.0—Mr. Alex. Keith, 'Scottish Nights Entertainments' II. 5.15—Children's Hour. 6.0—Mr. Donald G. Munro: For Farmers. 6.10—Agricultural Notes. 6.15—Mr. C. H. Webster: Cricket Topics. 6.25—Fishing News Bulletin. 6.30—S.B. from London. 6.45—S.B. from Edinburgh. 6.50—S.B. from London. 9.35—Song and Story of the Gael. Neil Shaw (Reciter). J.B. Munro (Tenor). 10.5—Variety. Stainless Stephen (Comedian). R. E. Anderson (Baritone). Juliette McLean (Soprano). A. Edwin Cruickshank (Baritone) and The Station Octet in a Popular Musical Comedy Selection. Nan Main, Basil Ironside and Jimmy Ross in Synecopation on Three Planos. 10.45-11.0—S.B. from London.	

2BE	BELFAST.	505.1 M. 980 KC.
12.0-1.0	—The Radio Quartet: Quintin D. Nicol (Baritone). 4.0—Dance Music. Ernie Mason's Dance Band, relayed from Caproni's Palais de Danse, Bangor. 5.0—'A Garden Talk—Why we Plant Bulbs Now,' by Mrs. Marion Cran. 5.15—Children's Hour. 6.0—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30—S.B. from London. 7.30—Popular Opera. Gladys Parr (Contralto). Bernard Rows (Baritone). The Symphony Orchestra, conducted by Harold Lowe. 9.0—S.B. from London. 9.35—Comedy and Light Opera. Orchestra. 9.45—The Mayfair Glee Singers. 9.58—Orchestra. 10.10—W.S. Bates and Orchestra: Bassoon Solo. 10.15—Glee Singers. 10.30—Orchestra. 10.45-11.0—S.B. from London.	



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# PROGRAMMES for SATURDAY, August 4

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

1.0-2.0 THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE

3.30 A LIGHT ORCHESTRAL  
CONCERT

DOROTHY PENN (Soprano)  
HARRY HOPEWELL (Baritone)  
THE WIRELESS ORCHESTRA, conducted by JOHN  
ANSELL

ORCHESTRA  
Coronation March ..... Svendsen  
Overture to 'La Jolie Parfumeuse' (The  
Pretty Perfume Girl) ..... Offenbach

3.42 DOROTHY PENN  
Come unto these yellow sands Frederick Nicholls  
A Green Cornfield ..... Head  
A Butterfly's Kiss ..... Ronald

3.50 ORCHESTRA  
Symphonic Dances, Nos. 1 and 4..... Grieg

4.2 HARRY HOPEWELL  
The Blue Men of the Minch ..... Bantock  
Beating up the Channel ..... Sanderson

4.10 DOROTHY PENN  
Whene'er a snowflake leaves the sky... Lehmann  
Shepherds Gay ..... Sanderson

4.18 ORCHESTRA  
Berceuse (Cradle Song) from 'Jocelyn' Godard  
La Chaise à Porteurs ..... Chaminade  
Slow Valse, 'Rose Mousse' (Moss Rose) .. Bosc

4.30 HARRY HOPEWELL  
The China Dancer ..... Rolt  
Columbine's Garden ..... Besly

4.38 ORCHESTRA  
Ballet Music from 'Henry VIII'.. Saint-Saëns  
Entry of the Clans; Scots Idyll; Dance of  
the Gipsy; Gigue and Finale

5.15 THE CHILDREN'S HOUR:  
'The Flouting of Don Fernando,' a Children's  
Hour Play by C. E. HODGES. Incidental Music by  
the PARKINGTON QUINTET

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

6.30 TIME SIGNAL, GREENWICH;  
WEATHER FORECAST, FIRST GEN-  
ERAL NEWS BULLETIN

6.45 FLORENCE OLDRAM (Songs  
at The Piano)

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

7.15 THE FOUNDATIONS OF  
MUSIC

SCARLATTI'S HARPSICHOORD SONATAS  
Played by BERNHARD ORD

7.25 MR. L. N. CONSTANTINE: Ad-  
ventures in Cricket  
S.B. from Swansea

KNOWN to many of his admirers  
as the 'Frank Tinney' of the  
cricket-field, Mr. Constantine, of the  
West Indies touring team, is one of  
the chief influences at work today  
towards the 'brightening' of the  
game. A fine forcing batsman,  
a tearaway bowler, and a fieldsman  
of the most vigorous type, he is  
one of the best allrounders playing.  
He speaks tonight after taking part  
in the match versus Glamorgan at  
Swansea.

7.45 A SHORT RECITAL  
by MILDRED DILLING (Harp)  
Gavotte....Bach, arr. Saint-Saëns  
Pastoral ..... Scarlatti  
To a Water-lily ..... MacDowell  
The Musical Box.....Poenitz  
The Fountain ..... Zebel  
(Continued in column 3.)

8.0 Handley's Manœuvres  
(See centre column)

## 8.0 HANDLEY'S MANŒUVRES

'Come to the Cookhouse Door, Boys!'

'Some say: Good old sergeant-major'  
Tommy

### 'FATIGUE PARTY'

The Very Orderly Officer  
JOHN ARMSTRONG

The Regimental Pets... { JEAN ALLISTONE  
MIRIAM FERRIS

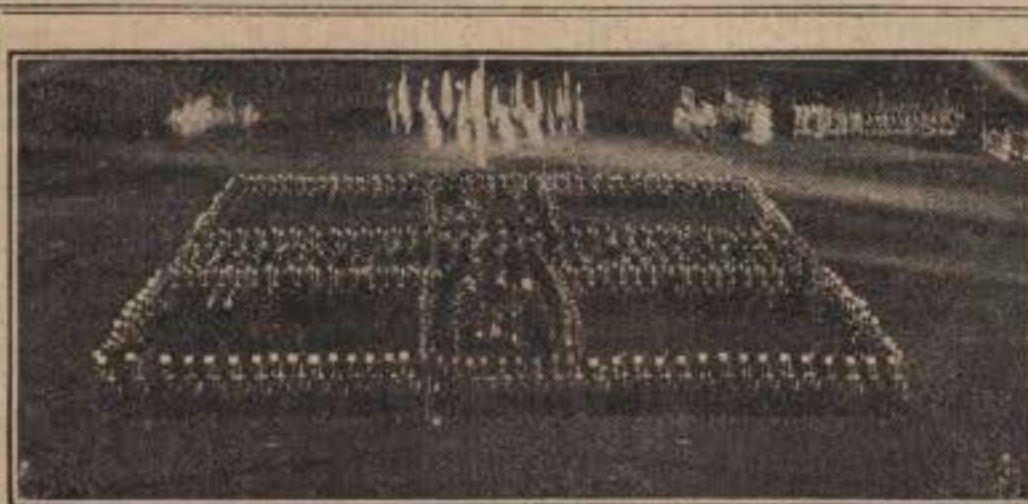
The Batty Batman..... PHILIP WADE

The Bandmaster ..... HARRY PEPPER  
and

General Nuisance, P.T.O., A.S.S., R.S.V.P.  
TOMMY HANDLEY

Girl Guides, Boy Scouts, V.A.D.'s, etc.  
THE REVUE CHORUS

It will be remembered that Tommy  
Handley's last venture promised to be  
'Innanninn,' but apparently he arrived  
after closing time. Listeners were taken  
in—we mean taken into 'buses, post-offices,  
and even an opium den, but never inside  
the much-advertised 'The Jolly Gar-  
goyles.' We cannot be certain, therefore,  
that the operations included in the plan of  
Handley's Manœuvres will be purely  
military; but in view of the strong proba-  
bility of a laughing gas attack being  
launched over the top of 2LO, we  
recommend that the usual precautions  
be taken.



## 9.25 The Southern Command Tattoo

Relayed from the GROUNDS of TIDWORTH HOUSE, TIDWORTH, --  
HANTS

Entry of MASSES MOUNTED BANDS  
Entry of MASSES DRUMS AND FIFES of Twelve Regiments  
Entry of MASSES BANDS of Twelve Regiments  
Grand Counter March of all MASSES BANDS of the Southern  
Command

10.30 PART II OF THE TATTOO  
Entry of MASSES DRUMS, FIFES AND BUGLES

10.45-11.25 Interval, Dance Music  
(See London Programme)

11.25-12.0 app. PART III OF THE TATTOO

GRAND FINALE  
Including Parade of all those taking part  
EVENING HYMN  
SOUNDING OF THE LAST POST BY MASSES BUGLERS  
GOD SAVE THE KING

ON page 162 you will find Tommy Handley  
as pictured by Ginsbury in his 'Masters  
of the Microphone' series. Many listeners  
will have seen him 'on the halls' in his famous  
Sketch, *The Disorderly Room*, but to others he  
may be no more than the voice which has  
launched a thousand laughs from Savoy Hill.

For several years he has thrown in his lot with  
broadcasting and has become the most popular  
of our radio comedians. Whether in his revues or  
in the delicious parodies with which he 'pulls the  
'leg' of those who give broadcast talks, he is  
irrepressible in his ingenuity. You remember his  
singing lesson, his lecture on gardening (who can  
forget the blue-nosed Flamingo which flies upside  
down in hot weather to keep the rheumatism  
from its feet?). Tonight, following the pattern  
of *The Disorderly Room*, Tommy Handley goes  
back to the Army.

9.0 WEATHER FORECAST, SECOND GENERAL  
NEWS BULLETIN

9.15 Local Announcements. (Daventry only) Ship-  
ping Forecast

9.20 Musical Interlude

9.25 THE SOUTHERN COMMAND  
TATTOO

In aid of Military Charities

By kind permission of Lieut.-General Sir ARCHI-  
BALD A. MONTGOMERY-MASSINGBERG, K.C.B.,  
K.C.M.G.

(See also centre of page)

THE word 'Tattoo' dates from the Re-  
organization of the British Army by William  
III. It is derived from two Dutch words—'Tap'  
—an alehouse, and 'Toe'—to close. The signal  
for troops to return to Barracks was the sounding  
of 'Taptoe,' when the alehouse closed and men  
returned for the nightly muster. The modern  
'Tattoo' is the time elapsing between the first  
and last Posts.

This year's Southern Command Tattoo includes  
a large number of magnificent spectacular  
items, such as the musical drive in full dress  
uniform by 'D' Battery, Royal Horse Artillery;  
a landing from a cruiser of a detach-  
ment of the Royal Navy, who will  
be supported in a fight with native  
tribesmen by a number of light tanks;  
the famous trick-riders of the 16/5  
Lancers, and the Historical Pageant  
of the Royal Scots Fusiliers with its  
inspiring culmination in the holding  
of the 'Barrier' at Inkerman in the  
Crimean War.

Unfortunately, such items are too  
much even for the Microphone. But  
listeners will be enabled to hear, and  
their imaginations stimulated to  
visualize, the entry of the Massed  
Bands of the 2nd Cavalry Brigade;  
and of the Infantry Brigades of the  
3rd Division; the Great Counter  
March by the Massed Bands of the  
Southern Command; the Entry of  
Massed Drums, Fifes and Bugles,  
and the Grand Finale.

10.0 VARIETY

RAE ROBERTSON and ETHEL  
BARTLETT (Piano Duets)  
IVY ST. HELIER

(Songs and Impersonations)  
MURIEL GEORGE and ERNEST  
BUTCHER (Old Folk Songs and Duets)  
VIVIENNE CHATTERTON and GERALD  
SCOTT in Light Songs

10.30 THE SOUTHERN COMMAND  
TATTOO  
PART II

10.45 DANCE MUSIC: THE SAVOY  
ORPHEANS from the Savoy Hotel

11.25-12.0 (app.) THE SOUTHERN  
COMMAND TATTOO  
PART III



# Saturday's Programmes cont'd (August 4)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30

### VARIETY

(From Birmingham)

THE BIRMINGHAM STUDIO CHORUS  
Conducted by JOSEPH LEWIS  
In Part Songs

MABEL FRANCE in *an* 'AUNT MARIA' Sketch  
THE FREEMAN STRING QUARTET  
SINCLAIR LOGAN (Baritone)

4.30

### THE DANCANT

(From Birmingham)

PHILIP BROWN'S SHAKESPEARE DANCE BAND  
TONI FARRELL (Entertainer at the Piano)

5.45 THE CHILDREN'S HOUR (From Birmingham):  
Songs by ETHEL WILLIAMS (Contralto)  
'Pepper the Parrot,' by ROBERT JENKIN. TONI FARRELL will entertain

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

6.45

### Light Music

WINIFRED FISHER (Mezzo-Soprano)  
EUROSZYDD RICHARDS (Tenor)  
THE LUTON RED CROSS BAND

Concert March, 'The Nor'easter' ..... Carter  
Idyll, 'Memories' .....

6.55 WINIFRED FISHER

Come, then, pining, peevish lover (from 'Lionel and Clarissa') ..... Vinci  
Ah, how delightful the morning (from 'Lionel and Clarissa') ..... Reynolds  
What's in the air today? ..... Eden



A VERY GREAT CRICKETER.  
Mr. L. N. Constantine, of the visiting West Indies team, whose cricket has been the sensation of the season, will talk tonight on 'Adventures in Cricket.' S.B. from Swansea

7.2 LUTON RED CROSS BAND

Descriptive Fantasia, 'Hawkins' 'A Day on the Farm'

7.12 EUROSZYDD RICHARDS

I'll sing thee songs of Araby ..... Clay

Two little Irish songs ..... Lohr

7.20 LUTON RED CROSS BAND

A Rustic Suite ..... Rimmer  
'In the Meadows'; 'A Scamper through the Cornfields'

7.29 WINIFRED FISHER

Kitty of Coleraine ..... arr. Hughes  
Silent, O Moyle .....  
Rory O' More .....

7.34 LUTON RED CROSS BAND

Revery, 'Eventide' ..... Marzian

7.42 EUROSZYDD RICHARDS

My sweet sweeting ..... Keel  
Arise, O Sun ..... Day  
I pitch my lonely caravan ..... Eric Coates

7.50 LUTON RED CROSS BAND

Demande et Réponse (Question and answer) ..... Coleridge-Taylor  
La Caprice de Nanette (Nanette's Caprice) .....

8.0 A Symphony Concert

(From Birmingham)

DOROTHY MORRIS (Soprano)  
ARNOLD TROWELL (Violoncello)  
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by E. GODFREY BROWN

Overture to 'The Marriage of Figaro' ..... Mozart  
ARNOLD TROWELL and Orchestra  
Concerto in A Minor ..... Saint-Saëns

THIS is shorter than most Concertos, the usual three Movements being condensed into one, which, however, preserves the three sections characteristic of Concerto form. The work is its Composer's Op. 33.

The first theme, played by the solo instrument, is much used throughout the work.

In the middle section we have a charming miniature in the style of a Minuet, in which the Violoncello is accompanied by Muted Strings. This section is frequently played as a solo, apart from the rest of the Concerto.

The work was dedicated to and frequently played by M. Auguste Tolbecque, one of a distinguished family of musicians, originally Belgian, who settled in France.

8.25 ORCHESTRA

Tone Poem, 'The Waters of Peneios'... Trowell

ARNOLD TROWELL, born at Wellington, New Zealand, in 1887, came to Europe to finish his musical education and made his debut in London, at the age of twenty, with a Violoncello recital. He was at once noticed as an outstanding player. He has busied himself also with the composition of a number of works, including a notable Quartet and a Quintet.

8.37 DOROTHY MORRIS

The Tryst ..... Sibelius  
The Sandman .....  
Faint and fainter is my slumber ..... Brahms

8.47 ARNOLD TROWELL

Nocturne ..... Trowell  
Creole Song .....  
Minuet ..... Paderewski

8.57 ORCHESTRA

Irish Rhapsody ..... Herbert  
A Negro Rhapsody ..... Rubin Goldmark  
Second Piedmontese Dance ..... Sinigaglia

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.

RUBIN GOLDMARK (born in America in 1872) is a nephew of that Goldmark (Carl) whose Overture to 'The Queen of Sheba' and other music is fairly frequently broadcast. He was a pupil of Dvorak when the Bohemian composer was living in America.

In his Negro Rhapsody he makes use of a number of Negro tunes.

9.30

### 'AT BAY'

A Dramatic Episode adapted from H. B. MARRIOTT WATSON'S Story, 'En Route,' by W. RAFFER BINGHAM.

(From Birmingham.)

Grant Corfield ..... WORTLEY ALLEN  
Nina (his wife) ..... ETHEL M'LPAS  
Waiter ..... STUART VAIDEN  
Detective ..... JOHN MOSS

The scene is a private sitting room at the Port Hotel, Southampton.

Incidental Music by the MIDLAND PIANOFORTE SEXTET

10.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20-11.15 DANCE MUSIC: THE SAVOY ORPHEANS from the Savoy Hotel

(Saturday's Programmes continued on page 172.)

# DYSPEPSIA

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I became a victim of Palpitation and Indigestion. During this time I tried everything I could hear of; then Cassell's Tablets were recommended to me. After the first two boxes I found great relief. Now I can go up hills and sleep well at night.—Miss A. Stevenson, Spencer Road Belper.

Start a course of Cassell's Tablets To-day!

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NERVE FATIGUE  
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HEADACHES  
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BREAKDOWN  
NEURITIS  
INDIGESTION  
PALPITATION  
FLATULENCE  
ANÆMIA  
KIDNEY-WEAKNESS

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## Saturday's Programmes cont'd (Aug. 4)



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5WA	CARDIFF.	353 M. 850 KC.	5PY	PLYMOUTH.	400 M. 750 KC.
3.30	London Programme relayed from Daventry		3.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR		5.15	THE CHILDREN'S HOUR: I'll take the High Note And you'll take the Low. Songs and Duets by GWEN GOODANEW and HARRY GROSE	
6.0	London Programme relayed from Daventry		6.0	London Programme relayed from Daventry	
6.30	S.B. from London		6.30	S.B. from London	
7.0	BLANCHE LEWIS: 'Villages on Stilts'		7.25	S.B. from Swansea	
7.15	S.B. from London		7.45-12.0 app.	S.B. from London (9.15 Items of Naval Information; Sports Bulletin; Local Announcements)	
7.25	Mr. L. E. WILLIAMS: 'Topical Sport'				
7.45	JULIAN ROSE and NICK ADAMS The Original 'Potash and Perlmutter'				
8.0	S.B. from London (9.15 Local Announcements; Sports Bulletin)				
9.20	'WAIT FOR IT' A REVUETTE Written and Produced by DONALD DAVIES Madame ..... YVETTE Oppy ..... GEORGE COBNER Alf ..... LYN JOSHUA Archibald ..... SIDNEY EVANS Fatty ..... DONALD DAVIES Scene 1. An Estaminet somewhere in France Scene 2. A Coffee Stall anywhere in England				
9.55-12.0 app.	S.B. from London				



E.N.A.

WHERE FISH SWIM TO THE BREAKFAST TABLE.

A typical village of Malaya such as Miss Blanche Lewis will describe in her talk from Cardiff this afternoon.

5SX	SWANSEA.	294.1 M. 1,020 KC.	6ST	STOKE.	294.1 M. 1,020 KC.
3.30	London Programme relayed from Daventry		3.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR		5.15	THE CHILDREN'S HOUR: Story, 'The Orphan Prince,' from 'The Path of a King' (John Buchan)	
6.0	London Programme relayed from Daventry		6.0	London Programme relayed from Daventry	
6.30	S.B. from London		6.30	S.B. from London	
7.0	Mr. W. H. JONES: 'A Ramble in Gower— VII, Llanrhidian to Weobley'		7.25	S.B. from Swansea	
7.15	S.B. from London		7.45-12.0 app.	S.B. from London (9.15 Local Announcements; Sports Bulletin)	
7.45	S.B. from Cardiff				
8.0-12.0 app.	S.B. from London (9.15 Local Announcements; Sports Bulletin)				
6BM	BOURNEMOUTH.	328.1 M. 920 KC.			
3.30	London Programme relayed from Daventry				
6.30-12.0 app.	S.B. from London (9.15 Local Announcements; Sports Bulletin)				

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

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 13s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.



# Saturday's Programmes continued (August 4)

## 2ZY MANCHESTER. 384.6 M. 783 KC.

3.30 THE STATION ORCHESTRA  
 March, 'The Prophet'.....Meyerbeer  
 Overture to 'The Brewer of Preston'....Adam  
 Waltz, 'Elfen reigen' (Elves' Round Dance)  
 Gung'l

WINIFRED WOODS (Contralto)  
 Like to the Damask Rose.....Elgar  
 The Lover's Curse.....arr. Hughes  
 Where Corals Lie.....Elgar

ORCHESTRA  
 Suite, 'Papillette'  
 Ewing

EDMUND HILL (Entertainer)  
 Washin' Day } Edmund  
 The Weather- } Hill  
 cock'.....

ORCHESTRA  
 Musical Scenes from  
 Spain.....Langley  
 An Angel's Song  
 Summons

WINIFRED WOODS  
 Elegy.....Massenet  
 A Memory  
 Goring Thomas  
 Lullaby.....Brahms

ORCHESTRA  
 Riviera Scenes.....Brooke

EDMUND HILL  
 Owl Duffy's Gramophone.....} Edmund Hill  
 New Notions.....}

ORCHESTRA  
 Italian Dramatic Overture.....Keler-Bela

5.15 THE CHILDREN'S HOUR  
 Songs by NORRIS PARKER  
 Fairy Songs (Bealy)  
 What a Wonderful World it would be (Lahr)  
 When Childer Plays (Davies)

Banjo Solos by ERIC A. GREENWOOD  
 Georgian Medley (Morley)  
 Camptown Carnival (Morley)

A Story told by ROBERT ROBERTS

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. T. A. COWARD: 'Bird Hunting in Hungary'

7.25 S.B. from Swansea  
 7.45 S.B. from London (9.15 Local Announcements; Sports Bulletin)  
 9.20 A Light Orchestral Programme  
 THE STATION ORCHESTRA, conducted by  
 T. H. MORRISON  
 March, 'The London Scottish'.....Haines  
 Overture to 'Richard III'.....German  
 DAVID LILLIMAN (Violin)  
 Londonderry Air.....arr. O'Connor-Morris  
 Valse Caprice.....Wieniawski  
 ORCHESTRA  
 Tonic Poem, 'Les Lupercalia' (The Lupercalia)  
 Warnser  
 Morris Dance.....Mackenzie  
 DAVID LILLIMAN  
 Liebesfreud (Love's Joy).....Kreisler  
 Hejre, Kati! (Hullo, Katie!).....Hubay  
 ORCHESTRA  
 Pastoral Suite.....Ansell  
 Selection from 'Lady Mary'..Sirmay, arr. Higgs  
 10.30-12.0 app. S.B. from London

## Other Stations.

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

4.15—Music relayed from Tilley's Blackett Street Restaurant.  
 5.15—Children's Hour. 5.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.0—Mr. G. B. Moore, A.M.I.E.E.: Motoring Sketches—III. Guides, Philosophers, and Friends. 7.15—S.B. from London. 7.25—S.B. from Swansea. 7.45—Horden Colliery Prize Silver Band, conducted by J. Foster. Herbert Thorpe (Tenor), Hermann

Players Concert Party, relayed from the Kelvingrove Park Ensemble, 'The Powdered Players' (Original). 5.0—Musical Interlude. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.30—S.B. from London. 7.25—S.B. from Aberdeen. 7.45—Band Night. Band of the 6th (Lanarkshire) Battalion the Cameronians, conducted by Bandmaster Clarke: March, 'Vive Petrus' (Rimmer); Overture, 'Our Mighty Empire' (Oed Hume). Arthur Fear (Bass-Baritone). Three Shakespeare Songs (Quilter). Band: One-Step, 'A Piper's Wedding' (McKenzie); Waltz, 'The Blue Danube' (J. Strauss). Bert Copley (Entertainer) in Laughs and Logic. Band: Selection from Verdi's Works (arr. Rimmer). Arthur Fear: In Summer Time on Bredon (Peel); Prologue to 'Pagliacci' (Leoncavallo). Band: Selection, 'Community-land' (Stoddon). 9.0—S.B. from London. 9.20—Bert Copley (Entertainer) in Radio Rottings. 9.30—Handley's Manoeuvres. 10.30-12.0 app.—S.B. from London.



Harry Pepper (left) ('The Bandmaster'), John Armstrong (centre) ('the Very Orderly Officer'), and Philip Wade ('the Batty Batman') in 'Handley's Manoeuvres' from London at 8.0 tonight.

McLeod (Violin). Band: Selection from 'The Mastersingers' (Wagner). 8.0—Herbert Thorpe: Sea Shanty, 'There's a fire down below'; The Gentle Maiden (Somervell); Phyllis has such charming graces (arr. L. Wilson). 8.9—Hermann McLeod: Allegro from Concerto in D Major (Mozart, arr. Joachim). 8.18—Band: Selection from 'The Desert Song' (Romberg). 8.28—Herbert Thorpe: Neapolitan Songs: 'A Frangese' (Costa); Santa Lucia (Marzials); Funiculi-Funicula (Denza). 8.38—Hermann McLeod: Shenandoah (Traditional), transcribed H. McLeod; Air de Ballet (Blattermann). 8.48—Band: Waltz, 'Old Abbey' (Rimmer). 9.0—S.B. from London. 9.20—Musical Interlude. Olive Tomlinson. 9.30—'Handley's Manoeuvres.' 10.30-12.0 app.—S.B. from London.

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

3.30—Dance Music by Al Lewis and his Orchestra, relayed from the New Palais de Danse, with Interludes from the Studio by John Cooper (Baritone). 4.0—Come, let's be merry and The Beggar's Song (Lane Wilson); Love that's true will live for ever (Handel). 4.30—Songs of the sea: Drake's Drum; Devon, O Devon; The Old Superb (Stanford). 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.0—Mr. Mitchell H. Williamson: Shetland Talk—IV, 'Its Attraction for Ornithologist and Sportsman.' 7.15—S.B. from London. 7.25—Mr. Peter Craigie: 'The Delights of Football in Summer Time.'

7.35-12.0 app.—S.B. from London.

### 2BE BELFAST. 505.1 M. 960 KC.

4.0—Contrasted Overtures. Orchestra: Overture, 'Iphigenia in Aulis' (with Wagner's ending) (Gluck); Overture, 'Le Roi Pa dit' (Delibes); Overture to the Opera 'Waldmeister' (J. Strauss); Overture, 'Rienzi' (Wagner). 4.35—A Vocal Interlude. Betty Thompson (Mezzo-Soprano); Diaphenia (H. Samuel); When childer plays (W. Davies). In Summer-time on Bredon (G. Peel); A Lallymore Ballad and The Terrible Robber Men (arr. H. Hughes). 4.48—Light Music. Orchestra: Selection, 'Hullo, America' (Finck); Pot-Pourri. Orchestra: Medley, 'A Lightning Switch' (Alford); Selection, 'The Belle of New York' (Kerker). 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.25—S.B. from Swansea. 7.45-12.0 app.—S.B. from London.

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

11.0-12.0—Gramophone Records. 3.30—The Powdered

## 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.

<p><b>BROADCAST OPERA SEASON, 1928-1929.</b></p> <p>The New Season opens on September 26.</p> <p>Listeners who wish to subscribe for the libretti of the new season are advised to do so early, thereby facilitating registration.</p> <p>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.</p> <p><b>OPERAS TO BE BROADCAST.</b></p> <table border="0"> <tr><td>'Marilyn' (W. Vincent Wallace) ..</td><td>Wed. September 27, 1928</td></tr> <tr><td>'Pelleas and Melisande' (Debussy) ..</td><td>October 31 ..</td></tr> <tr><td>'Samson and Delilah' (Saint-Saens) ..</td><td>November 28 ..</td></tr> <tr><td>'Blue Forest' (Anbert) ..</td><td>December 19 ..</td></tr> <tr><td>'Lakme' (Delibes) ..</td><td>January 30, 1929</td></tr> <tr><td>'Coeur d'Or' (Rimsky-Korsakov) ..</td><td>February 27 ..</td></tr> <tr><td>'Ivanhoe' (Sullivan) ..</td><td>March 27 ..</td></tr> <tr><td>'Flying Dutchman' (Wagner) ..</td><td>April 24 ..</td></tr> <tr><td>'Jouleur de Notre Dame' (Massenet) ..</td><td>May 29 ..</td></tr> <tr><td>'The Swallows' (Puccini) ..</td><td>June 26 ..</td></tr> <tr><td>'Werther' (Massenet) ..</td><td>July 31 ..</td></tr> <tr><td>'Le Roi Pa dit' (Delibes) ..</td><td>August 28 ..</td></tr> </table> <p><b>AIDS TO STUDY PAMPHLETS.</b>                  Summer, 1928.</p> <p>Engines for the Road and Air (Illustrated), by Prof. F. W. Burstall.                  The Meaning of Good, by Prof. H. J. W. Hetherington.                  Nature's Reaction to Man, by Prof. W. M. Tattersall.                  The Psychology of Food and Dress (Illustrated), by Mr. J. C. Flugel.</p>	'Marilyn' (W. Vincent Wallace) ..	Wed. September 27, 1928	'Pelleas and Melisande' (Debussy) ..	October 31 ..	'Samson and Delilah' (Saint-Saens) ..	November 28 ..	'Blue Forest' (Anbert) ..	December 19 ..	'Lakme' (Delibes) ..	January 30, 1929	'Coeur d'Or' (Rimsky-Korsakov) ..	February 27 ..	'Ivanhoe' (Sullivan) ..	March 27 ..	'Flying Dutchman' (Wagner) ..	April 24 ..	'Jouleur de Notre Dame' (Massenet) ..	May 29 ..	'The Swallows' (Puccini) ..	June 26 ..	'Werther' (Massenet) ..	July 31 ..	'Le Roi Pa dit' (Delibes) ..	August 28 ..	<p><b>SUBSCRIPTION FORM FOR PERIODICAL PUBLICATIONS.</b></p> <p>(Please strike out Form not required.)</p> <p><b>LIBRETTI</b>                  (a) Please send me _____ copy (copies) of each of the next Twelve Opera Libretti as published. I enclose P.O. No. _____ of cheque value _____ in payment at the rate of 2/- for a series of twelve.</p> <p><b>AIDS TO STUDY PAMPHLETS</b>                  (b) Please send me _____ copy (copies) of the Talks Syllabus and of all Aids to Study Pamphlets as published for the three sessions. I enclose P.O. No. _____ or cheque value _____ in payment at the rate of 4/- for the whole series.</p> <p><b>SCHOOL PUBLICATIONS (Details of which will be announced early in September)</b>                  (c) Please send me _____ copy (copies) of the Schools Syllabus and of each of the School Pamphlets as published for the three sessions. I enclose P.O. No. _____ or cheque value _____ in payment at the rate of 4/- for the whole series.</p> <p><b>ALL PERIODICAL PUBLICATIONS</b>                  (d) Please send me _____ copy (copies) of each of the above periodical publications. I enclose P.O. No. _____ or cheque value _____ in payment at the rate of 10/- for one copy of all such publications.</p> <p><b>PLEASE WRITE IN BLOCK LETTERS.</b></p> <p>Name _____                  Address _____                  _____ (County) _____                  Date _____</p>
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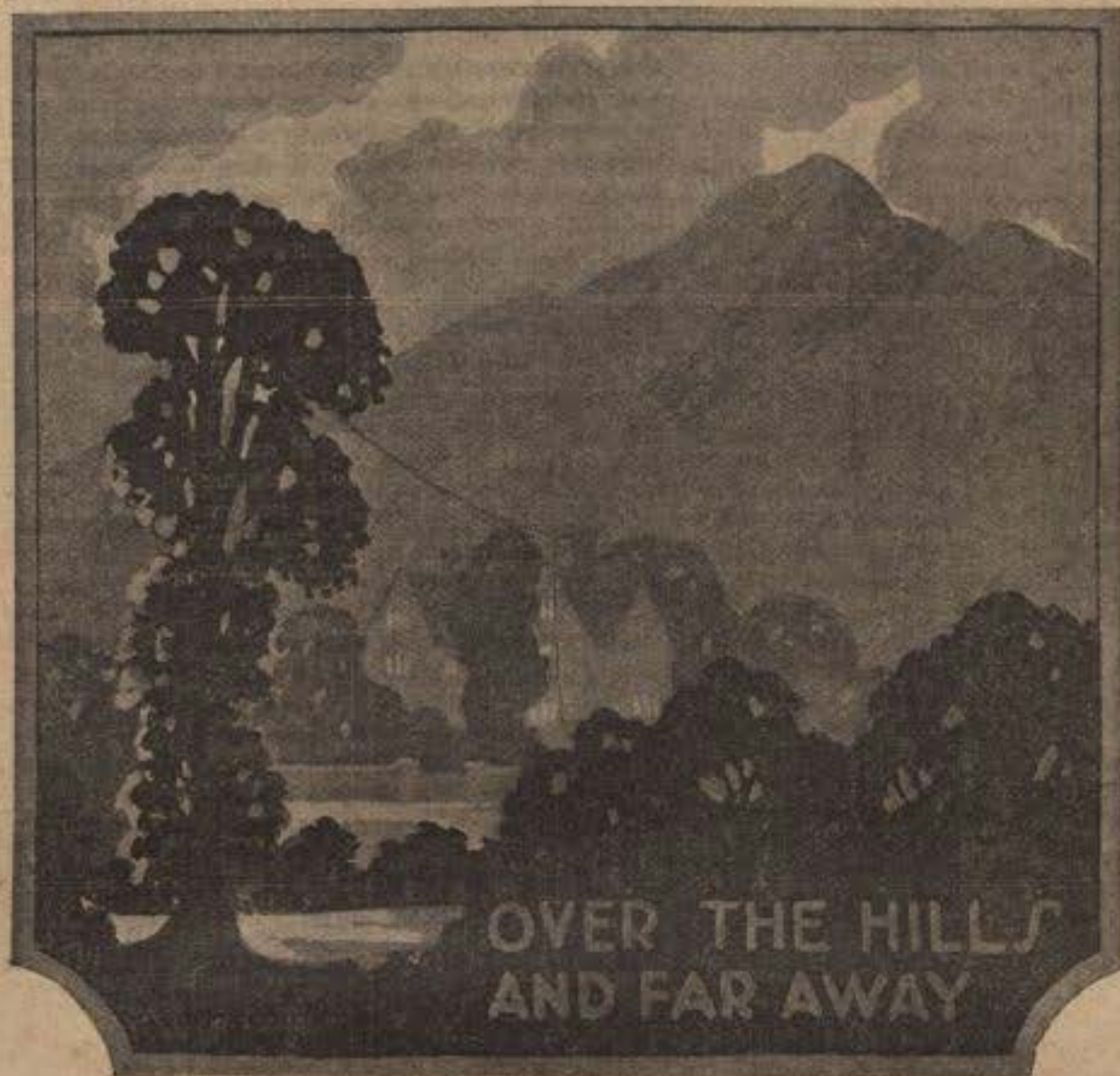
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Sirs,—In *The Radio Times* of June 15th your advertisement reads "3,000 miles on a 40ft. aerial"—I can beat that quite easily. My first aerial was "Electron," slightly less than 40 ft. long, but 15 ft. of this hugged the house wall closely, for when erected there was hostility against aerials which had to be invisible. With this aerial on a four-valve receiver I nightly tuned in nearly every station in Europe with a wave trap while 2 L.O. was working. Several American stations were logged—not chance tuning, but every time they were tried for (reception not always perfect—atmospherics have something to say). Moscow, Leningrad (at present spoiled by the radio log beacons and D.F.), Warsaw, Kalenberg, Zeesou, Radio Paris, Eiffel Tower, Huizen, Motala, Håversum on the long waves and a great number on the 250-500 metre band are received at full Loud Speaker strength.

After three years' use and without attention the "Electron" frayed through swaying on the parapet, so I fixed the present "Superial."

About this time I started experimenting with Short Wave receivers with great success. For the past thirteen weeks I have tuned in on 'phones 3 L.O. Melbourne, Australia, the Sunday evening transmission (approximately 10,000 miles distance) on a two-valve receiver ("The Home and Abroad Two"). *Amateur Wireless* has published three letters by myself on this circuit giving some of the results obtained, the more outstanding of which are 3 L.O. Melbourne and 2 F.C. Sydney, Australia; 2 X.A.D., 2 X.A.F., K.D.K.A., America; Morocco, etc.

I have this week received a very nice letter from 3 L.O. Melbourne, Australia, congratulating me and confirming my reception of items I sent them on first receiving their station with this receiver when testing as a "hook up."

I cannot give comparison of results with other aerials because I have never tried them, but they cannot get much farther than "Australia on Two Valves," can they?

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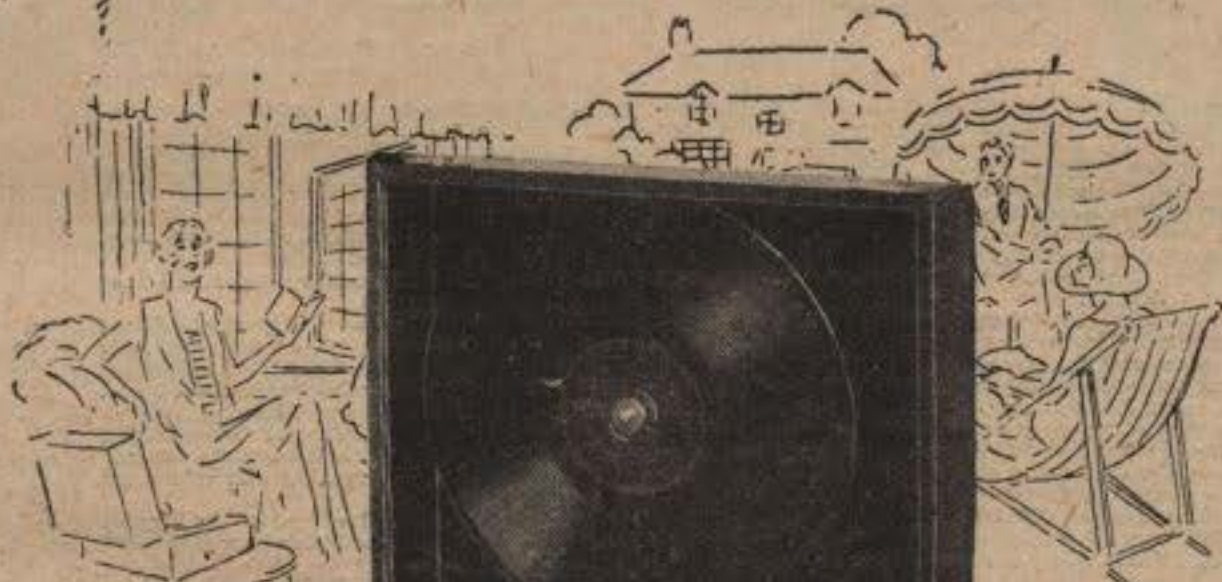
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