

## THE BROADCAST PROGRAMMES OF THE WEEK (August 19-25).



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## What a Woman Would Like to Hear.

WHAT would I like to hear broadcast? Can there be any exclusively feminine taste in sounds? Men have, so far, made the best music, but they have not better ears than women, nor do they use them more. Indeed, in spite of all facetiousness to the contrary, we might be called the listening sex. When a wife complains to you that her husband is tired of her you may always be fairly certain that, before this came to pass, she had stopped listening to him. When a man tells you ecstatically that some woman is 'so feminine' you can depend on it that she knows how to sit quiet and lay her ears back when he talks.

As feminism advances women become more and more silent. If we were still in the 'nineties I might have asked to hear by wireless the swish of a Buckingham Palace garden party. But where is that *frou-frou* now? Whenever auntie moves around, her dresses no more make a curious sound as they did when R. L. Stevenson was young. One cannot hear the fashions of today.

I suppose the most nearly feminine of all sounds is that of lullaby, and I would certainly like to have broadcast, from the cool depths of an old country house, a sound I remember in my childhood of the soft, 'bump, bump' of cradle rockers, and the unconscious, unaffected singing of 'Lady-bird, ladybird, fly away

By Edith Shackleton.

Miss Shackleton, author of this clever article, is well known as a writer and journalist. Though her views as to the sort of things she would like to hear over the microphone are peculiarly personal, they will be of interest to a great number of women who have come to rely on the broadcast programmes as a source of help and entertainment. Miss Shackleton would like to hear familiar sounds for the sake of their associations—the noise of the bells of Florence, for instance, as they ring out over the Piazza di S. Firenze, pictured below.



K.N.A.

home' which kept time to it. But nowadays babies must not be rocked and I believe in the best families are put to bed wideawake, without lullabies. In another few years, perhaps, some collector of remnants of ancient civilization may find a woman in the Hebrides or the Aran Islands rocking a child to sleep, and have the marvel relayed from Daventry.

Any domestic woman, when private and portable wireless is a regular convenience of life, will find it very useful to be able to listen in to her own home in her absences. The ear plays a big part in housewifery. 'She has been here for a week, and I have never yet heard her making the beds,' a housewife once gave as a reason for dissatisfaction with a new housemaid. It would be comforting if you were that sort of woman, to hear, say, on a railway journey, the poundings and slappings that go to good bed-making resounding from your home, to hear the lawn being mowed steadily and the washing-up done without the clattering that announces breakage.

But I am not altogether that sort of woman. I should like, any of these evenings, to hear the rooks in some high hall garden, just as the twilight was falling, calling 'Maud! Maud!' I would like (to quote again the delicately-eared Stevenson) to hear 'above the graves of the heroes the peewits

(Continued overleaf.)

calling,' on some morning when Fleet Street seems to be particularly hot and bothered!

Wasn't it in Fleet Street that the young



'What a good corrective to city smugness and stuffiness would be the crying of the seagulls about "Horn Head."

Yeats, on the pavement grey, 'heard lake water lapping with deep sounds by the shore'? That is a good sound, too, and what a good corrective to city smugness and stuffiness would be the melancholy complaint of the seagulls about Horn Head! But these are not sounds that have an especial appeal to women, and moreover, would they be anything without the accompanying sensations one gets on hearing them first-hand? Will it one day be possible to broadcast the clover scents that should go with the rook squabbles, the whip of salt air that is one with the seagull's cry, or the faint peat scent that comes with the peewit's call on the 'vacant, wine-red moor'?

I would like to hear Paris in the early morning, as one hears it on first waking—the imperious taxi-horns, the splash of a fountain—for the sake of their associations of holiday freedom. I would like to hear the bells of Florence—but again rather for their association than for their rowdy music alone. I would like to hear the voice of some savage African village, and then switch on a Foreign Office reception to see what difference civilization has made in human clamour. A duet between a lark in clear air and a scythe on dewy grass would always be good to hear, but how could I claim that they would please women's ears more than men's?

I am one of those rare, shocking people who loathe *Peter Pan*, but I go to it once a year just to hear the children laugh and gasp at the performance and chatter about it in the interval. I should find a wireless *Peter Pan* a great saving of energy.

So far I have been only considering sounds *qua* sounds, and not in connection with the information they might bring, but if I were a domestic woman I should be glad of a great deal of news by wireless. For example, I would like to be told every morning something about the prices of food and the nature of the fruits and vegetables and fish that had come on the market, so that before I issued forth with my basket I could make tentative schemes for the day's menus, would know what to expect in the shops and when I was being overcharged locally.

Sometimes I hear of housewives who complain that they get too much of their kitchens

and do not desire domestic talks, but it seems to me that the only way to make kitchen life bearable is to be as efficient as possible about it. I should be irritated by trying to remember broadcast recipes or by writing them down from dictation, but I should appreciate well-informed talks on food—not on scientific food values, but on the sort of meals other people were having and just how they were served.

In these days housework moves at electrical rates, so that there are not so many of the long humdrum tasks left—over which one could dream or gossip—but if I had to peel many pounds of potatoes, or iron many scores of handkerchiefs, or clean a great deal of silver in solitude, I should be glad at such times to have wireless readings or music. Emily Brontë used to knead the Haworth Parsonage dough with a volume of Goethe open beside the bread mug, and I have tried the same scheme myself (except that my volume was 'Wuthering Heights') and found it work pretty well. But how much better if one could have been hearing some of the books one was hungering for, above the soft sounds of the dough, instead of straining one's eyes and getting the precious book floury when one turned the pages with one's teeth.

There is, I think, a great future for dress news by wireless.

There is no excuse nowadays for men to put on superior airs about feminine attention to the subject of dress. During the present century, when fashion papers and fashion pictures have increased enormously, women have learned to dress more hygienically, more beautifully, and less snobbishly than ever before, and, moreover, far better than men. If men would either go to dressmakers instead of to tailors or begin to study the design and material of their own clothes in a less conservative way than they do now, they would be at once more comfortable, healthy and decorative.

Wireless, I think, can do even more for dress than the printed word has already done, for while nearly all the papers give plenty of fashion news, there is still rather a scarcity of free criticism. Except in the better-class papers the dress articles are often all applause instead of being well-considered estimates like good pieces of art or dramatic criticism. This is because the dress and fabric merchants are very heavy advertisers, but wireless is free from the advertiser and could quite well say frankly when new models and fabrics were bad and why.

If I were a stay-at-home woman I think it would be good for me—judging by the confidences which stay-at-home women often unload on mere chance acquaintances—to hear now and then a professional or wage-

earning woman describe her day's work and sum up its rewards. I should then be saved from the pernicious illusion that whereas 'nothing happens' when one is at home, the life of the bachelor woman is one long round of excitements and delights. Instead of brooding enviously over a belief that the wage-earning woman felt 'free,' I should perhaps realize that she is no more free than any other well-behaved member of a civilized community and that I had to expend no more tact and patience on living amicably with my husband and children than she did on her employers and workmates.

Conversely, as I am a professional woman, it might do me good to have this alleged dead sea atmosphere of domestic life explained to me by a busy wife and mother, so that I should learn to count my own blessings.

There are occasional complaints, I believe, that wireless programmes are too educational. Listeners say that they want entertainment, not instruction. But I always find entertainment easy to come by without the help of any marvellous modern discoveries, so I should vote for instruction—lots of it. I might even apply for a sort of tyranny.

Would there not be sufficient subscribers for a special service that would, as it were, take you by the scruff of the neck and make you listen to some correct French and do your exercises every morning, insist every night that you applied cold cream and did all the other things that make us so much pleasanter for other people to look at, and ask if you had answered all your letters? One can usually achieve guides, philosophers, and friends fairly easily in adult life, but a sort of stern governess would be a new and genuine boon.

But, somebody might ask, would such a service be more especially sought after by women than by men? I think it would. For though women have had nearly all the nice things said about them since time began, and have never been inspired to equal return praise of men in poems or paintings or sculpture, it is, usually, the men who are pleased with themselves and the



'Paris in the early morning, as one hears it on first waking.' A view of the Place de la Concorde, which in the early hours resounds with 'the imperious taxi-horns, the splash of a fountain.'

women who are always wondering what else they can do to make themselves still more attractive.

*'Taking Stock,' by Captain P. P. Eckersley—IV.*

## The Future of the Alternative Programme.

In his fourth article Captain Eckersley approaches the question of the 'partition of the ether' from the angle of programme service, and suggests a method whereby European listeners will be ensured an adequate choice of programmes.

I HAVE attempted to show that there are limited facilities for broadcasting and that therefore some interference between stations must take place. In minimizing this interference the implication of the Plan de Genève is, and always will be, as few stations of as high power as possible. A new weapon is given us in single wavelength working to spread the same programme over the densely populated areas which inevitably fall outside the service areas of the main high-powered stations, be they ever so powerful. This new method, however, limits the possibility of the simultaneous existence of many different programmes. The case for a multiplicity of programmes may be, therefore, now profitably discussed.

In the first place, a choice of programmes will benefit the service. This benefit occurs not because there will be more broad-

casted as that which has a world appeal. Most music is universal, and it matters not whether in general it is played in Germany or in England or in America; it is music, and its excellence is only determined by its excellence. There is a common idea abroad, however, that the execution of music takes some peculiar and extra merit from the locality in which it is played. Now cheese, . . .!

### The Best of Everything.

Broadcasting gives us the unique facility that, by interconnecting countries and towns and concert halls by wire and wireless, the best music can be brought to us in our homes wherever it is originated, and it would be more logical (assuming perfect technical arrangements) to take symphony concerts from Berlin, if they were better performed, than put up with inferior performances from London. It would be better for the German listener to hear Jazz from America or choral singing from Birmingham, than similar locally made products, *always provided the imported art was better than anything available locally.* The universal programme is thus that type that has a universal appeal and can be originated anywhere and should be originated, assuming perfection in technical arrangements, where it can best be performed.

The local programme is that which has only a local appeal. It is not fantastic to suggest that the proceedings of a local town council would be acceptable to many a citizen of that locality, but somewhat tedious to a listening nation. The proceedings of Parliament would not have a universal appeal, but would be particularly acceptable *locally* in Britain. It is reasonable to suppose that much of the happenings of a region or a town might be reflected interestingly for the local listener, but tediously for those outside the locality.

The spoken word cannot be classified under the universal programme owing to the language difficulty, but it is a contrast to music and may be a contrast to the local programme. It is suggested that the revival of the power of the spoken word may make a revolution in our time—in the meantime many listeners object to our talks.

### Service Areas.

Continuing on the basis of these somewhat wide generalities, we find, then, that the co-existence of three programmes—universal, local, and as a subdivision of local the spoken word, is not unreasonable. It is a fact that good broadcasting can only exist using medium waves, within 100 miles from the broadcasting station. Outside this range, under present conditions, whatever the power of the station, fading will set in and mar the quality of the broadcast. With waves below 300 metres it requires unwieldy power to get a sufficient strength of signal at even about 60 miles.

A choice of programmes implies that the service areas of the stations will be as coincident as possible, otherwise the service of one or another programme will be inferior. This means that an easy choice of programmes is only possible if the transmitters radiating the different types are located at the same point. Thus, if we assume that every listener in a perfect system should be assured of a universal programme, a local programme, and a programme containing the spoken word, we require to divide the number of available wavelengths by three to get the number of centres of distribution. This means that there can be only about thirty centres of distribution in Europe for a perfect system of broadcasting! And yet from none of these centres can the range be more than 100 miles, which, as we used to read in geometry books, is absurd. This may seem to be too general-



Hoppf

Mr. Hilaire Belloc, who, in our next issue, writes the first article of our new important series, 'Broadcasting and the Future.'

casting, but rather because each type of programme may be done fully and sufficiently in itself. Today limitations of time and the demands of varied sections of the public impose the necessity of giving little indigestible gobbets of programme—no whole evening can be devoted to one actual theme. As an example, let anyone listen continuously between 6.30 and 7.45. This is not a criticism of present arrangements, it is cited merely to show the difficulty of single programme service.

It is extremely difficult to make generalizations as to the types of separate programme which can legitimately co-exist. The object should be to give every listener sufficient choice and the programme maker sufficient time to develop his ideas. It might boldly be said that there are in general two types of programme—universal and local.

The universal programme might be de-



Vaughan & Freeman

Miss Lillian Harrison, who, on August 29, will again play the monologue *Nurse Henriette*, by Hermann Kesser—a part that she created.

ized, and obviously there are all sorts of possible modifications, but the result is definite enough to show that the service can only be improved by the allocation of more wavelengths.

There are three main types of programmes that should co-exist to give the listener adequate choice. To give a proper choice technically each centre of broadcasting distribution should contain three transmitters. As the range of each transmitter is very limited, more wavelengths are essential if the present type of transmitting aerial must be used. The compromise, pending the allocation of fresh wavelengths, is to restrict the number of separate programmes to certain limits. It is a fundamental fallacy to suppose at any time that every little town can have its own programmes; with present facility the denial of separate programmes must be made even to important centres,



### Alec Rowley's Ballet-mime.

AT 7.45 on Monday, September 3, London and Daventry are broadcasting *The Princess Who Lost a Tune*, a ballet-mime by the young English composer, Alec Rowley, which has been acquired for the Carnegie Collection of British Music. The playing of the ballet will—by way of experiment—be accompanied by a description of the story spoken during the music. The setting of *The Princess Who Lost a Tune* is that gorgeous pseudo-eighteenth beloved of fantastic artists and writers, peopled with chamberlains in enormous wigs, princess who will only marry the suitor who can propound at least three riddles, black pages bearing chocolate upon silver trays, and so on—a fairy age. The Princess hears a tune in a dream. When she wakes up, she can remember no more than the opening bars. After vainly searching for it through books of music and setting the whole Court by the ears, the Princess sends out the Crier to announce that she will marry the man who can



'The handsome wanderer.'

finish the tune. The Hurdy-gurdy Man attempts the task, but success is left to the handsome Wanderer who, by awakening love in the royal heart, enables the Princess to complete the tune upon her harp.

### For the Mothers and Children.

IN Essex Road, in the heart of the crowded district of Islington, stands the Duchess of York's Maternity Centre, which is working, in conjunction with the Royal Free Hospital in the not-distant Gray's Inn Road, for the health and safety of mothers and children. The clinic in Essex Road comprises a resident doctor and nurse, several students, a chauffeur-dispenser, and a district visitor. Mothers are cared for for eight months prior to the baby's coming. If their case is simple they are nursed at home; if complications ensue, in the wards of the Royal Free Hospital. Through the work of the Centre mortality in maternity cases has been greatly reduced; the call upon it, though, has become so great that it is necessary to extend its premises to embrace a neighbouring building. For this funds are required. On Sunday, August 26, the Countess of Ossulston will appeal from London for assistance in this work. The cause is one which listeners who can afford to give should make their own.

### Conscience Money.

ON July 24 of last year Mr. C. F. Tufnell made an appeal on behalf of the Royal Alfred Aged Merchant Seamen's Institution. A few weeks ago, more than a year after he broadcast his appeal, he received a postal order for 10s. from 'One troubled with a conscience,' whom he desires to thank through these columns. I cannot help speculating as to the cause of that troubled conscience.

## BOTH SIDES OF THE MICROPHONE



### 'Kaleidoscope.'

IT is some time now since we had anything outstandingly revolutionary in the way of programmes. Those among our number who profoundly mistrust such experiments have for some months been spared the necessity of putting pen to paper in furious protest. However, their peaceful round of programmes is to be interrupted on September 4 by the broadcasting from London, Daventry, etc., of *Kaleidoscope*. What is *Kaleidoscope*? A radio drama? Hardly that, though it will be intensely dramatic. It covers the whole of a man's life, from childhood to death, showing the various influences which go to mould the incidents of his career. These influences are expressed by means of poems, prose excerpts, pieces of music and original dialogue—sometimes separate and distinct, at other times blending and interchanging, after the fashion of life itself. Though the dialogue is the work of the inventor of the programme, the poetry, prose and music are for the most part classical items, fitted together to form an emotional rhythm and the pattern of a life.

### Not Highbrow at All.

THIS sounds highbrow and difficult—and I visualize Dogsbody making up his mind to go out to the pictures on the evening of September 4. Let him go—but I advise the other twelve million listeners to stay in. *Kaleidoscope*, though 'different,' is not highbrow—not in the least difficult. I know, because I was at the first rehearsal. I could plainly follow the author's meaning and found the show amazingly moving. The various pieces of poetry and music, all of which were well known to me, though many I had not heard for years, seemed—woven together as they were in a definite plan—to gain new significance. The scene at the rehearsal was in itself very striking. Six studios were in operation, guided by the producer sitting at the dramatic control panel which was lately described in *The Radio Times*. The programme demands an orchestra, a quintet, a choir, a dance band and a cast of about a dozen players. Bending over his complicated switchboard, surrounded with assistant-producers, secretaries and so on, the producer reminded me of Stephen Spurrer's picture of the general of the next war who, in Colonel Fuller's recent article, fought battles in Poland from a farm-house in Kent.

### 'Proms' from 5GB.

FROM 5GB next week will come two Promenade Concerts, the first on Thursday, August 30, the second on Saturday, September 1. The programme of the former includes Brahms's *Three Hungarian Dances*, Haydn's *Cello Concerto in D* (played by Raya Garbousova), Elgar's *Enigma Variations*, and the rhapsodic dance *The Bamboula* by Coleridge-Taylor. The vocalists are Rispah Goodacre and Andrew Clayton. Saturday's programme consists of works by Wagner, Bantock, Sibelius, etc., the vocalists being Ninon Vallin, of the Paris Opera, and Frank Phillips, who sang so finely in the performance of the *Gurrelieder* some months ago. The third soloist is Arthur Benjamin, the Australian pianist who won the Open Scholarship at the R.C.M. in 1911 and was in 1920 appointed Professor of Pianoforte in the State Conservatoire at Sydney. He has written a number of works, including a *Pastoral Fantasia* for string quartet, which received the Carnegie award in 1924, and the pianoforte concerto in which he is on this occasion taking part.

### London's 'Prom.'

NEXT week, as usual, London listeners are to hear a Promenade Concert relayed from the Queen's Hall. This will be on Tuesday, August 28, when the programme is of a miscellaneous nature. The soloists are Suzanne Bertin, the French soprano, Harold Williams, and Arnold Trowell, who will play the solo part in Dittersdorf's *Cello Concerto*. The big work of the evening is to be the Tchaikovsky No. 5 Symphony. Tchaikovsky, like his countryman Moussorgsky, of whom I wrote last week, did not begin his career in music. He first entered the Ministry of Justice. Wearying of the dull round of a clerk's existence, he threw up his post and faced poverty in order to study music. His life was a struggle until, at the age of thirty-seven, he made the acquaintance of Mme. von Meck, a wealthy widow, who became his friend and patron and tactfully persuaded him to accept a yearly allowance. Thus freed from want, he was able to travel and to devote himself to composition undisturbed by those bitter financial anxieties which have been the ruin of so many great artists. The Fifth Symphony is probably the best known of all his work except for the charming dances from *La Belle au Bois Dormant*.

### The End Comes.

THIS afternoon George Dogsbody stumbled out of the County Court a broken man. His face was, I regret to say, ashen grey. His defeat was due to the cunning of Jim, K.C., who, after making Dogsbody writhe under a piercing cross-examination, asked him to say in German the words, 'Has the waiter a clean towel, if you please?' and when the plaintiff's inept gutturals echoed round the court, exclaimed dramatically, 'My client claims provocation, m'lud!' The jury was not exactly prejudiced in Dogsbody's favour by the fact that, while trying to erect an indoor aerial with which to demonstrate the innocuous tone of his loud-speaker, he almost strangled the foreman. Finally the judge, after asking with pungent wit, 'What is a Dogsbody?' dismissed the case with costs against the plaintiff. 'There can be,' he said, 'no possible excuse for persons who disturb their



'A broken man.'

neighbours by placing noisy loud-speakers in their gardens or at open windows!' After the case I took Jim out to lunch. As we left the court, the lady in the Girl Guide outfit dashed up to my companion and seized his hand. 'You were brilliant!' she gasped. 'As subtle as a serpent!' Jim drew himself up. 'Emily,' he said, 'before I can speak to you, I must know what happened at Buxton the year Uncle Ezekiel won the tombola.' Miss Jim—for it was she—faltered, blanched, hesitated, stammered, fell silent and, jumping on a Number Nineteen bus, disappeared.



## BOTH SIDES OF THE MICROPHONE



### Sport in Miniature.

SOMETIMES, on a Saturday afternoon, I take my walk through Kensington Gardens, where there is always much to see and marvel at, including the yacht-owners racing their model craft on the Round Pond. A passion for this 'sport in miniature' is not confined to the children who, by decree of Peter Pan, share ownership of the Gardens with the fairies. One sees elderly gentlemen in Inverness capes and eccentric beards madly pursuing yachts which tend to tack towards the middle of the Pond and there lie sulkily becalmed.



'Madly pursuing yachts.'

The game is a fascinating one. There are a number of clubs affiliated to the Model Yachting Association. On August 31, Mr. H. B. Tucker, who is secretary of the International Model Yacht Racing Association, which now covers six countries, is to talk on the sport. During the summer both the above-mentioned bodies hold regattas at Gosport.

### Solomon and Cranmer.

MOST of my readers will remember that not long ago Solomon did a week in the 'Foundations of Music' series. One of the most brilliant of our younger pianists, he will probably live in the history of music as having played a Pianoforte Concerto by Tchaikovsky with Orchestra at the Queen's Hall at the age of eight. I can remember hearing him myself playing something prodigiously difficult as a very small pupil at a music school, looking very picturesque and perfectly self-possessed. On August 29 he will play a group of Chopin's works and some Spanish music in a recital to be broadcast from London at 8.30. In the same recital Mr. Arthur Cranmer, one of the most popular of Radio artists, will sing two groups of English songs—one old, one modern.

### The Great Plays.

ON September 11 (5GB) and 12 (London, Daventry, etc.) we are to hear the first of the 'Great Plays' series which is to be continued monthly throughout the coming year, each play being presented twice. The 'season' opens with Shakespeare's *King Lear*, a work of exquisite poetry and a great tragic study which has seldom been staged, since the part of the King is almost beyond the range of the actor's physical powers. It is, therefore, particularly suitable that our series should open with a play which is not only the greatest in our literature but also one with which the average Englishman is almost unacquainted. Recent Shakespearean productions have, to judge from my correspondence, been very successful. Listeners seem to have enjoyed both *Henry V* and *Hamlet*. After *King Lear* we shall hear Maeterlinck's fairy play *The Betrothal*, on October 8 and 10. The remainder of the series includes many plays of international greatness—for instance, *The Pretenders* (Ibsen), *La Gioconda* (d'Annunzio) and *Elektra* (Euripides).

### A New Octet.

MR. FRED ADLINGTON'S new instrumental Octet is to provide the early part of the programme on Monday, August 27, at 8.50. Listeners may remember Mr. Adlington's name in various programmes of light chamber music, but he is not yet as well-known as he deserves to be, both as a composer and an arranger of delightful music for small combinations. With players provided by himself his concert should be one of exceptional interest and delicacy.

### Foundations of Music.

THE recitals for the week beginning August 27 will consist of Beethoven's 'Cello Sonatas, played by Leslie Howard (pianoforte) and May Muklé ('cello). These sonatas are heard rather seldom, so that listeners should grasp and welcome this opportunity. Mr. Howard is known to listeners as having conducted concerts from the London Studio. An English-trained musician, he has won a name for himself as a pianist, and also as conductor of the Cape Town Orchestra. Miss Muklé comes from a well-known musical family.

### Vaudeville News.

THE Vaudeville programme from London on August 27 will include Clapham and Dwyer, Malcolm Scott, Rudy Starita and Patricia Rossborough. On September 1 Ella Retford is to broadcast again after a long absence from the microphone. With her will be Nick Adams, Julian Rose and Tommy Handley. The Roosters are giving a show on the 28th of this month. They are one of the few war zone concert parties who survived the Armistice. The Roosters' first appearance was at Summerhill Camp, Salonika, early in '17. Later, after a tour of Egypt, they occupied the former Turkish Municipal Theatre in Jerusalem which needed a good deal of spring-cleaning, but finally opened, as the Palestine Pavilion, with a grand Christmas pantomime entitled *Cinderella, or the Army Boot*. The troupe is as popular today as then.

"The Announcer."

### A Further Instalment of a Favourite Feature.

#### Samuel Pepys, Listener.

By R. M. Freeman.

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



July 27.—A letter from brother Tom from Gifford wanting the loan of 50l, or his butcher will bankrupt him. Which makes me mad, having (onlie 3 mos since) had one 50l of me for his landlord, and now it is his butcher. Whereby, if it prove so, I cannot have Tom bankrupted and his name into the *Gazette* for all to read. But of this—to-wit of its being in truth the butcher, and not some device of Tom's to goe on the tyles—I must first have clear assurance, knowing brother.

Considering of the matter to-night, did on a sudden remember Tom's new portable sett that he showed me last time I was there, a very good far-ranging sett; and to resolve upon stipulating for it as comfort for money, being, God knows, the onlie comfort I am ever like to have of Tom for my 50l.

July 28.—My wife goes week-ending to her she-cozen Martha to Ashsted, the sour spinster-woman that once had a lover, but fell out with him over his nocking his pipe's ashes into her clean fender, and never got another.

I to Ravensbury Manor to mine old friend, Co<sup>l</sup>. H. Bidder, who, he and his lady, have a regatty of boat-racing on the Wandie River, brother Maurice and his lady joyning them herein. A most fayr day after yesternight's rayn, bright yet fresh, with infinite good company and a plenty of well-favoured wenches, to my great content. No sooner come than they make me race-judge, with a noble blue-and-white rosette to my button-hole, and pretty little Mis Betty to pin it in. So, with great pride, did take my stand upon the judge's platform, with a majof to my colleague, whom I find a man of excellent good discourse; also a very breezy likeable sea-cap that keeps the times on a stopp-watch; mighty strange times some of them, but whether this be the watch or the Cap<sup>o</sup> I cannot be sure.

Rare sport they have with the boat-racing, in particular the poaling of canoes, he-poolers and she-poolers by psyrs, all in bathing-cloathes

and many of them oversetting into the river with the greatest mirth possible. Whereby and by my 2 geeniall Col's and theyr ladies, and the sweat peace of this rural desmesne with the poolers in theyr bathing-cloathes, I was set thinking of The Garden of Eden before the Serpent came into it; so as never, I believe, have I had a more infinite yet innocent joy of anything in all my life.

Upon a consideration of my wife's wanting to know, as she always do, what the women wear, I had a particular eye to my lady Maclean's dress that gives away the prizes, being faint soft gray, the colour of a gray pearl, very sweet and delicate to behold. But, upon a further pondering, did resolve not to speak of it too admiringly to my wife, lest she be tempted, the expenceful wretch, into wanting one like it. So home and to pass the evening listening-in, with 3 pipes and 2 night-capps above the usual, and no one at my elbow with caustick diggs at me about solemn swearings-off and other matters, to my very good content.

July 31.—Come to tee with us cozen Penthsiles Pepys, the wild wench that was before the warr a burner of churches and post-offices in her zeal for getting the voat. But Lord! Laughable how she that did so fiercely uphold the new wenches of her own day do now most scathingly disable the new wenches of this, naming them for all the pert paynted little Jezebels in the world, the way they red theyr lips, show theyr legs and ride pillion behind boys, with other impudent freedoms, which, when she sees them at it, do always make her hope they shall get theyr empty little heads broak. So true it is of women that the goers of one generation do ever become the Grundys of the next, by the inveterate venom of all that sex to theyr youngers and prettiers. Yet, of a truth, as any impartial eye may see, our new girls not one  $\frac{1}{2}$  so badd as our new boys—the most oylly-hayred, jazz-mad, conceited young popinjays that ever were in all history, I believe.

# COSSOR

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## Points of View.

In the following article Mr. Alfred Dunning contends that Broadcasting, which has done so much for singing and oratory, may also contribute to a revival of the dying art of conversation.

**B**RITISH broadcasting has done much to encourage the arts of singing and oratory. Some time it may be possible to concentrate on a revival of the noble but dying art of conversation.

The Englishman as a conversationalist is not outstanding. Despite the fact that his language, of all languages, is the most expressive and the richest in its store of words, he makes sparing use of it. In itself, this restraint is no reflection on him. His everyday vocabulary may be small, but this poverty is often merely indicative of a nature founded on 'deeds, not words.'

Moreover, to anyone who tunes in to the Sunday afternoon broadcasts of English poetry it becomes apparent that the beauty of the English language, far from being in danger of death through this neglect, is 'not for an age, but for all time.'

It is in the ordinary 'man-in-the-street' conversations, however—the tennis-court conferences and the wee' end visits—that a little more artistry would be welcome. In the past few years there has crept, or rather swept into light gossip a number of machine-made clichés and affectations displacing the wit and vigour which once made small-talk a pleasant art.

The characteristic of this invasion frequently changes. At present it manifests itself in the ineffective overworking of superlatives and adjectives of all kinds. We live, it seems, in the 'frightfullest' times. The things in them—girls, dresses, boiled puddings, motors or aeronautical adventures—may be, without that discrimination which makes for interesting talk, all and equally 'frightfully thrilling!' To be logical under the dicta of such conversations, one should approach quiet country cottages, or see fields of flowers with every fibre of one's body a-tingle for hysterical adventure!

A few legacies from the vocabulary of the war years remain with us, to be spent as weakly by civilians as once they were vividly used by the armies to which they were native.

Thus, there are people who may not speak of holidays, occupations, new shoes, old times or 'affairs' without some preliminary reference to

that Great God 'Posh.' When they might use for emphasis such words as glorious, memorable, happy, snug or gallant, neglect of them is a burying of talents.

At first glance it might seem that conversations such as the ones referred to above are confined to various 'smart sets' of 'bright young things.' This is by no means the case, though it may be true that in other grades of society one hears more native wit and less stereotyped fashionable talk. But there are conventions of conversation which persist in all grades, with modifications brought about by circumstances. Thus, 'Modom's cute and ravishing gown' in one stratum becomes just 'glad rags' in another; milady of the 'frightfully intriguing' looks, a lass 'all dolled up fit to kill.'

### LISTENERS' TALKS.

**A** NEW feature in the Household series this autumn will be a monthly talk to which listeners are invited to contribute recipes, or household hints. The first talk will be given on Monday, September 24, at 6 p.m.

All recipes and hints should be personally known to and tested by senders. Recipes must not be more than 150 and preferably only 100 words. Hints must not be more than 50 words.

Contributions should be written on one side of the paper only.

A fee of 10s. 6d. for each recipe and 5s. for each hint will be paid, and this will cover publication in either The Radio Times or any future Household Booklet if the B.B.C. wish to use them for this purpose. No contributions will be returned.

The closing date for contributions to the talk on September 24 is Monday, September 3. The names of the accepted contributors will be given in The Radio Times for September 21.

Letters should be addressed to Household, B.B.C., and marked 'Recipe' in the left-hand corner.

Even tennis, among those whose destinies, pockets, and outlooks forbid them few games beyond the stern one of living precariously, is sometimes called 'that there Thirty-Forty!'

Before leaving the subject to the ministrations of the B.B.C., there are, perhaps, two other aspects of it which are worth mentioning. One of these is the habit of prefacing remarks with phrases like 'As a matter of fact. . . .' To deery this altogether would be mere pedantry. The phrase often serves as a jumping-off place for an interesting statement. Moreover, 'as a matter of fact' may supply that pause and flash of suspense the use of which in talk is in line with real artistry. The fault with phrases such as these is that they are used in season and out. At times, when they preface a statement of something out of the common their use is justified. When what follows, however, is obvious and ordinary, they constitute bad conversation. The man who says, after putting on his hat and approaching the door, 'As a matter of fact, I am going out,' is the victim of a bad habit of speech.

The other point connected with conversation is the way in which some adults address their children. Very young mothers are sometimes apt to use absurd baby talk to their kiddies in the belief that it is more in keeping with pretty innocence. The idea is delightful, but, sentiment apart, such prattle is not only truly absurd, but positively injurious—as many teachers of infants could tell if they were to describe their struggles in introducing children to King's English.

For parents who wish to address their children in a manner somewhat more fanciful than that which they use for adults—and childhood is the age of fancy—there is nothing so delightful as the whimsical language of 'Peter Pan,' 'When We Were Very Young,' 'Winnie the Pooh,' and kindred tales. These contain nothing babyish, nothing in the 'diddums' dialect, but a language at once strange and familiar, wonderful and sensible—a language of true youth for any age.

'O, the cleverness of me!' cries Peter, and again, 'First turning to the right, and straight on till morning!' . . . The trouble is, I fear, that even the golden-tongued announcer could not provide all of us with the spontaneity of the Barrie and the Milne!

ALFRED DUNNING.

## Things That Have Never Been Broadcast.

**A**FTER reading H. V. Morton's interesting article on the subject of things he would like to hear broadcast, which appeared in *The Radio Times* recently, I mused for quite a long time on things which have never been in a B.B.C. programme, so far as I could remember. The more I thought about it, the faster came ideas for novelty broadcasts that had either evaded the imagination of the Savoy Hill programme builders or were considered impracticable, till I began to marvel at the absurd behaviour of those people who have expressed the opinion that the B.B.C. programmes should be curtailed for fear the material available should be totally absorbed.

My first brainwave was surely practicable! The scene—Mr. Shaw's breakfast-room (*the Mr. Shaw, of course*). Enter Mr. Shaw, who takes a seat at the breakfast table and presses a button. Enter servant bearing a tray on which is a jug of coffee, rolls and butter, and a boiled egg (specially supplied by the B.B.C.), the contents of which are decidedly 'off.' Mr. Shaw then decapitates the egg, and the broadcast commences. The microphone could be carefully hidden in the table flowers. Possibly there would be some little difficulty in the B.B.C. ascertaining if the egg is sufficiently 'off' to obtain a satisfactory 're-lay.'

Swiftly came another idea—why not introduce the 'mike' on to one of His Majesty's battle-ships so that the world at large can listen to the issue of rum to the ship's company? Hear the

quartermaster pipe 'Hands of the Mess to Grog' (at least, that's what it sounded like to me). Listen to the A.B.'s, the stokers, and other lower-deck ratings anticipating their ration of 'Nelson's Blood' (as some of them fondly call it). Then wait for the snores of the same people which will eventually follow the consumption of 'the jolly stuff.'

Next, I would suggest that the world eavesdrops at a game of bridge 'belowstairs'—to the pompous call of the family butler, the giggles of the first maid, and the gasps of the cook, who, according to tradition, has a bad habit of revoking every now and again. It may be necessary to 'fade out' this broadcast, and it would be essential for the fellow who is responsible for the 'fading' process to be on the alert in case the usually prim chauffeur should have a few observations to make on the play of his partner.

Then, on Derby Day, why not pay a fleeting visit to a barber who is reputed to have a flair for picking a winner in the classics? Who knows but that as the result of this gentleman's oft-repeated tip thousands of listeners may not be successful in backing the winner, for a change? The B.B.C. could not be held responsible if the tip turned out to be uninspired.

For a change, let us then hie to the homestead of Edgar Wallace and listen to that gentleman dictating a complete novel, including a crime, several false clues, and the eventual capture of the

guilty. Think what a sale this novel would achieve!

For another Saturday programme, I thought it might be a delightful innovation if Messrs. Clapham and Dwyer were invited to give 'football fans' a running commentary on a League match, say, Arsenal *versus* The Spurs. Clapham could support the Arsenal and Dwyer appear for The Spurs. This would enable these gentlemen to find several 'spots of bother,' but one hardly dares imagine the damage which might be done by an Arsenal supporter listening if Mr. Clapham referred to Buchan as 'the thing.'

To continue this thought (while it is fresh), Uncle Andre and Jane might be engaged to visit Twickenham and delight (?) Rugger enthusiasts with a chatty description of an England v. Scotland encounter for the Calcutta Cup.

Hundreds more of such novelties occurred to me, but let it suffice to wind up at Euston Station, or rather just outside that terminus, on a train bound for Bonnie Scotland. Here let us listen to a Glasgow gentleman who has foolishly entered an empty compartment which has no communication with other compartments, with a pipe and tobacco but no matches, and a bottle of 'somethin' t' kip th' could oot,' but no corkscrew. This broadcast would perhaps last too long, as the first stop would probably be Crewe, and would become monotonous, unless the gentleman has a more varied vocabulary than I possess.

E. S. WARD.

Chapter Thirteen of 'Old Magic' by Bohun Lynch.

## Melvil Rooke Disappears.

Carlew, returning to the inn, finds his companion gone. He follows towards the house of Hamadon, uneasily aware that his foot-steps are being dogged. Then comes Guy Harvester with news of the greatest importance.

**T**OM CARLEW and Melvil Rooke have tramped across Dartmoor on the track of the Curse of Hamadon, an age-old superstition which, at the time of this story (approximately a hundred years hence), is connected with a secret but violent opposition to the plans of a giant Farming Syndicate to monopolize agriculture in the West Country. Carlew is a broadcaster, Rooke an antiquarian. From them has been stolen an eighteenth century note-book which had formerly belonged to M. Kakoglou, head of the Farming Syndicate, who was found dead with a broken neck. The dead man's secretary, Harvester, is opposed to the Syndicate which proposes to exploit in a dastardly fashion the scheme of a certain Professor Brake for controlling the weather. Despite the warnings of John Torch, husband of Carlew's old nurse, the two friends come to the village of Hamadon. Carlew sees a youth whom he believes to have been involved in the theft of the note-book. He pursues him to an old barn and there loses sight of him. But he discovers the note-book in the pocket of a discarded coat. As he moves to take it a hand comes out of the shadows and removes it. Further action is prevented by the arrival of a mysterious cowherd, whom Carlew had met on the moor, who, despite his rough appearance, has a trick of whistling classical music. Carlew is forced to escape.

**H**E had been right that morning; cowherds, even in these days, did not whistle highbrow music. Therefore the man was a cultivated person disguised as a cowherd. He and his companion were sleeping in the disused hayloft. All at once, as he ran, the truth dawned upon him. These fellows were the detectives from Scotland Yard. Somewhere they had found the old note-book, which, by a wonderful fluke, Carlew had recognized from its wrapping. And they were after John Torch. At the back of his mind, Tom Carlew had the notion at first that they were men of Hamadon of whom Torch was afraid, because, perhaps, of the very warning he had given him that morning. Torch had said it was as much as his life was worth. He was not then referring to the police.

Tom Carlew thought of what Margaret



'Your friend left a note for you,' she said, and handed him a little cocked-hat of paper.

had said, of how something was preying on her husband's mind. He remembered his evasions, his ill-disguised aversion to the subject of Hamadon, his passionate outburst about Kakoglou. And all the time Carlew was completely certain that John Torch was a decent, true, and honest man. And the police were after him, and seemed to know his movements. They would arrest him tonight.

'Oh! will they?' Tom Carlew said to himself as he opened the door of the inn.

The little bar was exactly as he had left it: the half-finished plates of bread and cheese lay on the bare table by the window, the empty beer mugs beside them. But Rooke was not there.

Mrs. Worth appeared at the inner door. She regarded him with a less hostile glance than before, though she did not smile.

'Your friend left a note for you,' she said, and handed him a little cocked-hat of paper torn from a diary.

Carlew opened and read it.

'I have gone to Hamadon's. Follow me as soon as possible.—M. R.'

This was entirely unexpected. Carlew had not seen the elderly stranger who had come in just as he was running out, and Mrs. Worth, who always minded the axiom that the least said the soonest mended, said nothing.

'Whereabouts is Hamadon's?' Carlew asked her.

'The road goes round to the left—where you came from just now,' the woman replied; 'but there's a short way by the footpath just between those houses,' and she pointed out of the window to the opposite side of the road. 'You follow on through the trees

at the back of those houses and down to the stream. There's a footbridge—you can't miss it—and then up through the wood again to the house.'

'How far is it?'

'A mile and a half or more.'

He stood for a moment, thinking. He did not much like Rooke going off by himself into the unknown; but he had grown into the habit of relying on the elder man's advice and, unconsciously, on his authority: he was the more ready, therefore, to assume that Rooke could look after himself. The house lay in exactly the opposite direction to the way he must go if he would warn John Torch. For a moment he wondered whether, by running, he could find his way

to Rooke and then return. If he could hire a car, well and good. He asked the landlady. No, she told him, there were no cars in the place for hire, there was no chance of borrowing one. Hamadon was not merely a place behind the times; the people there definitely and deliberately followed old habits and resisted modern influences.

It was no good. And he could trust no one with a message. It might be dangerous even to tell Mrs. Worth of the direction in which he was going. He thanked her, therefore, and finding that Rooke had already paid their score, he took up his knapsack and set out. In order to give the impression that he was going to join Rooke, in case the landlady was watching from the window, he made for the footpath between the houses opposite, and then made a detour over a couple of fields which lay beyond the cottage gardens, and so worked his way round to the bridge at the bottom of the village street. Thenceforward, far from the sight of the inn, he could make his way openly along the rough lane.

Rooke, he reflected, as he hastened back along the way they had come that morning, might enjoy this excursion into primitive conditions, but for his own part he felt singularly helpless. Never in his life before had he been so lonely, so dependent upon his own legs, so far from the close contact with his fellows which modern contrivance made commonplace. If only—ah, there it was! The disc in his pocket was vibrating. He took it out and read a message from Dewick.

'Harvester,' the words came, 'is on the phone from Culverton. He has traced you to Bishop's Morchard and supposes you are

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



at Hamadon. Is that right? Signal thrice if it is.' Carlew pressed the button at the side of the disc accordingly. 'Good,' Dewick wrote. 'Are you and Rooke all right? Signal twice.'

Were they all right? He could only make the acknowledging signal, and did so. 'Good again,' wrote Dewick. 'I'm telling Harvester to look out for you. He's got his car and will start immediately.'

The message ended and Carlew put away his disc. He had now reached the ragged fringe of trees from which they had got their first glimpse of Hamadon that morning.

All the uneasiness which he had experienced before returned now with new force: only this time it was tangible. Carlew had a strong sense of being watched. He had passed no one since leaving the village. Was it his guilty conscience, knowing that he was trying to frustrate the course of the law? No. He was sure that he was right in trying to help John Torch. And the detectives were, no doubt, still sleeping peacefully in the old barn. Nor could they, supposing them to be on his track, give him this sense, as it seemed to him, of imminent danger.

Watched—he was being watched. What was that? Twigs crackling in the undergrowth. Nerves . . . nonsense. The sound, if it was not his imagination, had seemed to come from the left, where, at a bend in the lane, a narrow, grassy track led along the steepening hillside to a thick wood. Through this at the bottom of the hill the stream ran before it reached the bridge and turned off abruptly round to the north of the village. For a minute or more he stood gazing into the thickness of the trees. Shafts of sunlight slanted down cutting the trunks of the beeches with bands of shining silver, which contrasted with the gloomy shade. The undergrowth was very lush and fertile, ferns and nettles, and big dock leaves rioting in the damp clay soil. Not a breath of wind stirred the leaves.

What was that? With a sudden noisy clatter some pigeons flew out of the tree-tops and glanced away. A rabbit appeared at the side of the path, sat up for a moment twitching his nose, and then darted back into the long grass. In the middle distance, half-hidden by the tree trunks, there was a high bramble bush. It stirred—surely there was movement there? And as Tom Carlew stood, his eyes fixed upon it, he knew that he was right. He was far-sighted; the

movement had ceased, but something gleamed white below the bush—a naked foot.

So that was it. And immediately Tom Carlew's uneasiness gave way to furious anger. It was that wretched boy again, the half-wit who went barefooted, and who had got the note-book. Momentarily putting aside the task he had set himself to perform, Carlew dashed along the grassy track towards the brambles. This time the lad should not escape. But when he reached the place there was no one to be seen, and only a bleached stick from which the bark had fallen away showed the trick his eyes had played him.

And yet the birds had been disturbed; he had heard twigs crackling in the wood. . . .

He hurried back to the lane and went upon his way.

That morning, studying his large-scale map, he had found on it the place where Kakoglou had met his death. The road from

And it occurred to Tom Carlew then for the first time that this was the first aircraft he had seen since leaving Culverton that morning. If Dewick had made a mistake, he would miss Harvester; but if it were indeed the secretary, why should he land there, a couple of miles from Hamadon. There was nothing for it, but to go ahead.

Still unable to shake off the uncomfortable sensation of being watched, Carlew went upon his way wondering at what point on the road he would be likely to meet John Torch. Ordinarily, he had learned the previous evening, Torch reached home from work about five o'clock; and he would not go out upon his nocturnal business, whatever it might be, until after dark. But the recent destruction of the machine sheds had thrown everything around Culverton out of gear, and Carlew knew from what Margaret had said that there might be

nothing for her husband to do. With no work to claim him he might come to Hamadon at any time. The detectives had mentioned the time when Torch would be at the bridge. Carlew wondered how they could know.

A musical hooting near at hand told him of an approaching car. The sound was entirely different to the loud assertive honk of Torch's machine, and Tom Carlew was not surprised, therefore, when, a moment or two later, the big saloon appeared at the bend of the road and slowed down as it neared him. Harvester was sitting in front next the driver and got down to greet him.

Ten minutes were sufficient for an exchange of news. Harvester told Carlew of his experience in the tunnel and how nearly he had come to being rescued by him; while Carlew reported the progress of events up to that moment, with a certain reticence, for he did not know quite what Harvester's attitude would be. He said nothing at first about Torch, for instance.

'Did you see a small plane come over this way?' Harvester asked him.

'A few minutes ago? Yes. I thought for a moment it might be you. You can see just where she landed,' and he pointed to the hill above the Ashworthy road.

'That's the place, if I'm not mistaken,' put in Miles, the chauffeur, 'where Mr. Kakoglou was killed.'

'Bruntwith and Pembton were in that plane,' Harvester told him, 'and a fellow called Brake.'

(Chapter Fourteen next week.)

## MUSIC OF THE WEEK.

2LO & 5XX.	5GB.	Other Stations.
<u>Sunday.</u> 5.45. Birmingham. 9.5-10.30. London String Players.	3.30-5.0. Light Orchestral Concert. 9-10.30 Military Band.	5.45. Birmingham. Bach Can- tata 113. 3.30-5.0. Glasgow. Orchestral Concert. 3.30-5.0 Cardiff. Light Or- chestral Concert.
<u>Monday.</u> 8.50-9.15 Pouishnoff Piano- forte Recital.		9.50 11.0 Manchester. Light Orchestral Concert.
<u>Tuesday.</u>	Promenade Concert.	7.30-9.15. Belfast. Ballad Concert.
<u>Wednesday.</u> Promenade Concert.		
<u>Thursday.</u> 8.0-9.15 Chamber Music.	9.0-10. Military Band.	7.30-9.15. Belfast. Chamber Music.
<u>Friday.</u>	Promenade Concert.	
<u>Saturday.</u> 8-9.15. Military Band.	8.30-10.0. Light Orchestral Concert.	
<u>Monday-Saturday.</u> 7.15. The Songs of Mous- sorgsky (Makushina).		

Ashworthy to Culverton was far from the main route from Blade, but, as already described, the Greek had chosen it as taking him, at whatever inconvenience, through the country he had called Naboth's Vineyard. The old quarry was marked on the map, at a point about a mile from the high rough moorland which Carlew was crossing now; the road passed from north to south some way west of Bishop's Morchard; they had not traversed it on their journey that morning. Nevertheless, looking towards the West now, he could see a short length of the road at one point and the rising ground on the right above it where the quarry was. And as he looked there was a sudden flash in the sky far above that point and an aeroplane swiftly and almost silently came down to land upon that distant hilltop.

Harvester? But Dewick had said definitely that Harvester was bringing his car.



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are gramophone  
nights ———

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# What the Other Listener Thinks.

Appreciation and Criticism selected from the Editor's Mail.

As an ordinary housewife who is bound to stay in her home, I thank the B.B.C. for bringing the light and laughter, and the interesting events of the outside world to the home. In your programme you try to cater for all and you succeed, for we must remember that among us there are always some who, through lack of imagination, are never satisfied.—A. H. L., East Dulwich, S.E.22.

BROADCASTING should, I think, endeavour to please the majority most of the time, though not, of course, all of it. We may form a good idea of what most people enjoy by observing how they spend their leisure apart from wireless. Leaving sport aside, when they meet one another they discuss and argue about current affairs, both national and international (i.e., politics). When they read they usually prefer novels—generally light—detective and adventure stories and romance.—C. W. B., Workington.

HAVING recently returned to England after spending several years across the Channel, it has not taken me long to realize that there exists a great difference in the attitude of the English and French peoples, in general, towards the B.B.C. programmes. The former continually saying how the programmes could be improved upon, such as, less talks, less singing, etc., whereas the French have nothing but praise for everything, and in their own words 'suffout la musique militaire,' of which there seems to be a dearth in their own country. Surely the crux of the whole matter lies in the fact that our British programmes are far and away superior to those of the French or, for that matter, of any other European country, and on the everlasting grumblers who can find nothing but annoyance to themselves in the B.B.C.'s efforts, I would inflict the penalty of forcing them to listen daily, *tax-free*—as wireless reception is in France—to the programmes of the French stations.—J. W. R., Cheam, Surrey.

### Your Best Friend.

To appreciate fully the blessings of wireless, live in the country eight miles from any town or railway, the nearest small village one mile away, no neighbours of your own social position or education, where the only English spoken is broad Dorset. Your wireless then becomes your neighbour and best friend; one who is not jealous, does not talk about you or tell tales, and above all, one who is ever ready to amuse or instruct you, and always gives you of its best without stint or trouble—in short, undoubtedly man's greatest friend and comforter.—D. J. W., Blandford, Dorset.

My opinion of how to get artists suitable for listeners would be to let them broadcast two items each; this would give listeners a chance to pass their opinions by letter of the talent they like best.—G. S., Ecclesfield, Nr. Sheffield.

### Knitting to Music.

I HAVE made up my mind when I have a *really free* day to collect all my arrears of needlework and knitting and settle down to a whole Radio Day; beginning with the wholly inspiring and uplifting 'Family Prayers,' during which I like to take my full share of response or singing; and then continue till the 'Good night, everybody' (delightful voice from the blue!).—N. McN., Sidmouth.

OUR experts should recollect that probably the great majority of listeners rarely enjoy the opportunity of attending a theatre. For them, it is a question of plays over the wireless or nothing.—W. J. B., Bristol.

BOTH N. O. M. and W. L. A. make sweeping assertions with regard to chamber music, high-class music and opera, and state that the majority of listeners do not care for them. I am sorry for the majority, that they cannot appreciate some of the greatest masterpieces of the world! It is for just these three items that I and many friends use our sets.—E. L. S., Hammersmith, W.6.

### PRO.

I think that the aspect in which the wireless appeals most strongly to me has hitherto been unnoticed by your correspondents. We are a large and vagrant family, who are only united at irregular intervals and for brief periods. We have had our two-valve set for six months, and by now it has assumed a position in the first rank of our household gods. Whenever several of us are gathered together 2LO casts its benison upon us; and whenever any of us looks forward to a visit home, the anticipation of a good wireless programme is certainly not the least pleasant prospect. Our set has proved to be a tie binding us closer together, and that is a testimony to the representative nature of the entertainment supplied when I tell you that each individual of us, even to our members who are still at school, has his or her determined views about every form of art. We hear a great deal nowadays about modern conditions of life rendering obsolete the large family. I am very glad to be able to put forward this proof that wireless, surely by now an essential feature of our life, actually encourages it.

*A cheque for one guinea will be sent to Mr. Edwin Coghlin, 5, Rhodes Street, Halifax, Yorks.*

### CON.

A strong case can be argued that the average listener, during leisure hours, desires relaxation as distinct from education. Hence in general there is an equally strong case either for the abolition of the broadcasting of talks, chamber music and the like after 7 p.m. or for the limitation of such items to one station, e.g., Daventry 5XX, as the individual who, in the majority of cases, is capable of establishing connection with this station. The B.B.C. will never obtain a comprehensive knowledge of popular taste by merely relying on a survey of letters addressed to the B.B.C. or to the Press, as voluntary letter writing to the great majority, irrespective of their attainments in the field of education, is a labour to be avoided during leisure hours.

*A cheque for one guinea will be sent to Mr. A. C. Ashton, 5, Highfield Crescent, Rock Ferry.*

It is surely a proud thing for this country that one is able to turn to Daventry, or to any B.B.C. station, and be sure that, whether one likes the programme or not, one's sense of decency will never receive a jar.—R. F., Bristol.

### Effect of the Heat Wave.

I HAVE always looked on the habit of writing to the Press as a form of insanity, so I suppose the hot weather, added to the hot air written lately about B.B.C. programmes, must have had an evil effect on my brain, for I am now doing something which I usually condemn. I should like to know what some of the disgruntled ones would like for their money. The license costs 10s. a year or about 2½d. per week. What do they expect for 2½d.? I beg their pardons, it costs them more than this sum, for they spend quite a lot in postage.—H. T., Basingstoke.

WHEN I was in North Wales early this year I noted with admiration how almost every lonely farmhouse, every tiny village cottage, had its wireless installation (the aerial in some cases having apparently been erected under the supervision of Mr. Heath Robinson). These people, with their restricted cultural opportunities, their prejudices and provincialisms, had been brought into contact with the great world!—R. S. B., Leeds.

### The Crofters' Friend.

ON behalf of the inhabitants of this lonely Isle of Papa Stour, off the west coast of the mainland of Shetland, I write to say how greatly we appreciate the wireless and how it has accentuated our interest in the British Empire, and indeed the whole world and life generally. About two years ago, before we got the wireless, we never knew the correct time for either post office, day school, or church, with consequent frequent confusion to all concerned. Now we are never without the correct time for all purposes. Crofters and fishermen, too, were often uncertain what to do with no reliable forecast to guide or help them, but now we have this practical help. Eager inquiries are made daily by all classes for news items of every kind. Our weekly journal is a purely local one and stormy weather makes it often a belated one. The daily and Sunday religious services, the talks on overseas settlements, together with agricultural and educational talks are all deeply interesting.—T. G. R., Shetland.

I WAS very interested in Mr. Morton's article in which he states he would like to hear broadcast the ringing clatter of clogs on the pavement, the boom of the buzzer, then the hurrying late-comers, then silence. Oldham has gone to work. But why cut it short there? I suggest, or I might say I would like to hear, what happens inside the mill. First the engine starting, very gently at first then gathering speed every second. Then the first machine is turned on, then another and another, until the din is almost deafening (or would be to anyone unused to it). Then the shouting of the workers to each other, the upraised voice of the foreman upbraiding the latecomers, the screeching of a pulley that requires oiling; then, when they have got warmed up to their work, the voices of the girls singing.—E. P., Hucknall, Notts.

### That Tremolo Feeling!

I WAS much amused with a remark of one of these distant listeners with reference to the voice of one of the lady soloists which was being broadcast at the moment. 'A good singer, sir; but how nervous she be!' The singer was indulging in a free use of the *tremolo*!—W. P. H., Hull.

WHY shouldn't the B.B.C. educate us? Surely no one is past educating. The thirst for knowledge should be universal. A general knowledge of all things leads to mind expansion. We, one and all, should be grateful to the B.B.C. for giving us so wide a variety of subjects on which to focus our thoughts; yet we turn up our noses and say we don't want them. Is it because they cost us practically nothing? Is wireless too cheap? It makes one almost think how ignorant we are, and certainly this ignorance is not bliss. I ask the B.B.C. to educate us as much as lies within its power. Help us to acquire a knowledge of all things so that we may look upon life with that sense of fitness that will enable us to rise ever above ourselves, and in so doing we shall have lived to some purpose.—A. F. L., Radlett, Herts.

# PROGRAMMES for SUNDAY, August 19

## 2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

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

- 3.30 A CONCERT**  
RISPAH GOODACRE (Contralto)  
HUBERT EISEDELL (Tenor)  
CASANO'S OCTET
- OCTET  
Carnival, Part I ..... Schumann
- 3.40 HUBERT EISEDELL**  
To a Waterlily at Evening ..... H. Bedford  
There is a Lady sweet and kind  
C. Macleod-Campbell
- 3.48 OCTET**  
Carnival, Part II ..... Schumann
- 4.0 RISPAH GOODACRE**  
When two that love are parted... Secchi, arr. A. L.  
A Birthday Song... MacFadyen
- 4.8 OCTET**  
Four Songs by Grieg
- 4.18 HUBERT EISEDELL**  
She rested by the broken Brook  
S. Coleridge-Taylor  
Only our word for her  
Loughborough  
When Molly smiles  
H. Wilfrid-Jones
- 4.25 OCTET**  
Selection from 'La Bohème'  
Puccini
- 4.40 RISPAH GOODACRE**  
Easter Flowers ..... Sanderson  
Spring is at the door... Quilter  
Life and Death. Coleridge-Taylor
- 4.48 OCTET**  
Minuet ..... Speaight  
Poem, 'A Memory' ..... Mendelssohn  
Songs without Words
- 5.0 Children's Service**  
Conducted by Rev. H. G. NEWS-  
HAM, M.A.,  
of Montrose Street Congrega-  
tional Church,  
Glasgow  
Assisted by  
**THE MOSSBANK BOYS' CHOIR**  
S.B. from Glasgow
- CHOIR: Hymn, 'O Lord of Heaven and Earth  
and Sea' (C.H., No. 423), (R.C.H., No. 19),  
(E.H., No. 521)
- Scripture Reading: Deuteronomy, Chapter 3,  
vv. 23-28, and Mark, Chapter 14, vv. 32-36  
Prayer
- Choir: 'Hymn, 'Loving Shepherd of Thy sheep'  
(four verses) (C.H., No. 566), (R.C.H., No. 668),  
(E.H., No. 602)
- ADDRESS  
'A Tale of Gold'
- Choir: Hymn, 'Just as I am, Thine own to be'  
(C.H., No. 175), (R.C.H., No. 497), (E.H., No. 316)
- Benediction—Voluntary
- 5.35 SONGS OF THE BIBLE—No. VI**  
David's Song of Thanksgiving  
1 Chronicles xvi, vv. 7-36
- 5.45 Bach Cantata**  
'Lord Jesus Christ, Thou Fountain Pure'  
Relayed from Birmingham  
For the words of the Cantata see page 287.  
Next week's Cantata is No. 69  
'Lobe Den Herrn, Meine Seele'  
(Praise Him, my soul)

### 7.50 A Religious Service

From St. Mary's Abbey, Buckfast  
S.B. from Plymouth

THE BELLS

- 8.0 THE SERVICE**  
Organ Voluntary  
Versicle and Response, 'Deus in adiutorium'  
Lacharus  
Psalm No. 109, Gregorian with Falsobordone  
Viadana  
Magnificat, Gregorian with Falsobordone... Ilorio  
Hymn, 'Jesu, nostra redemptio' ..... Byrd  
Address by the Rt. Rev. Dom. ANSCAR VONIER,  
Abbot of Buckfast  
Hymn, 'Praise to the Holiest' ..... Terry  
Motet, 'If ye love Me' ..... Tallis  
Anthem, 'Ave Maria' ..... Vittoria

and orphans of sailors' supplies floating libraries, and maintains port missionaries and an international Brotherhood. A special appeal is now being made for a new Sailors' Rest at Southampton and for extensions to the hostels at Cardiff and Swansea.

Contributions should be sent to Admiral Sir William Goodenough, at 680, Commercial Road, London, E.14, or to the Scottish office of the Society, 39, Cadogan Street, Glasgow.

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

### 9.5 The Evening Concert

THE LONDON STRING PLAYERS  
ROY HENDERSON (Baritone)

LONDON STRING PLAYERS  
Four Pieces from Suite in D Bach, arr. Woodhouse  
Concerto in G Minor ... Vivaldi

VIVALDI'S fame rested, in his day (the early eighteenth century), chiefly on his virtuosity. Besides being a notable performer on the Violin, he conducted an Orchestra of girls at a founding hospital in his native Venice, and also held office as a Priest of St. Mark's—'The Red Priest,' he was nicknamed, because of the colour of his hair.

Later generations esteemed Vivaldi more as a composer who developed the Concerto form. He wrote about eighty Concertos in all of which the Violin plays a leading part.

**9.30 ROY HENDERSON**  
Songs of Travel

Vaughan Williams

VAUGHAN WILLIAMS' fondness for the countryside and its songs is well known. Besides collecting many folk tunes, he has written some of his own, some in the folk-idiom and the others, like the *Songs of Travel*, expressing in his own personal style his love of the open road. He has set R. L. Stevenson's robust verses with fine understanding and sympathy, and has given us something typically English in its healthy virility and underlying delicacy.

**9.40 LONDON STRING PLAYERS**  
Symphonie Spirituelle ..... Hamerik

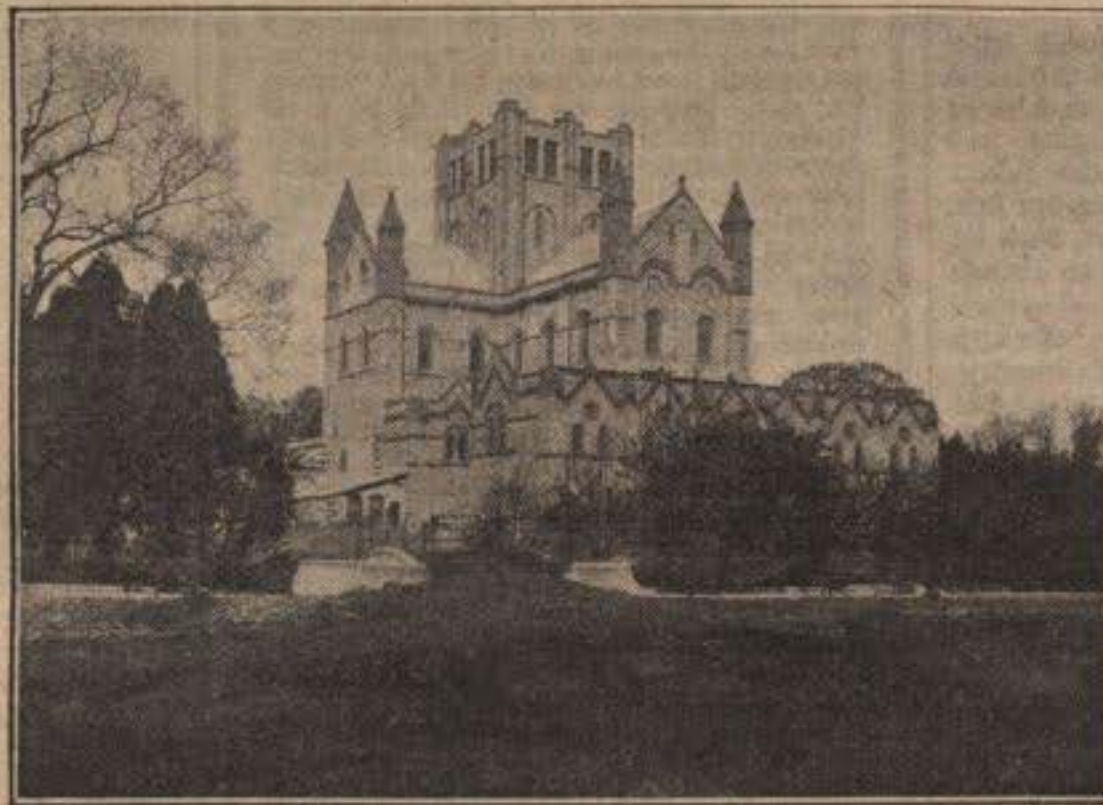
ASGER HAMERIK, a long-lived Danish composer (1843-1923), was a pianoforte pupil of von Bülow, who found him more apt for composition. He had previously studied under his countryman Gade, and later worked for a good many years with Berlioz. He spent over twenty-five years as head of an American Conservatoire of Music, and then retired to his native country, and was knighted by the King of Denmark.

He wrote half a dozen Symphonies, to each of which he gave a descriptive title—'Poétique,' 'Lyrique,' 'Majestueuse,' 'Sérieuse,' and 'Spirituelle,' which we may take to mean 'witty' or 'ingenious,' rather than 'spiritual' in the English sense. This last is for Strings only. He composed also several Operas, two Choral Trilogues, a Requiem, and five 'Northern Suites' for Orchestra, besides chamber music and smaller pieces.

**10.10 ROY HENDERSON**  
The Wanderer's Song ..... (Vagabond Songs)  
Silent Noon ..... Ernest Farrar  
The Lakes of Innisfree ..... Muriel Herbert

**10.18 LONDON STRING PLAYERS**  
Gavotte from 'Le Temple de la Gloire' (The Temple of Glory) ..... Rameau  
Ballet Music from 'Orpheus' ..... Gluck

**10.30 Epilogue**  
Blessed are the Meek.



A BENEDICTINE ABBEY ON THE EDGE OF DARTMOOR.

The broadcast service tonight will come from St. Mary's Abbey, Buckfast (S.B. from Plymouth, 8.0). It will be preceded by ten minutes' music from the Abbey's bells.

Motet, 'Ave verum corpus' ..... Byrd  
Motet, 'Beati mortui' ..... Mendelssohn  
Organ Voluntary

THE BUCKFAST ABBEY CHOIR  
Directed by the Rev. RAPHAEL STONES, O.S.B.  
Choirmaster, Mr H. WARDALE, Mus. Bac. (Organist)

DOWN in the little village of Buckfast, in Devonshire, a Benedictine monastery has arisen, whose strange history recalls some of the stories of religious communities in the early Middle Ages. Buckfast Abbey has been built entirely by the monks themselves; slowly, for at times, during the war years, the work was carried on by not more than two monks; but continuously, until now it is an imposing stone building, whose bells have achieved a reputation that listeners will probably not consider exaggerated when they have heard them broadcast tonight. The Abbot, who gives the address, is a noted preacher and one of the finest theologians in the Benedictine order.

**8.45 THE WEEK'S GOOD CAUSE:**  
Appeal on behalf of the British Sailors' Society by Admiral Sir WILLIAM GOODENOUGH, K.C.B.

FOUNDED a hundred and ten years ago, the British Sailors' Society maintains Sailors' Hostels in over a hundred ports throughout the world, in addition to a Sea Training Hostel, where British boys are trained for British ships. It also helps sailors in distress, and the widows

Sunday's Programmes cont'd (August 19)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 AN ORCHESTRAL CONCERT

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS

Overture to 'The Kiss' ..... Smetana

**S**METANA, like Beethoven, suffered the affliction, saddest of all to a musician, of deafness, a trouble that gradually grew upon him, and coincided with a weakening of the brain, that ended in insanity and hastened his death.

The conflict of personality and will in two people who love each other is the subject of *The Kiss*, in which the Composer looks upon his characters genially and sympathetically, with a tender and very human regard for the frailties of mankind. That spirit, we shall feel, pervades the Opera's happy Overture.

3.42 LEONIE ZIPADO (Soprano) and Orchestra

Air, 'Dove song' Where am I? from 'The Marriage of Figaro' ... Mozart

**T**HE Countess has found her husband fickle, and sadly wonders if the days of trust and happiness will ever return. Perhaps, she hopes, her own faithfulness may yet restore his constancy.

3.50 ORCHESTRA

Suite of Ballet Music from 'Cephalus and Procris' Grétry

**T**HE Opera *Cephalus and Procris* of the Belgian Grétry (1741-1813), like many others of his works, is based on a mythological tale. The name of Procris is perpetuated in our phrase about her 'uncerring dart,' given to her by Diana, which not only struck its prey without fail, but returned to the hand that loosed it. This Suite of Ballet Music from the Opera, which was arranged by the well-known Conductor, the late Felix Mottl, contains three pieces—a 'Tambourin,' a Minuet of the Nymphs of Diana, and a Gigue.

4.5 ROBERT MAITLAND (Baritone) and Orchestra

Even bravest heart ..... (from 'Faust')  
Mephistopheles' Serenade ..... Gounod

4.12 LEONIE ZIPADO

Pastoral ..... Bizet  
Vielle Chanson (Old Song) .....  
The Palanquin Bearers ..... Martin Shaw  
Over the Sea .....

4.20 ORCHESTRA

Suite of Alsatian Scenes ..... Massenet  
(1) Sunday Morning; (2) At the Tavern;  
(3) Under the Lime Trees; (4) Sunday Night

4.40 ROBERT MAITLAND

Blumengruss (Flower Greeting) ..... Wolf  
Widmung ..... Schumann  
Dein Angesicht (Thy Countenance) .....  
Die Maennacht (The May Night) ..... Brahms

4.48 ORCHESTRA

Selection from Ballet Suite, 'In Fairyland' Cowen

5.0 CHILDREN'S SERVICE

(See London)

5.35-5.45 SONGS OF THE BIBLE

(See London)

8.0 A Religious Service

Hymn, 'At even, ere the Sun was set' (916 Methodist Hymnal)  
Prayer  
Lesson, Psalm 103  
Hymn, 'The King of Love my Shepherd is' (72 Methodist Hymnal)  
Address by the Rev. G. E. Southall (of Faltley Wesleyan Methodist Church)  
Prayer  
Hymn, 'Jesu, the very thought of Thee' (110 Methodist Hymnal)  
Benediction

8.45 THE WEEK'S GOOD CAUSE

(See London)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A MILITARY BAND CONCERT

DORIS OWENS (Contralto)  
KENDALL TAYLOR (Pianoforte)  
THE WIRELESS MILITARY BAND  
Conducted by STANFORD ROBINSON

Overture to 'Russian and Ladzwill' ..... Glinka  
Suite ..... German  
Graceful Waltz; Souvenir;  
Gipsy Dance

9.18 DORIS OWENS

Gipsy Rondo ..... Haydn  
Czardas, 'Hungarian Shepherd's Dance' ..... Gungl

9.40 KENDALL TAYLOR

Impromptu in F Sharp Chopin  
Minuet (Homage to Frederick Delius) Cameron Taylor  
Rush Hour in Hong-Kong ..... Chasins

9.48 DORIS OWENS

Minuet ..... Boccherini  
Intermezzo, 'Love in Cloverland' ..... Peter

10.10 KENDALL TAYLOR

Triana ..... Albeniz  
Concert Study in F Minor ..... Dohnanyi

10.18 BAND

Suite from the Ballet 'Coppélia' ..... Delibes

**W**HEN Delibes began to write for the stage at the age of twenty-one, he soon showed that he had a capital 'sense of the theatre.' He brought out some short Comic Operas at the Lyric Theatre of Paris, and wrote a number of Operettas for other theatres. After periods as accompanist and second Chorus Master at the Opera, he was commissioned to collaborate in a Ballet with the Polish Composer Minkus, and did it so well that he was asked to compose one himself. This was *Coppélia*, which came out in May, 1870. Its run was tragically interrupted by the outbreak, a few weeks later, of the Franco-Prussian War.

Many of tonight's listeners will remember the glories of Adeline Genée's dancing when *Coppélia* was running at the Empire, London, and others will find that the tunes in this selection have, in some way or other, already become familiar.

In the Suite most commonly heard there are five pieces:—(1) Slavonic Theme, with Variations; (2) Festical Dances, with Waltz of the Hours; (3) Nocturne; (4) Automaton Music and Waltz; (5) Hungarian Dance

10.30 Epilogue

'Blessed are the Meek'



Admiral Sir WM. GOODENOUGH will broadcast an appeal for the British Sailors' Society from London and Daventry tonight at 8.45.



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- 9448 { Part 5. Second Movement (First Part); Part 6. (a) Second Movement (Concluded); (b) Third Movement (First Part);
- 9449 { Parts 7 & 8. Third Movement (Part 2 and Conclusion)

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# Bach Cantata.

Church Cantata No. 113,

"Herr Jesu Christ, Du höchstes Gut" ("Lord Jesus Christ, Thou Fountain Pure.")

IN date of composition this is among the later Cantatas; so far as we have any means of knowing, it was composed about 1740. Based on the old Chorale *Herr Jesu Christ*, it makes its profoundly devotional effect by very simple means, and every number has an appealing beauty of its own. In the opening chorus the voices sing the chorale melody in a three-four rhythm, while the orchestra furnishes meditative interludes and accompaniment. Two oboes imitate one another with a characteristic figure which is heard also in the bass (continuo); the strings have contrasted, flowing, melodies. In the following aria, the alto voice sings the chorale in its simplest form: the accompaniment here is for all the violins in unison, and continuo. Number III is a virile bass aria with melodious parts for the two oboes and a freely-moving bass: in the solo which follows we hear the chorale melody again, alternating here with lines of free recitative. A beautiful aria for tenor comes next, with a brilliantly effective flute obbligato; then a recitative for the same voice with strings and continuo leads to a finely melodious duet for soprano and alto, and the simple chorale, very beautifully harmonized, brings the Cantata to its close.

## WORDS.

English text by D. Millar Craig, copyright by the B.B.C. 1928.

### I.—Chorus.

Lord Jesus Christ, Thou Fountain pure  
Of grace and mercy blessed,  
See Thou the torment I endure,  
How sore I am oppressed,  
As cruel darts that pierce my heart  
I feel the pangs of conscience, smart,  
Of sin I stand confessed.

### II.—Aria (Alto).

Have pity, Lord, oh take from me  
My sin, my desolation,

For Thou hast died upon the Tree  
That I might know salvation,  
That evil may not bring me low,  
To suffer lasting pain and woe,  
And at the last to perish.

### III.—Aria (Bass).

I know, when I have God forsworn,  
When from His way my feet have wander'd  
Nor on His word my thought hath ponder'd,  
How I by grief and fear am torn,  
And sore my troubled heart had chafed,  
But that Thy word hath hope vouchsafed.

### IV.—Recitative (Bass).

Thy healing Word hath brought me hope,  
O Saviour mild and tender,  
And now my breast, that was by cruel fears  
oppress'd,  
To new won pow'r and joy shall waken.  
The sorely grieving heart that only tears had  
known and bitter smart,  
The Saviour's grace unto itself hath taken;  
Such comfort in my soul His Word hath  
wrought,  
And to my spirit joy hath brought,  
As of the Springtide's splendour.  
My soul is fill'd with gladness! No more  
can gnawing conscience afflict my heart  
with sadness,  
For God all merciful hath said  
At last His faithful ones and holy  
With manna shall be fed.  
When to our Saviour we are led  
In spirit meek and lowly.

### V.—Aria (Tenor).

Jesus saith to sinners, 'Come.'  
Gracious word of hope that bleaseth!  
He gives repentant sinners peace,  
And brings to everyone release,  
Who all his sin confesseth.

### VI.—Recitative (Tenor).

The Saviour bids all sinners come;  
How sweet that word upon mine ears is falling  
He calls: 'Come ye to Me, all ye that labour  
and have striven,  
Come to the Fount of mercy given,  
For to Myself my lov'd ones I am calling.'  
I hear Thee, Lord, I come to Thee, as a pilgrim  
repentant praying,  
And with a humble heart, 'O God, have  
mercy!' saying.  
Oh, comfort Thou my weary soul,  
And by Thy precious blood, oh make me whole,  
And from my sin set free; so with the blessed  
ones of God enfold me  
And safe within Thine arm in love and faith  
that cannot fail, oh Saviour, hold me,  
Thy child in Heaven let me be.

### VII.—Duet (Soprano and Alto).

Pardon me, Lord, to Thee I pray, nor let thy  
righteous wrath confound me,  
This heavy yoke oh take away, in chains of  
sin hath Satan bound me.  
Lord, with Thy peace my heart be filled,  
So shall my life show forth Thy praise thro'  
all my days,  
And go the way that Thou hast willed.

### VIII.—Choral.

So with Thy spirit strengthen me,  
For me Thy side was wounded;  
Cleanse me with blood that flowed from Thee  
When my last hour hath sounded;  
Take me to Thee when seems Thee best,  
In faith I come at Thy behest  
To be with Thee united.

Next week's Cantata is No. 89 'LOBE DEN HERRN,  
MEINE SEELE' ('Praise Him, my soul.')

## Features of Special Note This Week.

### DRAMA, ETC.

Tuesday, August 21.

(5XX) 9.50. 'The Locked Chest': A Play  
by John Masefield.

Thursday, August 23.

(5GB) 8.0. 'Djinn and Bitters': A new  
kind of Revue.

Friday, August 24.

(5XX) 8.0. 'Distinguished Visitors': Four  
Scottish Playlets (From Glasgow).

Saturday, August 25.

(5XX) 9.50. 'Djinn and Bitters.'

### TALKS (5XX).

Monday, August 20.

6.45. Mr. S. C. H. Davis of *The Autocar*:  
An eye-witness account of the R.A.C.  
Tourist Trophy Car Road Race.

9.15. Mr. H. W. Nevinson: A Walk in  
Central Africa.

Tuesday, August 21.

7.0. Mr. A. B. B. Valentine: Londoners'  
Country—III, From Leith Hill to the  
Thames. (2LO only).

Mr. Donald Maxwell: The Country-  
man in London—III, Nautical  
London. (5XX only).

9.15. Mr. W. McG. Eagar: Housing.

Wednesday, August 22.

7.0. Mr. Herbert Norris: Dressing Madame  
Tussaud's.

10.35. Sir William Bragg: The British  
Association.

Thursday, August 23.

7.0. Mr. L. P. Hartley: New Novels.

9.15. Mr. Wilson Harris: 'The Way of the  
World.'

Saturday, August 25.

9.15. Mr. Thornton Wilder reading his un-  
published One-Act play, 'Leviathan.'

### VAUDEVILLE AND VARIETY.

Monday, August 20.

(5XX) 7.30. Sam Mayo, Teddy Brown,  
Myles Clifton and Lilian Harrison,  
and Rex Evans's Cabaret, No. 4.  
Sketch by Frederick Chester, 'The  
Key of F in One Flat.'

(5GB) 8.30. 'The Mad Whirl.' A selection  
from the Musical Comedies. Olive  
Groves, Aubrey Millward and the  
Birmingham Studio Orchestra.

Tuesday, August 21.

(5XX) 7.30. Old Folks Programme: Joseph  
Farrington and the Wireless Salon  
Orchestra.

Wednesday, August 22.

(5XX) 7.30. Muriel George and Ernest  
Butcher, Angela Baddeley, Ronnie  
Munro and Barry Mills.

Thursday, August 23.

(5XX) 9.50. Charlot's Hour.

Saturday, August 25.

(5XX) 7.45. Ida Crispi.

### THE RADIO TIMES.

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W.C.2.

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# PROGRAMMES for MONDAY, August 20

10.15 a.m. The Daily Service

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

8.30 Poems read by Miss ELLEN COMPTON

- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 11.0 (Daventry only) GRAMOPHONE RECORDS Including Violin Concerto ..... *Brahms*
- 12.0 A BALLAD CONCERT  
MARY McLEOD (Soprano)  
WILLIAM EVANS (Baritone)
- 12.30 THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE
- 1.0-2.0 AN ORGAN RECITAL  
By C. KENNETH TURNER  
Relayed from St. Michael's, Cornhill  
Tocatta and Fugue in D Minor ..... *Bach*  
Three Preludes on Welsh Hymn Tunes  
*Vaughan Williams*  
Intermezzo (Sonata No. 8) ..... *Rheinberger*  
Sonata in C Sharp Minor ..... *Harwood*  
Scherzetto ..... *Vicini*  
Imperial March ..... *Elgar, arr. Martin*
- 4.0 ALPHONSE DU CLOS and his ORCHESTRA  
From the Hotel Cecil
- 5.0 Household Talk: Miss MARJORIE GUY  
'Caramel Custard and Other Sweets'
- 5.15 THE CHILDREN'S HOUR:  
'Ragamuffin,' and other Piano Solos, played by  
CECIL DIXON  
'The Isle of Pearls,' from 'Westward Ho!'  
(*Charles Kingsley*)  
'The Elixir of Youth'—a Whimsical Story by  
Stephen Southwold, read by OLGA MARTIN  
Polichinelle (*Kreisler*), and other Violin Solos,  
played by PEGGY COCHRANE
- 6.0 FRANK PROBYN (Horn)  
AMBROSE GAUNTLET (Violoncello)
- 6.20 Quarterly Bulletin by the RADIO SOCIETY
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 An Eye-Witness Account of the R.A.C. Tourist Trophy Car Road Race, by Mr. S. C. H. DAVIS, of *The Autocar*
- 7.0 Mr. JAMES AGATE: Dramatic Criticism
- 7.15 THE FOUNDATIONS OF MUSIC  
MOUSSORGSKY'S SONGS  
Sung by TATIANA MAKUSHINA (Soprano)  
The Spirit of Heaven  
By the River Don  
Yeremoushka's Cradle Song  
Gathering Mushrooms



Sport and General

### LAST SATURDAY'S T.T.

Mr. S. C. H. Davis, the racing motorist, will this evening broadcast an account of last Saturday's big race near Belfast, in which he himself took part.

servant in the lower ranks; poverty soon came into his ill-regulated life, and drink hastened his death at the early age of forty-two.

In the fifty or so songs he wrote, we often get the benefit of Moussorgsky's bold free individuality and amateur status; sometimes, indeed, we have in his work the happiest product of the inspired amateur.

He had an astonishing variety of styles; some of them he took ready-made from predecessors, and some he hammered out for himself. At one moment (as in that little masterpiece *Gathering Mushrooms*) he is cleverly combining a folk-song strain with the art-song manner; at another he is lyrical, in the manner of composers of other nations; now he is frankly sentimental and again realistically descriptive or declamatory,

### 7.30 Vaudeville

TEDDY BROWN (Xylophone Solos)  
SAM MAYO (Comedian)  
'The Key of F in One Flat,'  
by FREDERICK CHESTER  
MYLES CLIFTON and LILLIAN HARRISON  
THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE  
and  
REX EVANS'S CABARET

- 8.50 POUISHNOFF  
A PIANOFORTE RECITAL  
Thirty-Two Variations in C Minor... *Beethoven*  
Ballet Music from 'Rosamunde'  
*Schubert, arr. Poushnoff*  
Quand il pleut (When it rains)..... *Poushnoff*  
Etude in A.....  
Ballad in A Flat, No. 3..... } *Chopin*

9.15 Mr. H. M. NEVINSON: 'A Walk in Central Africa'

PEOPLE who say that journalism ruins a writer's style can never have read Mr. Nevinson. A veteran war-correspondent who has seen fighting in three Continents during the last thirty years, and one of Massingham's famous team on *The Nation*, his journalistic writing has always been distinguished, and such books as his autobiography, 'Changes and Chances,' are written in a really noble prose. He has always been a fearless and resourceful fighter for freedom, and his visit to Central Africa in 1904-5 resulted in a striking exposure of the trade in slaves.

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

### 9.50 A Popular Band Concert

HAROLD WILLIAMS (Baritone)  
ANGEL GRANDE (Violin)  
THE IRWELL SPRINGS BAND, Conducted by HARRY BARLOW  
BAND  
March, 'Dawn of Freedom' ..... *Lottor*  
HAROLD WILLIAMS  
The Slighted Swain ..... } *Anon., arr.*  
The Happy Lover ..... } *Lane Wilson*  
The Pretty Creature... } *Sioracs, arr. Lane Wilson*  
BAND  
Overture to 'Semiramis' ..... *Rossini*

10.15 ANGEL GRANDE  
Oriental..... *Ovi*  
Scherzo Tarantella..... *Wieniawski*  
BAND  
Cornet Duet, 'Dot and Carrie'..... *White*  
(Soloists, C. JONES and H. SUTCLIFFE)

10.30 HAROLD WILLIAMS  
In Summertime on Bredon..... *Peel*  
When lights go rolling round the sky.... *Ireland*  
BAND  
Selection from 'The Desert Song'..... *Romberg*  
ANGEL GRANDE  
Jota ..... *De Falla*  
Montanesa ..... *Nin Kochanski*  
Zortzico ..... *Sarasate*  
BAND  
Euphonium Solo, 'The Capulets'... *arr. H. Barlow*  
11.0-12.0 (Daventry only) DANCE MUSIC:  
JAY WHIDDEN'S BAND from the Carlton Hotel

WE know Modeste Moussorgsky (1839-1881) as one of the group of Russian composers called 'The Five' who, in the nineteenth century, with high patriotism and splendid determination, set Russian music on its feet, and for the first time in its history won recognition for Russia as a musical nation. Few of these men lived by music. Most of the group were state servants of some sort. For a time Moussorgsky was an officer in the guards. He threw up his commission and became a government



READING FROM LEFT TO RIGHT—REX EVANS.

Six characteristic glimpses of the broadcast Cabaret King, who will present another of his amusing shows this evening at 7.30.



# Monday's Programmes cont'd (Aug. 20)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**4.0 ORGAN RECITAL**  
(From Birmingham)  
Relayed from the Church of the Messiah  
GILBERT MILLS (Organ)  
Prelude and Fugue in C Minor ..... *Bach*  
Andantino ..... *Franck*  
Third Impromptu ..... *Coleridge-Taylor*  
ARTHUR SMITH (Baritone)  
The Arrow and the Song ..... *Balfe*  
Until ..... *Sanderson*  
GILBERT MILLS  
Romance ..... *Bonnet*  
Symphonic Minuet ..... *Salome*  
Canzona in A Minor ..... *Guilford*  
ARTHUR SMITH  
To Anthea ..... *Hatton*  
Tomorrow ..... *Keel*  
GILBERT MILLS  
Trumpet Tune and Air ..... *Purcell*  
Pastoral ..... *Lemare*  
Pontifical March ..... *de la Tombelle*

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

**5.45 THE CHILDREN'S HOUR**  
(From Birmingham)

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

**6.45 Light Music**  
WALTER LEAR (Saxophone)  
Nocturne in E Flat, Op. 9, No. 2  
*Chopin, arr. W. Lear*  
Schön Rosmarin (Lovely Rosemary) .. *Kreisler*  
EVELINE MATTHEWS (Soprano)  
Oh! my beloved daddy (from 'Gianni Schicchi')  
*Puccini*  
At Dawning ..... *Cadman*  
Ouvre tes yeux bleus (Open your blue eyes)  
*Massenet*  
RENEE SWEETLAND (Pianoforte)  
Northern Dances, Nos. 5, 16, 18, Op. 17 .. *Grieg*  
Lotus Land ..... *O Cyril Scott*  
FRANKLYN KELSEY (Baritone)  
Red Rose ('Monsieur Beaucaire') ..... } *Message*  
Long ago in Alcalá ..... }

**7.15 WALTER LEAR**  
Scherzo from Sonata ..... *Gurrewitch*  
Serenade  
*Saint-Saëns, arr. W. Lear*  
RENEE SWEETLAND  
Study in G Flat (Butterfly)  
*Chopin*  
Alborada del Gracioso .. *Ravel*  
EVELINE MATTHEWS  
Ständchen (Serenade)  
*Richard Strauss*  
Twilight it is  
*Wightman*  
I hear a thrush at eye .. *Cadman*  
WALTER LEAR  
Melody  
*Tchaikovsky, transcribed Rudy Wiedoeft*  
Hymn to the Sun  
*Rimsky-Korsakov*

**7.45 FRANKLYN KELSEY**  
The Sands of Dee ..... *Clay*  
Mary ..... *Goodhart*  
RENEE SWEETLAND  
Prelude in A Flat ..... *Chopin*  
Four Finnish Rhythms ..... *Palmgren*

**8.0 'ALL THE TOMORROWS'**  
A Tragedy by AUBREY MILLWARD  
(from Birmingham)  
Reggie Phillips ..... *TREVOR CASH*  
Grace Sinclair ..... *GLADYS WARD*  
Harry Sinclair, her husband AUBREY MILLWARD  
Pritchard, their maid ..... *GLADYS JOINER*  
A Memory ..... *ETHEL MALPAS*  
The Scene is the drawing-room of Grace Sinclair, where she is entertaining young Reggie Phillips  
Incidental Music by the MIDLAND PIANOFORTE TRIO

**8.30 The Mad Whirl**  
*From Birmingham*  
A selection of items mainly from the Musical Comedies  
THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS  
Two-step, 'Don't Stop' ..... *Garioch*  
Selection from 'Whirled into Happiness' .. *Stolz*  
AUBREY MILLWARD (Baritone) and Orchestra  
Take me up to town, Girls ('Tonight's the Night')  
*Rubens*  
All down Piccadilly ('The Arcadians') *Monckton*  
ORCHESTRA  
Waltz, 'Joie de Vivre' ..... *Rudd*  
One-step, 'Keep Going' ..... *Lemaitre*

**9.5 OLIVE GROVES (Soprano) and Orchestra**  
Bohemia ('The Happy Day') ..... *Rubens*  
Moonstruck ('Our Miss Gibbs') ..... *Monckton*  
ORCHESTRA  
Selection from 'The Whirligig' ..... *Chappelle*  
AUBREY MILLWARD and Orchestra  
Dear, delightful Women ('The Balkan Princess')  
*Rubens*

**9.33 ORCHESTRA**  
Waltz, 'Midnight Revels' ..... *Cuthbert Clarke*  
One-step, 'You can't keep still' ..... *Wood*  
OLIVE GROVES, in duets with AUBREY MILLWARD  
Take a step ('The Quaker Girl') ..... *Monckton*  
We'll jolly along ('Theodore and Co.') ..... *Novello*  
ORCHESTRA  
Selection from 'The Whirl of the World'  
*Chappelle*

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

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

**11.0 - 11.15 JAY WHIDDEN'S BAND**  
from the Carlton Hotel  
(Monday's Programme continued on page 290).



THE MAD WHIRL.—From Birmingham, 8.30.



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# Monday's Programmes continued (August 20)

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

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

4.45 ANTOINETTE: 'Clothes portraying Personality'

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

6.30-11.0 S.B. from London (9.45 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements)

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

12.0-1.0 Gramophone Records

4.0 TEA-TIME MUSIC FROM BOBBY'S RESTAURANT  
Directed by J. P. COLE

March Patrol, 'The Passing Regiment,'  
*Johann Strauss*

Operatic Fantasia, 'The Lily of Killarney'  
*Benedict*

Syncopated Valse, 'Iris' ..... *Recel*

Entr'acte, 'Gavotte in D' ..... *Rameau*

Selection, 'Reminiscences of the Savoy'  
*arr. Moore*

Fox-trot, 'Adorée' ..... *West*

Entr'acte, 'One Hour' ..... *Longstaffe*

Valse, 'Confidence' ..... *Robinson*

Ballet Music from 'Rosamunde' ..... *Schubert*

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 The Bournemouth Council of Social Service  
Bulletin

6.15 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements)

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

12.0-1.0 A Gramophone Recital  
of Popular Ballads and Dance Music

Waltz, 'The Blue Danube' ..... *Johann Strauss*

Song, 'Leavin'' ..... *Sterndale Bennett*

Come into the garden, Maud ..... *Balfé*

Killarney ..... *Balfé*

Song, 'Kerry Dance' ..... *Molloy*

Ballet Music from 'Prince Igor' ..... *Borodin*

Song, 'The Reason' ..... *Del Riego*

Folk Dances ..... *arr. Cecil Sharp*

Song, 'Nancy Lea' ..... *Adams*

Selected Fox-trots

4.0 THE ROYAL HOTEL TRIO  
Directed by ALBERT FULLBROOK, relayed from  
the Royal Hotel

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:  
Another Adventure Day—including 'An Adventure  
in the Sahara,' from 'The Friend Ship'

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 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 Mrs. WEBBER: 'Roman Roads'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements)



PERSONALITY!

'Clothes portraying Personality' is the title of Antoinette's talk from Cardiff this afternoon. No public character better expresses his individuality in his clothes than Mr. Bernard Shaw, as the above picture shows.

**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: 'Sport in the Country'

5.15 THE CHILDREN'S HOUR:  
A Visit to Hungary in Song and Story  
Including a Talk about Hungary and 'The Useless  
Wagoner' (*Elizabeth Lucas*)

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements)

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

12.0-1.0 Gramophone Records

4.0 THE STATION ORCHESTRA  
March of the Toreadors ..... *Aceves*

Selection, 'Life in London' ..... *Balfour*

HILDA IREDALE (Contralto)

The sea hath its pearls ..... *Bairdow*

Sweet evenings come and go, love  
*Coleridge-Taylor*

Black Roses ..... *Sibelius*

ORCHESTRA

Ballet Suite from 'Herodias' ..... *Massenet*

HILDA IREDALE

Evening Boat Song ..... *Schubert*

Spring is at the Door ..... *Quilter*

My Home ..... *Schubert*

ORCHESTRA

Selection from 'Will o' the Whispers' .. *Pinelli*

March, 'Little Britons' ..... *Ash*

5.0 Miss FREDA WHITTAKER: 'The Girl Guides—  
I, Adventuring in Fairyland'

5.15 THE CHILDREN'S HOUR:  
Some Folk Songs of the Midlands:

The Derby Ram }  
The Spider .... } *arr. Broadwood and Maitland*

The Nottinghamshire  
Poacher }  
The Children of the Year ..... *Mary H. Webb*

Sung by BETTY WHEATLEY  
Story, 'Swopp's Terrier' (*Mabel Marlowe*)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

8.30 Herman Darewski's Dance Band  
'CLASSIC MUSIC IN DANCING ATTIRE'

Four Rhythmic Paraphrases:

Faust ..... *Gounod, arr. Lange*

Il Trovatore ..... *Verdi, arr. Lange*

Tannhäuser ..... *Wagner, arr. Lange*

June ..... *Tchaikovsky, arr. Lange*

Relayed from the Winter Gardens Ballroom,  
Blackpool

8.45 'On With The Show of 1928'  
The Concert Party Entertainment  
Produced by ERNEST LONGSTAFFE  
Relayed from the North Pier, Blackpool

NORMAN LONG (Entertainer)

FRED WALMSLEY (Comedian)

WALTER WILLIAMS (Light Comedian)

TREVOR WATKINS (Tenor)

ETHEL STEWART (Musical Comedy Star)

BETTY BLACKBURN (Soprano)

JAN RALFINI'S BAND

THE EIGHT FIREFLIES, ..... } (Singers and  
THE TWELVE LITTLE PANSIES, .... } Dancers)

9.15 S.B. from London (9.45 Local Announcements)

## 9.50-11.0 A Light Orchestral Programme

THE STATION ORCHESTRA

March, 'Crown of Chivalry' ..... *Fletcher*

Overture to 'The Yellow Princess' *Saint-Saëns*

The Student ..... *Bucalossi*

DAVID CHARLES LAMBERT (Bass)

Myself, when young ..... *Lehmann*

Dream in Twilight ..... *Richard Strauss*

Song of the Volga Boatmen  
*arr. Chaliapin and Koenemann*

ORCHESTRA

Ballet Music from 'Sylvia' ..... *Delibes*

Waltz, 'Smiles' ..... *Waldteufel*

DAVID CHARLES LAMBERT

The Midnight Review ..... *Glinka*

Vagabond Song from 'The Cousin from Nowhere'  
*Kunneke*

The Gentle Maiden ..... *arr. Somervell*

ORCHESTRA

Selection, 'The Glory of Russia' ..... *Krein*

**Programmes for Monday.**  
**Other Stations.**

**5NO NEWCASTLE.** 512.5 M.  
960 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.—Dorothy Sanderson (Soprano).  
Reginald Howe (Baritone). Dorothy Sanderson: Song of  
the Open (La Forge); A Land of Silence (Quilter); The Fairy  
Path (Rowley); Lullaby (Marjorie Davies). 6.7.—Reginald  
Howe: R. Ways (Lohr); Si vous l'aviez compris (L. Denza);  
The Whimsical Pedlar (Pat Thayer). 6.14.—Dorothy Sanderson:  
Goddess of Night (H. Howells); The Lilacs (Itachman-  
nov); Black Roses (Sibelius); Pleading (Elgar). 6.21.—  
Reginald Howe: Harvester's Night Song (Baynton-Power);  
Two Old Tramps (D. Holloway); Here in the quiet hills (Carné).  
6.30.—S.B. from London. 9.50.—Marcel George and Ernest  
Butcher: Folk Songs and Duets. 10.5-11.0.—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: Londonderry Air (arr.  
O'Connor Morris); Hornpipe (Norman O'Neill); Robert  
Langmuir (Bass): Oh, Oh, hear the wind blow (Matter); At  
Santa Barbara (Russell); Charabano Joy (Walsley Charles).  
Orchestra: Selection, 'The Gondoliers' (Sullivan). Robert  
Langmuir: Phil the Fluter's Ball (French); Molly Brannigan  
(Baltic); Bonnie George Campbell (Keel); She's fair and false.  
(Miller). Orchestra: Waltz, 'A Waltz Dream' (Strauss);  
March, 'The Beekeeper' (Arpberg). 5.0.—Caramel Custard  
and other Sweets, by Marjorie Grey. 5.15.—Children's Hour.  
5.55.—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. 9.50-11.0.—Willow Pattern. The Station  
Orchestra: Chinese Suite (Berge) (To a Lotus Flower;  
Patrol of the Boxers). Isaac Losowsky (Violin) and Andrew  
Bryson (Pianoforte): An Old Chinese Folk Song (Goossens).  
Orchestra: Dance of the Mandarins, from 'Suite Orientale'  
(Berge). 'The Turtle Dove'. A Chinese Play in One Act by  
Margaret Scott Oliver. Orchestra: Chinese Wedding Procession  
(Hoerner). Tom Pickering (Tenor): Songs from the  
Chinese (Bantock). Orchestra: Chinese Serenade (Paerner).

**2BD ABERDEEN.** 500 M.  
600 KC.  
11.0-12.0.—Gramophone Records. 4.0.—Instrumental Concert.  
Molly Forges (Pianoforte). The Station Orct.  
Orchestra: Fantasia, 'Romeo and Juliet' (Gounod). 4.15.—Molly  
Forbes: Impromptu in A Flat, Op. 142, No. 2, Moment Musical  
in F Minor, Op. 94, No. 3, Ballet Music from 'Rosamunde'  
(Schubert). 4.25.—Orchestra: Selection, 'Tannhäuser' (Wagner).  
4.35.—Molly Forbes: Kreisleriana, No. 5, in G Minor (Schu-  
mann); Chorde for Cantata, No. 147, 'Jesu, Joy of man's  
desiring' (Bach, arr. Myra Hess). 4.45.—Orchestra: Ballet,  
'Coppelia' (Delibes). 5.0.—Household Talk: 'Caramel Custard  
and other Sweets, by Marjorie Guy. 5.15.—Children's  
Hour. 6.0.—A Tea-Time Concert by the Station Orct.  
March, 'Youth and Vigour' (Jugenschlager); Overture,  
'Stradella' (Plow); Selection, 'The Maid of the Mountains'  
(Fraser-Simson). 6.30.—S.B. from London. 6.45.—S.B. from  
Dundee. 7.0.—S.B. from London. 8.30.—Three Interludes.  
The Station Pianoforte Quintet: Carissima (Elgar); Coronach  
(Barrett); Nocturnette (Hope); Passacaglia (Scott). 8.45.—  
A Short Recital by Elsie Black (Contralto): Over the Moor  
(S. Liddle); Gathering Dafoedle (arr. A. Somerville); I love  
thee (Grieg); Gipsy Song (Dubuque); Nonn but the weary  
heart (Tchaikovsky); Ecstasy (Rummel). 9.0.—A Violin  
Recital by Dorothy Alwynne: Londonderry Air (arr. O'Connor  
Morris); La Ronde des Lutins (Bazzini); Serenade Espagnole  
(Chaminade, arr. Kreisler); Souvenir (Ordla). 9.15-11.0.—  
S.B. from London.

**2BE BELFAST.** 506.1 M.  
980 KC.  
12.0-1.0.—Concert. The Radio Quartet: Overture, 'Plaque  
Dane' (Suppé); Serenade (Toselli); Reverie (MacDowell);  
Selection, 'A Country Girl' (Monckton). Rita Robinson  
(Soprano); Recit, 'Now at last comes the moment,' and Aria,  
'O come do not delay' (Mozart); Nymphs and Shepherds  
(Parcell); Sunday (Brahms); Charming Chloe (German);  
Quartet: Suite, 'The Village Green' (Elsie April); Three Light  
Pieces (Fletcher). 3.45.—Concert. The Radio Quartet:  
March, 'Great Big David' (Lottin); Suite, 'Ballet Egyptian'  
(Luigini); Selection of Haydn Wood's Popular Songs (arr. H. M.  
Higgs); Wedgwood Blue (Kretschy). 4.20.—Pianoforte Jazz  
by Fred Rogers. 4.30.—Dance Music: Ernie Mason's Dance  
Band. Relayed from Caproni's Palais de Danse, Bangor.  
5.0.—Household Talk: 'Caramel Custard and Other Sweets,'  
by Miss Marjorie Guy. 5.15.—Children's Hour. 6.0.—Orzán  
Recital by Fitzroy Page, relayed from the Classic Cinema. 6.20.—  
London Programme relayed from Daventry. 6.30.—S.B. from  
London. 9.50 app.—The Radio Quartet: Overture, 'Orpheus  
in the Underworld' (Suppé). 'Circumstantial Evidence.' A  
Mystery Play by Herbert P. Parsons. Quartet:—March,  
'Miserioso' (Herbert Haines). 10.30-11.0.—Dance Music:  
Ernie Mason's Dance Band, relayed from Caproni's Palais de  
Danse, Bangor.

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**Notes From Southern Stations.**

**CARDIFF.**

**Bristol and Broadcasting.**

**B**RISTOL provides a steady stream of artists  
and broadcasters to Cardiff Station, and  
auditions are held in that city at regular  
intervals in order to enlist fresh recruits. A new  
development which should serve as a nursery for  
talent is the building of a small theatre with seating  
accommodation for about three hundred persons,  
and an exceptionally fine stage and up-to-date  
lighting effects. Mr. Hedley Goodall, who has  
broadcast frequently from Cardiff and who is  
known in Bristol as a producer and writer of plays,  
is actively interested in this project. The enthu-  
siasm arising from this movement has borne good  
fruit in that many of those associated with it are  
experimenting in Radio Drama. Cardiff Station  
will produce some of these works in the autumn.

**Eve—then Adam.**

**W**ELSH women retain their picturesque  
national dress for visits to America and  
fancy dress balls—otherwise, like other  
daughters of Eve, they look to Paris to give the  
law. On Monday, August 27, Antoinette will give  
a talk entitled 'What Paris says for the Autumn.'  
Antoinette attends the Paris openings and she will  
give the latest news on length, breadth and depth  
and also on the very delicate question of contour.  
A similar service will be rendered to men at a later  
date, but the expert who will deal with the subject  
considers that the right and wrong way of wearing  
clothes needs more stressing than does a forecast  
of fashion's whims. He will tell why the average  
man looks better in a blue suit than in a Joseph's  
coat. He lays down the stern law—never buy a  
cheap tie, and he holds up an awful warning, the  
story of the man who wore a bowler hat with plus  
fours!

**Where the Romans Trod.**

**M**R. P. E. BARNES, editor of the *Bristol  
Evening News*, is well known in the West  
Country for his writings on walks off the  
beaten track. In these days of charabancs, it is  
often necessary, as well as pleasant, for the pedestrian  
to find lanes and field-paths, the more interesting  
if the paths lead somewhere instead of ending up  
a tree. On Saturday, September 1, Mr. Barnes  
will talk on 'Across the Mendips to Priddy and the  
Great Haunted Cavern of Wookey.' Priddy has  
still many traces of 'the lost fathers of the race,'  
and other signs as full of meaning to the seeing  
eye which tell of the Roman occupation, the lead  
mines, and the track of the road from old Sarum  
to the sea where the ships used to wait for the  
products of the mines.

**Help the Miners' Kiddies, please.**

**T**HE REV. T. M. HUGHES, Padre of the  
Cardiff Branch of Toc H, will make an  
appeal on behalf of necessitous cases in the  
mining valleys as the Week's Good Cause on  
Sunday, August 26. An appeal made last spring  
brought £5 from one well-wisher who asked that  
it be given to one family to have a good time. The  
almoner to whom the money was sent asked that  
she might be allowed to use it at her discretion,  
and found that the greatest need was money for  
boots for a large number of school children, who  
had been developing heart-trouble, rheumatism  
and other deadly diseases caused by youngsters  
having to sit in school with wet feet.

**Before Dogsboddy Started.**

**M**R. ARTHUR WILLIAMS, baritone soloist  
at Taunton School Chapel, will sing in a  
concert on Wednesday, August 29. Mr.  
Williams has broadcast to Welsh listeners many  
times, and has a good story to tell of his first per-  
formance in the early days of wireless. After finishing  
his items he went to a wireless dealer to listen to a

loud speaker, which were few and far between in  
those days. There was a crowd round the shop,  
and when Mr. Williams remarked to his brother,  
'The band isn't coming through very well, is  
it?' a voice in front of him said, in a disgusted  
tone, 'You wouldn't say that if you had heard the  
bloke who was singing a few minutes ago!' Mr.  
Williams devotes most of his time singing to public  
schoolboys and leading marching songs and com-  
munity singing in summer camps.

**PLYMOUTH.**

**A**RADIO version of the well-known play,  
*The Bishop's Candlesticks*, by Norman  
McKinnel, will be presented by the Micro-  
gnomes at 5.55 p.m. on Tuesday, August 28.

The Bishop of Plymouth (the Right Rev. J. H.  
B. Masterman) will broadcast his first talk on  
Tuesday evening, August 28. It will be en-  
titled 'Medieval Plymouth,' a subject on which  
the Bishop is a recognized authority in the  
West Country.

Songs from *Carmen* and *Figaro*, sung by  
Constance Willis (contralto), will be heard in  
the course of a light operatic programme arranged  
for Thursday evening, August 30. Later, the  
same evening, a recital of traditional songs will  
be given by George Parker (baritone).

**BOURNEMOUTH.**

**F**ROM Land's End to the Straits of Dover, the  
great 'Lighthouses of the South' are  
strung along our southern coasts. The  
romantic story of these wardens are the subject of  
a talk to be given by Mr. Risdon Bennett, on  
Tuesday, August 28.

A talk about the old churches that lie in the  
valley of the Avon between Salisbury and  
Christchurch will be given by Miss Marjorie  
Simmons, on Friday, August 31.

**THE MANCHESTER GROUP.**

**A Variety Programme.**

**I** HEAR that all stations in the Northern  
grouping will be represented in a particularly  
good 'Variety from the North' programme  
which has been arranged for Monday, August 27.  
Hull will be represented by Mira B. Johnson,  
a character-actress familiar to listeners; Liver-  
pool by Doris Waters and Partner ('The Gay  
Pair') in syncopated songs; Sheffield by 'Stainless  
Stephen'—a particularly apt choice, since this  
inimitable entertainer thus christened himself during  
a six months' broadcast series from that town;  
Leeds by the original ventriloquist, Wallace  
Cunningham; and Manchester by its Wireless  
Orchestra and Foden Williams.

**Writers of the North—IV.**

**S**HAMELESS WAYNE, a tale of West York-  
shire, is the book from which Halliwell  
Sutcliffe will read when he broadcasts on  
Tuesday, August 28, as the fourth contributor to the  
series 'Writers of the North.' Mr. Sutcliffe, as per-  
haps befits an author of some score or more romances,  
lives in a secluded village in the Pennines, in a  
rambling old hall, which, if stones could speak, would  
have many an interesting tale to tell. He under-  
stands Yorkshire character well, and his imaginative  
and sympathetic portraits have made him friends all  
over the country. His readings will be broadcast  
from Leeds and relayed, as is the case through-  
out this series, to all stations of the Northern  
grouping.

**F**OGGBOUND, a sketch which the Manchester  
Station Repertory Players are presenting  
on August 28, concerns two sisters who,  
greatly daring, tramped the moor and were foggbound  
in a lonely cottage. What befell them in that  
cottage, with their nerves on edge and an escaped  
convict about, is the subject of the play; and Gerald  
H. Grace, the author, has not been slow to seize  
the opportunities such a situation provides.

# PROGRAMMES for TUESDAY, August 21

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  
Including, Eroica Symphony.....*Beethoven*

12.0 LIGHT MUSIC  
VIOLET S. TURNBULL (Contralto)  
FAUSTO BONINO'S SEXTET

1.0-2.0 ALPHONSE DU CLOS and his ORCHESTRA  
From the Hotel Cecil

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

5.0 A Prose Reading

5.15 THE CHILDREN'S HOUR:  
'Busy Bees!'

'The Wicked Uncle' introduces his famous  
Apiary at Folly Manor with 'The Flight of the  
Bumble Bee' and other appropriate music  
played by THE GERSHOM PARKINGTON QUINTET

6.0 A Recital of Gramophone Records, arranged  
by Mr. CHRISTOPHER STONE

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

6.45 A Recital of Gramophone Records

7.0 Mr. A. B. B. VALENTINE: 'Londoners'  
Country—III, From Leith Hill to the Thames'

TO a man from the mountains or the wide  
open spaces of the Far West, Surrey country  
would look Lilliputian; but on its miniature  
scale it abounds in charm. From Leith Hill (famed  
as a landmark and as a spot from which one  
gets marvellous views on every side) miles  
of Surrey scenery—hills and winding roads,  
meadows and rivers and dense-foliaged woods—  
running right up to the river on the north, and  
on the north-east to the outskirts of London on



Underwood

## THE LONDONER'S COUNTRY.

A beautiful avenue in the woods at Virginia Water—one of the places about which Mr. Valentine will talk in his series for the Londoner who wants to get out into the country, from London this evening at 7.0.

9.50 'The Locked Chest'

A PLAY IN ONE ACT

By JOHN MASEFIELD

(From a Tale in the Laxdaelasaga)

Characters:

Thord Goddi ..... A Farmer  
Thorolf ..... Cousin of Vigdis  
Ingiald ..... A Lord  
Vigdis Goddi ..... Wife of Thord  
Soldiers ..... Adherents of Ingiald

Scene: Iceland.

More than a thousand years ago  
Iceland was the centre, not only of  
'deep depressions' but a great northern  
epic tradition. It was the home of the  
sagas, the classic folk-stories of the  
Nordic peoples of whose blood there is  
a large admixture to this day in English  
veins.

In the sagas, recited to a harp accom-  
paniment at the feasts of those rude  
forefathers of ours, the race spirit of  
the Northmen found its principal artistic  
expression.

John Masefield, the celebrated poet  
and romance writer, in his adaptation  
of one of these old stories, has preserved  
besides the dramatic interest of the  
ancient story, a great deal of its original  
quality.

the main roads. It is this stretch of country  
that Mr. Valentine will describe in this evening's  
talk.

7.0 (Daventry only) Mr. DONALD MAXWELL: 'The  
Countryman in London—III, Nautical London'

ALTHOUGH the big docks are moving steadily  
down the river, London itself remains, as  
to its Eastern verge, very much a port. Wapping,  
Poplar and Shadwell are still shipping parishes;  
anywhere down the length of the East India  
Dock Road you may see masts and funnels  
rising suddenly behind the roofs; the names of  
the streets are nautical, and the River dominates  
it all. It is in many ways the most interesting  
part of London, and Mr. Donald Maxwell knows  
it inside out.

7.15 THE FOUNDATIONS OF MUSIC

Moussorgsky's Songs

Sung by TATIANA MAKUSHINA (Soprano)

Peasant's Lullaby

Ragamuffin

A Vision

Minstrel's Song

7.30 Old Folks Programme

JOSEPH FARRINGTON (Bass)

THE WIRELESS SALON ORCHESTRA. Conducted  
by JOHN ANSELL

ORCHESTRA

Overture to 'The Bohemian Girl' ..... *Bolfe*

Selection from 'La Poupée' (The Doll)

*Audran, arr. Tavan*

7.45 JOSEPH FARRINGTON

Rocked in the cradle of the deep ..... *Knight*

Down among the dead men ..... *Old English*

ORCHESTRA

Selection from 'Maritana' ..... *Vincent Wallace*

8.6 JOSEPH FARRINGTON

Simon the Cellarer ..... *Halton*

The Wolf ..... *Shield*

ORCHESTRA

Gavotte, 'Stéphanie' ..... *Czibulka*

Waltz, 'L'Estudiantina' ..... *Waldteufel*

March, 'A Frangesa' ..... *Kaiser*

8.30 The  
Wireless Singers

SYBIL EATON (Violin)

WIRELESS SINGERS

Love me not for comely grace ..... *Willlys*

April is in my mistress' face ..... *Morley*

Why weeps, alas, my lady love ..... *Pearsall*

SYBIL EATON

Minuet from 'Berenice' ..... *Handel*

Liebesleid (Love's Sorrow) ..... *Kreisler*

La Chasse (The Hunt) ..... *Cartier, arr. Kreisler*

WIRELESS SINGERS

The Black Monk (Welsh) ..... *arr. Boughton*

The Cruiskeen Lawn (Irish) ..... *arr. Bantock*

Phyllis the Fair (Scotch) ..... *arr. Bainton*

Twankydllo (English) ..... *arr. Sweeting*

8.56 SYBIL EATON

Planxty (Irish Dance) ..... *Charles Wood*

The Leprechaun's Dance ..... *Stanford*

Reel ..... *Stanford*

WIRELESS SINGERS

Laugh at loving, if you will ..... *Percy Pitt*

Soft, soft wind ..... *Stanford*

My bonnie lass she smileth ..... *German*

9.15 Mr. W. MCG. EAGAR: 'Housing'

NO subject has been more keenly debated  
in the post-war years than that of housing.  
Everybody realizes the grave nature of  
the problem; any number of different solutions have  
been proposed; many have been tried, much has  
been done, and more remains to do. In tonight's  
talk Mr. Eagar will give an impartial survey of  
the housing problem as it is today.

9.30 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN; LOCAL ANNOUNCEMENTS. (Daventry  
only) Shipping Forecast

9.50 'THE LOCKED CHEST'

(See centre column)

10.30-12.0 DANCE MUSIC: THE NEW  
PRINCES ORCHESTRA and ALFREDO and his BAND,  
from the New Princes Restaurant



Underwood

## THE COUNTRYMAN'S LONDON.

The foreshore in Limehouse Hole is typical of that old  
nautical London which Mr. Donald Maxwell will  
describe, for the benefit of visitors to London, in his  
talk from Daventry at 7.0.

# Tuesday's Programmes cont'd (Aug. 21)

## 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

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARKE

Overture to 'William Tell' ..... Rossini  
Italian Serenade ..... Czibulka

MARY POLLOCK (Soprano)

Bird Songs at Eventide ... } Eric  
Little Lady of the Moon ... } Coates

My heart is like a singing bird ..Hubert Parry

BAND

Selection from 'La Traviata' .....Verdi

### 4.40 ALICE COUCHMAN (Pianoforte)

Arabesque in Tarantella Style .....Leschetizky  
Ballad No. 1 .....York Bowen

BAND

Suite of Neapolitan Scenes .....Massenet  
The Dance; La Procession; The Improvizer; The Festival

MARY POLLOCK

The Pearl and the Rose .....Bantock  
Columbine's Garden .....Besly  
June is Calling .....Sanderson

BAND

Baby's Sweetheart .....Corri  
Gladiator March .....Sousa

### 5.25 ALICE COUCHMAN

Caprice in B Minor .....Dohnanyi  
Gavotte in A Flat Minor .....Sgambati  
Toccata .....Sgambati

BAND

Suite Egyptian Ballet .....Luigini

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

'How we found the Goblet,' by MARGARET DANGERFIELD. Songs by HAROLD CASEY (Baritone). NORRIS STANLEY (Violin)

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

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

Personally conducted by JACK PAYNE  
BETTY FIELDS (Comedienne)  
NANNY RANDALL (Songs with Ukelele)

### 8.0 B.B.C. PROMENADE CONCERT

Relayed from the Queen's Hall

Sir HENRY WOOD

And his SYMPHONY ORCHESTRA

MAY HUXLEY (Soprano)

JOHN TURNER (Tenor)

KATHARINE GOODSON (Pianoforte)

Introduction to Act III (Lohengrin).... Wagner

WAGNER regarded the legend of Lohengrin, the Knight of the Holy Grail, who comes to champion the wrongfully-accused maiden, Elsa, as symbolical of universal spiritual truths.

The Prelude to Act III of the Opera gives the atmosphere of festivity and thanksgiving which follows the marriage of Lohengrin with Elsa.

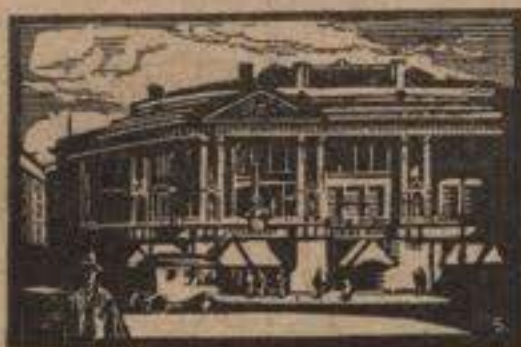
JOHN TURNER, with Orchestra

Sigh no more, ladies .....Aikin  
Sonnet No. 18 .....Aikin

KATHARINE GOODSON, and Orchestra

First Pianoforte Concerto, in B Flat Minor .....Tchaikovsky

POOR Tchaikovsky had a crushing disappointment over this work. He wrote it especially for Nicholas Rubinstein (brother of



A PROMENADE CONCERT will be relayed from the Queen's Hall, London, starting at 8.0 tonight.

the more famous Anton Rubinstein, and also a very great player). Then, on Christmas Eve, 1874, he played it to the great man, who was very bitter about it, pronouncing it 'worthless' and 'absolutely unplayable.'

Tchaikovsky removed from the score his dedication to Rubinstein, who afterwards repented, and played the Concerto in public; and Tchaikovsky repented and re-wrote it very considerably. So all ended well.

There are three Movements. The First, which is vigorous, has as its opening Tune (after the Introduction) one that the composer heard sung by blind beggars at a fair.

The Second Movement is short and graceful, and contains a tune taken from a gay little French song.

The Last Movement is made out of three chief tunes, all suggesting Russian dances.

MAY HUXLEY  
Mad Scene from 'Hamlet'.... Ambroise Thomas

ORCHESTRA  
Symphony in E Flat Minor .....Bax

THE Symphony, which appeared in 1922, and is dedicated to John Ireland, is scored for a large orchestra, including four Flutes, three Clarinets, and Bass Clarinet, and the Heckelphone (a baritone oboe), and Sarrusophone (a deep bass instrument played with a double reed).

Throughout the work there is a feeling of conflict, or of impressions that follow upon battle. The first Movement is marked 'Fairly quick; fierce.' Here is a spirit sinister, tense and menacing. The second is a solemn lament, with also its dramatic moments. The last Movement is quick and bold, and dignified at the start (when we hear a version of the first theme of the Symphony), with a bizarre effect later, when a syncopated tune is stung out on Violas, Cor Anglais, and Trumpet, and a gorgeous climax of triumph at the end.

### 9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 9.45 PROMENADE CONCERT (Continued)

ORCHESTRA  
Symphonic Poem, 'The Preludes' ..... Liszt

THIS popular piece is a musician's interpretation of one view of life—Lamartine's, in the poem in which he asks 'What is life but a series of preludes to the song that death begins?'

There is the Prelude of Love, and the tempests that break in upon its joy. There is another Prelude in which the unhappy lover seeks balm in quiet retirement from the world; but when the trumpet peals he rushes to the fight, finding his real strength in battle.

These ideas give Liszt scope for picturesque, vivid music, in the Symphonic Poem we are to hear.

MAY HUXLEY  
Valse, 'Voci Di Primavera' .... Johann Strauss

JOHN TURNER  
E'en as a lovely Flower ..... Frank Bridge

Love went a riding ..... Frank Bridge  
Prelude and Three Entr'actes (Carmen) .. Bizet

### 10.30-11.15 DANCE MUSIC; THE NEW PRINCES ORCHESTRA and ALFREDO'S BAND, from the New Princes Restaurant.

(Tuesday's Programmes continued on page 294.)

# DEAF?

Imagine a powerful 4-valve wireless set condensed within the compass of a wrist-watch!

The Sonomax FORTIPHONE brings undistorted, true-to-tone hearing even to the 90% Deaf. So powerful and effective is the Sonomax Sound Amplifier that it can be compared to a powerful wireless set condensed within the compass of a wrist watch. Yet this great power can be regulated instantly by a touch of your finger! This wonderful new invention gives faithful amplification of every tone of the voice, every note of music. It brings back all the delights of true hearing, even to the 90% Deaf. It combines the least conspicuousness with the maximum of hearing power at all ranges and all angles. There are FORTIPHONES for every degree of deafness.

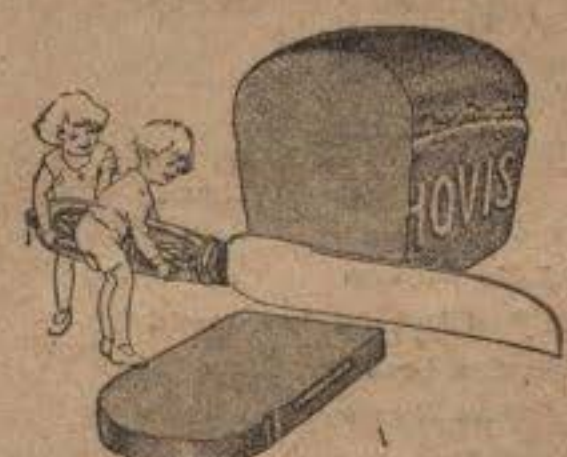


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# Tuesday's Programmes continued (August 21)

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

**4.0 An Orchestral Concert**  
 THE NATIONAL ORCHESTRA OF WALES  
 Overture to 'Ruslan and Ludmilla'... Glinka  
 Siegfried Idyll... Wagner  
 First 'Maid of Arles' Suite... Bizet  
 Pavane for a Dead Princess... Ravel  
 Three Dances ('Henry VIII')... German

In the spring of 1869, on the shore of Lake Lucerne, was born Wagner's son, Siegfried, named after Wagner's great symbolical hero. Shortly afterwards, Siegfried's mother was greeted, on her birthday morning, with a specially-written and very beautiful piece of music, the *Siegfried Idyll*. A small orchestra had been secretly collected and rehearsed by Richter, who played the Trumpet part, whilst Wagner, sitting on the stairs, conducted.

All who are familiar with Wagner's great Trilogy, *The Ring of the Nibelungs*, will recognize in the Idyll many tunes from various parts of that work, tunes mostly connected with Siegfried and Brünnhilde. The melody which chiefly dominates the Idyll (it persists in the Strings in the first section) is the chief melody in the great love-duet.

The only tune used which does not occur in the *Ring* Trilogy is an old German cradle song.

A PAVANE was originally a dance, of a slow, stately character. Its solemn nature makes it specially suitable for a memorial piece.

Ravel's *Pavane* is one of his best works, though on a small scale. Originally written for Pianoforte, it is also scored for a small Orchestra, consisting of the usual Woodwind (there is only one Oboe, however), two Horns, one Harp, and Muted Strings. The music is built round a slow, sustained melody, the first part of which is given out by Horn, the second part as a duet—Oboe and Bassoon. It is beautifully scored throughout.

- 5.0 LYNDON HARRIES: 'Rubinstein's Playing'
- 5.15 THE CHILDREN'S HOUR
- 6.0 ORGAN RECITAL by JAMES N. BELL  
Relayed from the New Palace Theatre, Bristol
- 6.30 S.B. from London
- 7.0 A WELSH INTERLUDE  
Readings from Welsh Poetry  
by GUNSTRONG JONES  
S.B. from Swansea
- 7.15 S.B. from London
- 8.0 S.B. from Daventry Experimental
- 9.30 WEATHER FORECAST, NEWS
- 9.45 S.B. from Daventry Experimental
- 10.30 Local Announcements
- 10.35-12.0 S.B. from London

**5SX SWANSEA.** 294.1 M. 1,020 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 A WELSH INTERLUDE  
Readings from Welsh Poetry by  
GUNSTONE JONES
- 7.15 S.B. from London
- 8.0 S.B. from Daventry Experimental
- 9.30 S.B. from London
- 9.45 S.B. from Daventry Experimental
- 10.30 Local Announcements
- 10.35-12.0 S.B. from London

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

**4.0 Tea-Time Music**  
 Relayed from Beale's Restaurant  
 Directed by GILBERT STACEY

March, 'Yeoman'... Henderson  
 Intermezzo, 'Floramyne'... Stacey  
 Selection from 'The Lady of the Rose'... Gilbert  
 Fox-trot, 'Constantinople'... Cr. Lon  
 Songs:  
 One Hour... Longstaffe  
 Archie of the R.A.F. ... Longstaffe  
 Londonderry Air... arr. Coleman  
 Fox-trot, 'Playground in the Sky'... Hanley  
 Selection from 'The Pirates of Penzance'  
 Sullivan  
 Valse, 'Worrying'... Fairman  
 Fox-trot, 'I never dreamt'... Ellis

- 5.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. L. B. BENNY: 'Some Curiosities of the Sky'



Drawn by Sharps

**SONGS OF OLD ENGLAND.**

Muriel George and Ernest Butcher will sing some of their folk-songs in Manchester's International Vaudeville programme this evening, and Cardiff listeners will hear them on Friday at 9.0. They are also broadcasting from London and Daventry tomorrow night.

- 7.15 S.B. from London (9.45 Local Announcements)
- 10.30 DANCE MUSIC: BILL BROWNE'S DANCE BAND, relayed from the Westover
- 11.0-12.0 S.B. from London

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

- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:  
A Day in a Child's Life  
Morning; Playtime; Story Telling; Night-time
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. A. C. SMITH, Secretary of the Plymouth Week Boxing Tournament: 'Boxing in the West Country—II'
- 7.15-12.0 S.B. from London (9.45 Local Announcements)

**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. CLIFFORD WRIGHT: 'The Meaning of Dreams'
- 7.15-12.0 S.B. from London (9.45 Local Announcements)

**6ST STOKE.** 284.1 M. 1,020 KC.

- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:  
Play, 'The Perfect Holiday' (L. M. Alcott)  
The Tall Pine Tree—A Fairy Story told on the Piano (Colombatti)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. COLIN SHERLOCKE: 'The Charm of Cheshire'
- 7.15-12.0 S.B. from London (9.45 Local Announcements)

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

- 4.0 THE STATION ORCHESTRA  
Overture to 'Masaniello'... Abel  
Entr'acte, 'Liselotte'... Adam  
THOMAS E. TEMPLETON (Tenor)  
Lift your eyes... Sellars  
Two eyes of grey... McGeoch  
To a Miniature... Brake  
ORCHESTRA  
Selection from 'Aida' Verdi, arr. Zimmermann  
THOMAS E. TEMPLETON  
Sympathy... Marshall  
Sigh no more... Aikin  
Life... Austin  
ORCHESTRA  
Selection from 'Mozartiana'... arr. Kling  
Joyous March... Aceves
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:  
Moonstruck  
Moon Time... Collins  
Waltz, 'Luna'... Lincke  
Moonbeams... Beresford  
Played by THE SUNSHINE TRIO  
A Story, 'The Moon Man's Diet,' told by  
Constance E. Richards  
Songs sung by BETTY WHEATLEY  
Little Lady of the Moon... Eric Coates  
Moonlight Fairies... Oliver  
Big Lady Moon... Coleridge-Taylor
- 6.0 SPIERO'S ORCHESTRA  
Relayed from the Palace Picture Theatre,  
Blackpool  
Selection from 'Lilac Time'... Schubert  
When the clock is playing (in imitation of a  
Musical Box)... Blaauw  
Intermezzo, 'Just a little Love'... Silésu  
Fantasia on Verdi's 'Il Trovatore'
- 6.30 S.B. from London
- 6.45 SPIERO'S ORCHESTRA (Continued)  
Czardas, No. 1... Michiels  
Waltz, 'Why am I Blue?'... Knox  
Patrol, 'The Wee Macgregor'... Amers
- 7.0 Writers of the North—III: MISS WINIFRED  
HOLBY—Reading 'Dossy.' S.B. from Hull

Programmes for Tuesday.

7.15 S.B. from London

7.30 International Vaudeville

- ENGLAND—MURIEL GEORGE and ERNEST BUTCHER (Folk Songs and Duets)
FRANCE—ALEC CHENTRENS (Anglo-French Entertainer)
SCOTLAND—JOCK WALKER (Scottish Songs and Stories)
IRELAND—DENIS O'NEIL (A Broth av a B'boy)
ITALY—NINO ROSSINI (Solo Accordionist)

8.30 THE AUGMENTED STATION ORCHESTRA
Conducted by T. H. MORRISON

Overture to 'Mignon' ..... Ambroise Thomas
Ballet Music, from 'Boabdil' ..... Moszkowski
Ballad in A Minor ..... Coleridge-Taylor

9.15 S.B. from London (9.45 Local Announcements)

10.30-12.0 DANCE MUSIC: HERMAN DAREWSKI's and WILL HURST's DANCE BANDS, relayed from the Winter Gardens Ballroom, Blackpool

Other Stations.

5NO NEWCASTLE. 512.5 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—Children's Hour. 6.0—Ella MacPherson (Contralto). Thomas and Harry Dorward (Mandoline Duets). Thomas and Harry Dorward: Hevelie Potique (Clara Ross); Polka March, 'Rialto' (H. J. Ellis). 6.7—Ella MacPherson: The Asra (Rufenstein); Country Folk (May H. Bruhe); The Stars (Montague Phillips). 6.14—Thomas and Harry Dorward: Romance, 'Drifting Tide' (R. Spencer); Barn Dance, 'My Lady Flo' (G. Belloni). 6.21—Ella MacPherson: The Road to the Isles (M. Kennedy-Fraser); Lochleven (Kennedy Russell); The Peat Fire Flame (M. Kennedy-Fraser). 6.30—S.B. from London. 7.0—Mr. T. Russell Goddard, F.L.S.: 'Some Birds of the North Country—V. The Game Birds.' 7.15—S.B. from London. 7.30—Recital for Two Pianofortes by Ethel Bartlett and Rae Robertson: Sonata in B Flat Major (Clementi); Andante and Variations (Schumann); Moy Meil (The Happy Plain) (Arnold Bax); Romance and Polonaise (Arensky). 8.15—Concert by The Municipal Orchestra. Directed by Frank Gomez. Relayed from the Spa, Whitby. Fantasia from 'Carmen' (Bizet); Nautical Selection, 'A Life on the Ocean' (Binding); Celebrated Minuet (Paderewski); Entracte, Pizzicato for Strings (Latan); Hungarian Rhapsody No. 1 in F (Liszt); Piano Solo, 'Ballade No. 3 in A Flat' (Chopin) (Soloist, Wilfred Wade). Patrol, 'March of the Little Leaden Soldiers' (Pierne); Melodies from 'The Gondoliers' (Sullivan). 9.15—S.B. from London. 10.30—Dance Music relayed from the Oxford Galleries. 11.15-12.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

4.0—The Westerby Trio: Evelyn Westerby (Violin); Maurice Westerby (Violoncello); Jack Kennedy (Pianoforte). Trio, Op. 12 (Hummel). Violin Solo: Regrets (Vieuxtemps). Trio: Novelletta (Gade). 4.30—Musical Interlude. 5.0—Talk. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Organ Recital by Mr. S. W. Leitch, relayed from the New Savoy Picture House. 6.30—S.B. from London. 6.45—Scottish Sports Bulletin. 6.50—Musical Interlude. 7.0—S.B. from Edinburgh. 7.15-12.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

4.0—Fishing News Bulletin. 4.5—Dance Music by Al Leslie and his Orchestra, relayed from the New Palais de Danse. 5.0—Talk (see London). 5.15—Children's Hour. 6.0—Recital of Gramophone Records. 6.25—Fishing News Bulletin. 6.30—S.B. from London. 6.45—S.B. from Glasgow. 7.0—S.B. from Edinburgh. 7.15-12.0—S.B. from London.

2BE BELFAST. 506.1 M. 980 KC.

4.0—Concert. The Radio Quartet: Overture, 'The Call of Bagdad' (Boieldieu); An Autumn Song (H. Wood); Selection, 'San Toy' (Sidney Jones). 4.24—Maude Hunter (Mezzo-Soprano): In the Night and Meine Mutter hat's Gewollt (It is my Mother's wish (Richard Strauss); Sapphic Ode (Brahms); Love's Philosophy (Quilter). 4.38—Quartet: Ballet Music 'Coppelia' (Delibes, arr. Tavan); Suite, 'Sylvan Scenes' (Fletcher); Marche, 'Folies Bergere' (Lincke). 5.0—Talk. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.30—A Ballad Concert. Bay Jellitt (Violin); Grave (Friedman Bach, arr. Kreisler); Tempo di Minuetto (Pugnani, arr. Kreisler); Rondino (Beethoven, arr. Kreisler). 7.43—Leonard Gowings (Tenor): Old Irish Songs. 'My Love's an Arbutus' (arr. Stanford); 'Believe me if all those endearing young charms' (Traditional). Hebridean Songs: 'An Island Shelling Song and 'An Eriskay Love Lilt' (Kennedy-Fraser). Old English Song, 'Drink to me only with thine eyes' (Traditional). 7.56—Dorothea Kreshover (Pianoforte): Spanish Suite, 'Mallorca' (Joaquina Turina). Le Palais Enchanté: Nuit sur la baie de Palma. 8.9—Betty Thompson (Mezzo-Soprano): Oh, men from the fields; The Next Market Day, and I know where I'm going (arr. H. Hughes); Sigh no more, ladies (F. Keel); Romance from 'Mignon' (Thomas); Cuckoo (Martin Shaw). 8.22—Bay Jellitt: Serenite (Vieuxtemps); Spanish Dance (Granados, arr. Kreisler); Danse O'Intale (Rimsky-Korsakov, arr. Kreisler).

(Continued in col. 2.)

From a Recent Talk.

WHO CARES?

The following is an extract from the talk which Mr. Clough Williams-Ellis gave from London Station a short time ago. He is among those who are fighting hard for the preservation of Britain's country-side, and is a sworn enemy of the jerry-building fraternity.

THERE are some, I know—but I can't believe that there are very many—who really don't care for beauty and seemliness one way or the other; and there are quite certainly those who can be made far more wretched by ugliness in their surroundings than by personal failure, poverty, ill-health or any of the ordinary misfortunes of life. Some don't even know it.

Only grant them a surrounding beauty, even a quiet and orderly seemliness, and they can stick it—they can bear their troubles with serenity.

Notoriously it is from the ugly and the squalid places—places that we have made so—that we hear of restlessness and discontent—and no wonder. It isn't just the plain poverty. It's poverty on top of unrelieved dreariness that finally and properly exasperates.

Indeed, having made such a horrid mess and muddle of most of our towns, having let them run to seed so carelessly, most of us who can afford to are

just calmly refusing to live in them any more, and moving out; and we are dispersing ourselves over the country with just the same planless recklessness, and now disfiguring it with our ill-considered but all-too-permanent encampments.

Let me give an example.

I have friends whom we will call the Joneses. Mr. and Mrs. Jones, as children, though they lived in quite a biggish town, could ramble out any fine evening right into the real country—with hayfields and cows, woods and birds' nests, ponds and sticklebacks and so forth—right away from all the noise and dust and buildings and ugliness and people—and all in just a few minutes.

And what now?

Well, by the time they had married and had had children of their own, the town had spread out along all its approach roads a matter of a mile or more of solid, dreary building, to where the tram-lines end. And then the motor-buses began, and along their routes there is another mile or two of newer, smaller, pinker, more scattered buildings—advertisement hoardings, notice-boards, petrol-pumps and garages.

Not a cow—not a hayrick—not even a reliable newt-pond within miles. Very few trees, and hardly any hedges.

So now, in spite of the new-fangled electric trams and motor-buses, the town children are prisoners, firmly built in on all sides; for it costs them fourpence a head in fares to reach grass they can roll on or a tree they can climb, whilst, unless their parents can spare an hour or two and afford their tram and bus tickets, they too are prisoners, condemned to smoke and noise and a dingy little house in a dreary side-street for the term of their natural lives.

(Continued from col. 1.)

8.35—Leonard Gowings: On Wings of Song (Mendelssohn); Longing (Kjerulf); At Daxning (Cadmian); An Evening Song (Blumenthal). 8.48—Dorothea Kreshover: Two Studies: No. 6 in E Flat Minor; No. 5 in G Flat Major (Chopin). 9.1—Betty Thompson: Si Mes Vres (If my Songs had Wings) (Bahn); Had I a golden pound to spend (Keel); Five Eyes (A. Gibbs); The Early Morning (G. Peck). 9.15—S.B. from London. 9.50 app.—A Band Concert. J.O.R. Rescue Tent Silver Band. Conductor, William Brown. March from Second Suite in F (Holst, arr. S. Herbert); Overture, 'La Dame Blanche' (Metra); Selection of W. Sanderson's Songs (arr. J. O. Bume); Trombone Solo, 'Out on the Deep' (Lohr); Valse, 'Nights of Gladness' (Ancliffe); March, 'The Great Little Army' (Alford). 10.30-12.0—S.B. from London.

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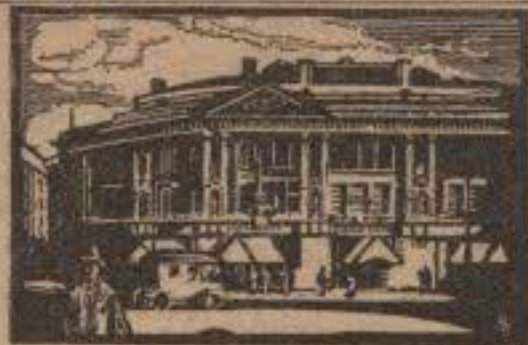


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LONDON and DAVENTRY  
PROGRAMMES FOR  
Wednesday, August 22  
Including a B.B.C. Promenade  
Concert



- 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  
FREDERICK J. FIRTH (Boy Soprano)  
JOAN E. TURNEY (Pianoforte)  
12.30 THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE  
1.0-2.0 FRASCATI'S ORCHESTRA  
Directed by GEORGES HABCK from the Restaurant  
Frascati  
4.0 A Light Classical Concert  
KATHLEEN MITCHELL (Soprano)  
THE ENID BAILEY TRIO:  
ENID BAILEY (Violin), LILLY PHILLIPS (Violon-  
cello); HINDA PHILLIPS (Pianoforte)  
5.15 THE CHILDREN'S HOUR:  
Going, Going, Gone!  
Wherein the Children's Hour holds an Auction  
in an original fashion  
The proceedings will be enlivened by GENIAL  
JEMIMA in excerpts from her repertoire!  
'The Furniture Talks'—a fanciful story written  
round 'Old Furniture,' a song cycle by CLAUDE  
ARUNDALE, the songs sung by KATE WINTER  
Amongst the bidders will be R. DE ROHAN and  
CONSTANCE GALLAVAN  
6.0 THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE  
6.20 The Week's Work in the Garden, by the  
ROYAL HORTICULTURAL SOCIETY  
6.30 TIME SIGNAL, GREENWICH: WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN  
6.45 THE B.B.C. DANCE ORCHESTRA (continued)



THE VIRGIN QUEEN

This was the design from which the figure of Queen Elizabeth in the new Madame Tussaud's was dressed. Mr. Norris will describe his experiences as an expert on historical costume in his talk at 7.0.

7.0 Mr. HERBERT NORRIS:  
'Dressing Madame Tussauds'  
MR. NORRIS is admirably fitted to be a member of the Club of Queer Trades. He is, incidentally, qualified as an architect and the owner of a diploma in dramatic art, but his real speciality is historical costume. One of his most interesting achievements was the dressing of the vast historical gallery at the new Madame Tussaud's.

7.15 THE FOUNDATIONS OF MUSIC  
MOUSSORGSKY'S SONGS  
Sung by TATIANA MAKUSHINA (Soprano)  
Without Sunlight—Series of Six Songs of Gloom  
Interior  
Thine eyes in the crowd ne'er perceived me  
Alas, it is my lonely fate  
At last 'tis over, heat of day  
Elegy  
On the River

7.30 VARIETY  
MURIEL GEORGE and ERNEST BUTCHER  
(Folk Songs and Duets)  
ANGELA BADDELEY, 'Trials of Topsy,'  
by A. P. HERBERT  
MUNRO and MILLS  
(Syncopated Pianists)

8.0 B.B.C. PROMENADE CONCERT  
Relayed from the Queen's Hall  
Sir HENRY WOOD  
and his SYMPHONY ORCHESTRA

Sixth Brandenburg Concerto, in B Flat, for  
Violas, Violoncellos and Double Basses... Bach  
BACH wrote his sixth Brandenburg Concerto in  
six parts, two for the Viola da Braccia  
('arm Viol'—played as the Violin is played),  
two for the Viola da Gamba (or 'knee Viol'—a  
forerunner of the Violoncello), one for the  
ordinary Violoncello and one for the 'Violone'  
(Double Bass), with a part for a keyboard  
instrument, to help fill in the harmonies.  
Nowadays the parts are divided into two for  
Violas, three for Violoncellos and one for Double  
Bass. The absence of Violins (a very rare thing  
in a work for Strings) gives a curious colour to  
the tone.

There are three Movements. In the first there  
is great activity of the closely woven parts. In  
the Second (slow) Movement the Violas discuss  
a singing theme, while the lower strings accom-  
pany. The last Movement is in the style of a  
Gigue.

DOROTHY SILK (Soprano)  
Airs  
Sighing, weeping (Church Cantata No. 21) } Bach  
The Word of God my treasure is..... }

ETHEL BARTLETT, RAE ROBERTSON (Solo Piano-  
fortes) and Orchestra

Concerto in E Flat..... C. P. E. Bach  
CARL PHILIP EMANUEL BACH (1714-  
1788), the third son of the great Bach,  
is sometimes called the 'Berlin,' or 'Hamburg'  
Bach.

This Concerto, which was apparently not  
published until its composer had been dead nearly  
one hundred and thirty years, was originally  
written for a 'forte piano' (an early form of the  
pianoforte we know), and a harpsichord, the  
pianoforte's plucked-string forerunner; the  
orchestra consisted of Strings, two Flutes and  
two Horns. There are three Movements, two  
very quick ones, with a slow one between, which  
leads without a break into the last.

ORCHESTRA  
Fourth Brandenburg Concerto for Solo Violin,  
Two Flutes and Strings..... Bach

THE fourth Brandenburg Concerto, which is not  
quite so frequently heard as are some of  
the others, has three Movements—a quick one, a  
graceful slow one, in which the Flutes hold the  
melodic line, and a magnificent fugal Finale.

STUART ROBERTSON (Bass)  
Recit. and Air, 'Thou most blest all quicken-  
ing day' (Church Cantata No. 70)..... Bach  
ORCHESTRA  
Suite No. 5, for Strings and Oboe  
Bach, arr. Wood

STANLEY MARCHANT (Organ) and Orchestra  
Sinfonia to Church Cantata, No. 29, 'Wir danken  
dir' (We thank thee)..... Bach

9.30 WEATHER FORECAST, SECOND GENERAL  
NEWS BULLETIN

9.45 PROMENADE CONCERT  
(continued)

STANLEY MARCHANT  
Organ Concerto in G Minor, No. 11 (Set 2, No. 5)  
Handel

DOROTHY SILK  
To Daisies..... Roger Quilter  
Listening..... Bosly

STUART ROBERTSON  
Drake's Drum..... Stanford  
I'm wearing sweet violets..... Parry  
Molly O'..... Herbert Howells

ORCHESTRA  
Largo for Strings and Organ..... Handel

10.30 Local Announcements; (Daventry only)  
Shipping Forecast

10.35 SIR WILLIAM BRAGG: 'The British Associa-  
tion'

10.50 A PIANOFORTE RECITAL  
by CECIL DIXON

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



AND HOLLYWOOD'S KING.

Another of Mr. Norris's costume designs for Madame Tussaud's—Rudolph Valentino, once the greatest romantic idol of the screen, dressed in the eighteenth-century elegance of M. Beaucaire.



Wednesday's Programmes cont'd (Aug. 22)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 4.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA  
From the Rivoli Theatre
- 5.0 THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE
- 5.45 THE CHILDREN'S HOUR (From Birmingham):  
'Zeppelins of the Sea,' by NICOLINA TWIGG  
Nursery Rhymes by MARJORIE LYON (Soprano)  
'How Team Cars Work,' by Major VERNON BROOK. TONY will Entertain
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 **Light Music**  
KENNETH STERNE (Tenor)  
W. L. TRYTEL and his Octet  
OCTET  
Selection from 'Carmen' ..... Bizet
- 6.54 KENNETH STERNE  
Ah, moon of my delight ..... Lehmann  
'Tis the day ..... Leoncavallo
- 7.0 OCTET  
Entr'acte, 'Humoresque' ..... Dvorak  
The Swan ..... Saint-Saëns  
(Solo Violin, W. L. TRYTEL)
- 7.10 KENNETH STERNE  
Thou bringest peace ..... Schubert  
Serenade ..... } Schubert
- 7.18 OCTET  
Down in the Forest ..... Ronald  
Son o' Mine ..... William Wallace  
Siamese Patrol ..... Lincke
- 7.30 **Cardiff Sunshine Carnival**  
The Carnival at Night  
At Clarence Park, Weston-Super-Mare  
S.B. from Cardiff  
Artists:  
MAI RAMSAY (Mezzo-Soprano)  
BILLIE HILL (Soubrette)  
GEORGE GRAVES (the famous Baron Popoff)

- GEORGE CARNEY (Burlesque Comedian)  
THE MUSICAL AVOLOS (Xylophone Experts)  
THE BAND OF THE 2ND BATT.  
THE BLACK WATCH (Royal Highlanders)  
(By kind permission of Col. L. P. EVANS, V.C., C.M.G., D.S.O., Commanding, and OFFICERS)  
Bandmaster, H. E. AUSTING  
THE STATION ORCHESTRA: Conducted by WARWICK BRAITHWAITE  
BAND  
Selection from 'Madame Butterfly' .... Puccini
- 7.45 BILLIE HILL
- 7.55 GEORGE GRAVES
- 8.5 BAND  
March Paraphrase on 'Men of Harlech' ('Welsh Rhapsody') ..... German  
Three Light Pieces ..... Fletcher  
Lubly Lulu; Fifinette; Folio Bergère
- 8.20 BILLIE HILL
- 8.30 THE MUSICAL AVOLOS
- 8.40 BAND  
Fantasia on Sir Harry Lauder's Songs...arr. Hume  
Regimental March, 'The Garb of Old Gaul'
- 9.0 **Vaudeville**  
From Birmingham  
JOHNSON BROTHERS and GREENOP  
(Syncopated Harmony)  
DICK FRANCIS and DOREEN SEASON  
(Comedy Duo)  
ALBERT DANIELS (Child Impressions)  
MIRIAM FERRIS (in Character Songs)  
THE AUDLEY MOUTH ORGAN TRIO  
PHILIP BROWN'S DOMINOES DANCE BAND
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.15 DANCE MUSIC: FRANK ASHWORTH and his BAND, from the Hotel Metropole
- 11.0-11.15 AMBROSE'S BAND from the May Fair Hotel  
(Wednesday's Programmes continued on page 298.)

In the Near Future.

News and Notes from Daventry Experimental.

Mr. W. Preston, M.P. for Walsall, is to broadcast an appeal on Sunday, August 26, on behalf of Walsall Hospital Carnival and Fête.

A short programme of chorus songs, sung by John Thorne (baritone) and the Birmingham Studio Chorus, will be broadcast at 9.30 p.m. on Tuesday, August 28.

'Pitch and Toss'—a little human play, by Bertha N. Graham, will be given during the evening programme on Wednesday, August 29. The cast will include Vincent Curran, Gladys Ward and Edith James.

The City of Birmingham Police Band, conducted by Richard Wassell, will be heard during the afternoon of Tuesday, August 28. Other items will be given by Emilie Waldron (soprano) and T. C. Sterndale Bennett, the well-known entertainer at the piano.

The afternoon programme on Saturday, September 1, will be given by the Norris Stanley Sextet, supported by Rebe Hillier (contralto) and Harry Millar (cellist). It will be followed by a programme relayed from the West-End Dance Hall, with vocal interludes by Raymond Green (entertainer).

Enid Cruickshank (contralto) and Angel Grande (violin) are the solo artists in the afternoon programme on Sunday, August 26, when the Birmingham Military Band, conducted by

W. A. Clarke will give a concert of miscellaneous items, including works by Puccini, Wagner, Beethoven and Edward German.

Melodies from *Monsieur Beaucaire* and *Madame Pompadour* will be heard in the course of a programme, entitled 'Lace and Lavender,' to be given at 8.30 p.m. on Friday, August 31. It will be followed by a vaudeville programme in which the artists are Mabel Constanduros, Firth and Scott, The Mirimba Trio and Philip Brown's Shakespeare Dance Band.

The artists in a variety programme to be broadcast at 9 p.m. on Monday, August 27, include the Old-Time Singers, Helen Alston in songs at the piano, Juliette Alvin ('cellist), and Alfred Butler and Chrissie Stoddard in another edition of 'Further Pleasant Memories,' into which will be woven those delightful little songs popularised years ago by the 'Follies.'

The Organs broadcasting from.

- 2LO—LONDON—Madame Tussaud's
- 5GB—BIRMINGHAM—Lozells Picture House
- 5NO—NEWCASTLE—Havelock, SUNDERLAND
- 2BE—BELFAST—Classic Cinema
- 2EH—EDINBURGH—The New Picture House

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LEAVE THEM  
IN MILTON  
WHILE YOU  
SLEEP  
OR DRESS

MAKE A POINT OF READING  
THE BOOK WITH THE BOTTLE

# Wednesday's Programmes continued (August 22)

A Sunshine Carnival will be held at Clarence Park, Weston-super-Mare, and when the sun has set there will be the Carnival at Night.



Cardiff station will relay the entertainments—including George Graves, Billie Hill, Teddy Brown and a host more.

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.15 The Sunshine Carnival**  
At Clarence Park, Weston-super-Mare  
First Day  
Opening Ceremony by GEORGE GRAVES (The Famous 'Baron Popoff' of 'Merry Widow' fame)
- 2.30 THE BAND OF THE 2ND BATT. THE BLACK WATCH (ROYAL HIGHLANDERS)**  
(By kind permission of Col. L. P. EVANS, V.C., C.M.G., D.S.O., Commanding, and Officers)  
Bandmaster, H. E. AUSTING  
Festival March, 'The Spirit of Pageantry' Fletcher  
Overture to 'The Torments of Tantalus'..Suppé
- 2.45 MAI RAMSAY (Mezzo-Soprano)**  
A Thrush's Love Song.....Travers  
Were I a Butterfly.....Lehmann  
Blackbird's Song.....Cyril Scott
- 2.53 ALBERT VOORSANGER (Violin)**  
Siciliana and Rigauden .. Francaeur, arr. Kreisler  
Nocturne in E.....Chopin
- 3.0 GEORGE CARNEY**  
Burlesque Comedian
- 3.10 BAND**  
Incidental Music from 'The Merchant of Venice'  
Sullivan  
Bourrée; Valse; Finale
- 3.25 MAI RAMSAY**  
Piper June.....Carew  
Do you believe in fairies?.....Charles  
The Daily Question.....Meyer-Helmund
- 3.35 GEORGE CARNEY**
- 3.45 BAND**  
Excerpts from 'The Desert Song'.....Romberg
- 4.0 BILLIE HILL (Soubrette)** will Sing, Whistle, and Dance
- 4.10 THE MUSICAL AVOLOS**  
Xylophone Experts
- 4.20 THE STATION ORCHESTRA**  
Conducted by WARWICK BRAITHWAITE  
Selection from 'Mignod'....Ambroise Thomas
- 4.30 JOHN RORKE**  
Some Sunshine Songs from Sorrowful Souls
- 4.40 BILLIE HILL**
- 4.50 MUSICAL AVOLOS**
- 5.0 ORCHESTRA**  
Suite, 'Three Eastern Sketches'.....Howgill
- 5.15 THE CHILDREN'S HOUR**
- 6.0 London Programme relayed from Daventry**
- 6.30 S.B. from London**

- 7.30 The Carnival at Night**  
Artists:  
MAI RAMSAY (Mezzo-Soprano)  
BILLIE HILL (Soubrette)  
GEORGE GRAVES (The Famous Baron Popoff)  
GEORGE CARNEY (Burlesque Comedian)  
THE MUSICAL AVOLOS (Xylophone Experts)

- THE BAND OF THE 2ND BATT. THE BLACK WATCH (ROYAL HIGHLANDERS)**  
(By kind permission of Col. L. P. EVANS, V.C., C.M.G., D.S.O., Commanding, and Officers)  
Bandmaster, H. E. AUSTING  
**THE STATION ORCHESTRA**  
Conducted by WARWICK BRAITHWAITE
- BAND**  
Selection from 'Madame Butterfly'....Puccini
- 7.45 BILLIE HILL**
- 7.55 GEORGE GRAVES**
- 8.5 BAND**  
March Paraphrase on 'Men of Harlech' ('Welsh' Rhapsody').....German  
Three Light Pieces.....Fletcher  
Lully Lulu; Fifinette; Fofie Bergère
- 8.20 BILLIE HILL**
- 8.30 MUSICAL AVOLOS**
- 8.40 BAND**  
Fantasia on Sir Harry Lauder's Songs arr. Home  
Regimental March, 'The Garb of Old Gaul'
- 9.0 MAI RAMSAY**  
My Ships.....del Riego  
Flowers of Forgetfulness.....Cadman  
The Lilac Tree.....Gartlan
- 9.10 GEORGE CARNEY**
- 9.20 ORCHESTRA**  
First 'Peer Gynt' Suite.....Grieg
- 9.30 WEATHER FORECAST, NEWS**
- 9.45 The Carnival (Continued)**  
MAI RAMSAY  
Valse Song, 'Love's Wonderful Music'  
de Zulueta  
Love's a Merchant.....Carew



Stage Photo

**SUNSHINE DAY AND NIGHT.**  
Billie Hill, the well-known stage soubrette, will help to provide the sunshine at the Carnival that Cardiff Station will relay from Weston-super-Mare this afternoon and again tonight.

- 9.55 GEORGE CARNEY**
- 10.5 ORCHESTRA**  
Selection from 'Merrie England'.....German
- 10.15 DANCE MUSIC**  
S.B. from Daventry Experimental
- 10.30 Local Announcements**
- 10.35-11.0 S.B. from London**

## 5SX SWANSEA. 294 IM. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 A CONCERT**  
ENID ROSS (Contralto)  
VALERIE TUNBRIDGE (Violin)  
THE STATION TRIO  
T. D. JONES (Pianoforte), MORGAN LLOYD (Violin), GWILYM THOMAS (Violoncello)
- 5.15 THE CHILDREN'S HOUR:**  
Violin Solos by VALERIE TUNBRIDGE
- 6.0 London Programme relayed from Daventry**
- 6.30 S.B. from London**
- 7.30 S.B. from Cardiff**
- 9.30 WEATHER FORECAST, NEWS**
- 9.45 S.B. from Cardiff**
- 10.15 S.B. from Daventry Experimental**
- 10.30 Local Announcements**
- 10.35-11.0 S.B. from London**

## 6BM BOURNEMOUTH. 326 IM. 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**
- 6.30-11.0 S.B. from London (10.30 Local Announcements)**

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

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry**
- 5.15 THE CHILDREN'S HOUR:**  
'Shadows and what we think of them'  
In which programme 'Olaf the Sea King'  
(Eleanor Parjeon) tells his story
- 6.0 London Programme relayed from Daventry**
- 6.30-11.0 S.B. from London (10.30 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**
- 6.30-11.0 S.B. from London (10.30 Local Announcements)**

# Wednesday's Programmes cont'd (Aug. 22)

**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:**  
A Visit to the Seaside  
Wonders of the Rock Pools..... R. Gaze  
The Tortoise gets a Shell..... A. O. Stott

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.30 Local Announcements)

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

12.0-1.0 New Gramophones Records

3.30 **The Rydal Sheep Dog Trials**  
Relayed from the Vale of Rydal, Westmorland  
Described by Mr. G. AITCHISON, M.B.E.  
Orchestral Interludes provided by the **STATION ORCHESTRA**  
Overture, 'The Lamb's Gambol'..... Sousa  
The Whistler and his Dog..... Pryor  
Shepherd's Dance..... German  
Shepherd's Evening Song..... Brockett  
Selection from 'Metrie England'..... German  
Three Country Sketches..... Howgill

5.15 **THE CHILDREN'S HOUR:**  
Rough Seas  
'The Storm,' from Suite 'The Sea' (Frank Bridge)  
Played by **THE STATION ORCHESTRA**  
'The Blue Men of the Minch' (Bantock)  
'Beating up the Channel' (Sanderson)  
Sung by **HARRY HOPEWELL**  
A Sea Story told by **ROBERT ROBERTS**

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

7.30 **Music of the Mountains**  
A Programme to which Lakeland Artists will contribute

**THE STATION ORCHESTRA**  
Overture, 'Land of the Mountain and the Flood' MacCunn

**ENA MITCHELL** (Soprano)  
Lia's Air ('The Prodigal Son')..... Debussy  
The Laughing Song..... Auber  
A Feast of Lanterns..... Bantock

**H. N. ADAMS** (Pianoforte)  
Sonata, Op. 10, No. 1..... Beethoven  
Allegro con spirito

A Reading from Wordsworth  
The 'Luey' Lyrics

**ORCHESTRA**  
Selection from the Swan Lake..... Tchaikovsky

**'THE MARRYING OF WILLIAM'**  
A Play in One Act by L. DU GARDE PEACH  
Produced by **DAVID E. ORMEROD**  
Presented by **THE STATION REPERTORY PLAYERS**  
Cast:  
William Asche..... **FRANK A. NICHOLS**  
Susan..... **MARION THWAITE MATTHEWS**  
Georgina..... **BERENICE MELFORD**  
Winifred..... **EDITH TOMS**  
Scene: The living-room kitchen of a country cottage on the shores of Derwentwater, about four o'clock in the afternoon.

**H. N. ADAMS**  
Sonata, Op. 14, No. 2..... Beethoven  
Andante

A Reading from De Quincey

**ENA MITCHELL**  
Oh, listen to the voice of love  
Hook, arr. Lehmann

Fortune's Wheel..... arr. Mark  
Pulling the Sea Dulse..... (Hebridean Songs)  
Mhairi Bhan..... Kennedy-Fraser

**ORCHESTRA**  
Three Dale Dances..... Arthur Wood

9.30 **WEATHER FORECAST, NEWS**

9.45 **A Ballad Concert**  
**DOBOTHY VERNEY** (Contralto)  
Come let's be merry..... Lane Wilson  
My Son..... del Riego

**ALFRED BARKER** (Violin)  
Three Folk Tunes..... arr. Colin Taylor  
The Little Red Lark (Irish); Where be going? (Cornwall); Newcastle (English)

**DOUGLAS KIRKE** (Bass)  
Mad Tom..... Purcell  
Mignonette..... Montague Phillips

**DOBOTHY VERNEY**  
O that it were so..... Frank Bridge  
The enchantress..... Halton

**ALFRED BARKER**  
Pale Moon..... Logan, arr. Kreisler  
Punch's Serenade..... Kreisler

**DOUGLAS KIRKE**  
Hear me, ye winds and waves..... Handel  
The Lute Player..... Allisen  
The Barber of Turin..... Russell

10.30 Local Announcements

10.35-11.0 S.B. from London

## Other Stations.

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

12.0-1.0:—Gramophone Records. 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—Children's Hour. 6.0:—A Pianoforte Recital by Leslie Bridgewater. 6.20:—Royal Horticultural Society's Bulletin. 6.30:—London. 7.30:—Lax and Gilligan (Entertainers). Thomas Hopkinson (Mouth Organ). 8.0-11.0:—London.

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

11.0-12.0:—Gramophone Records. 4.0:—Orchestra. Christine Shepherd (Contralto) 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—José Grey (Soprano). 6.20:—Mr. Dudley V. Howells: 'Horticulture.' 6.30:—London. 6.45:—Mid-week Sports Bulletin. 6.50:—Musical Interlude. 7.0:—London. 7.30:—'My Programme,' by 'Wee Nora' of The Radioplumists. Supported by the Whole Company. 8.0-11.0:—London.

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

11.0-12.0:—Gramophone Records. 4.0:—Fishing News Bulletin. 4.5:—Steadman's Orchestra from the Electric Theatre. 5.0:—Agnes Shaw (Elocutionist). 5.15:—Children's Hour. 6.0:—J. H. Shaw (Violoncello). 6.15:—Mr. George E. Greenhow: 'Horticulture.' 6.25:—Fishing News Bulletin. 6.30:—London. 6.45:—Glasgow. 6.50:—Juvenile Organizations' Bulletin. 7.0-11.0:—London.

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

12.0-1.0:—Gramophone Records. 3.45:—Radio Quartet. John Sowerby (Violoncello). 4.35:—Pianoforte Jazz by Fred Rogers. 4.45:—Ernie Mason's Dance Band, relayed from Caproni's Palais de Danse, Bangor. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.20:—London. 6.30-11.0:—London.

### NEW MUSIC.

The B.B.C. is always willing to consider new music, with a view to broadcasting, but only orchestral, military band, or choral music of real interest and importance is desired. Smaller pieces or those of more trifling order are as a rule selected by the performing artists, not by the B.B.C.



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## The Only World-Programme Paper.

See

# WORLD-RADIO

For

Dominion and Foreign Programmes.

EVERY FRIDAY

2d.

# PROGRAMMES for THURSDAY, August 23

## 2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. The  
Daily Service

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

11.0 (Daventry only) GRAMOPHONE RECORDS  
'Messiah'—Part I

12.0 A STUDIO CONCERT  
ELSIE LEARNER (Contralto)  
CAVAN O'CONNOR (Tenor)  
DAISY SHORROCKS (Violin)

1.0-2.0 The Week's Recital of  
Gramophone Records

3.0 Evensong  
From Westminster Abbey

3.45 Mrs. J. B. PRIESTLEY: 'The  
Female Spectator'

To judge from some of the articles in the 'popular' Press, one might imagine that until the twentieth century women with minds and talents and professions of their own were as unknown as the Heavside Layer. In reality the eighteenth century produced any number of brilliant women, and journalism and literature attracted many of them. Mrs. Barbauld and Mrs. Inchbald were prominent writers and editors, and *The Female Spectator* was an imitation of Addison's famous magazine, which purported to be run by women for women. This afternoon Mrs. J. B. Priestley will read some amusing papers from it—one showing the extent of the use of cosmetics by the young officers of the Army, another warning ladies of the dangers attaching to the immoderate drinking of tea, and possibly one proving the utter impossibility of practicable flying machines.

4.0 AN ORGAN RECITAL  
By EDWARD O'HENRY  
Relayed from Madame Tussaud's  
Cinema

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

5.15 THE CHILDREN'S HOUR;  
New Nursery Rhymes  
Walford Davies  
Sung by THE WIRELESS SINGERS  
'The Magic Collar,' the Story of  
a Brave Deer, by H. Mortimer  
Batten  
'Bumble's Lawn,' another Gnome  
Story by Mabel Marlowe

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 FORE-  
CAST, FIRST GENERAL NEWS BULLETIN

6.45 For Girl Guides: Competitions in Camp, by  
Miss LEWIS

7.0 Mr. L. P. HARTLEY: 'New Novels'

7.15 THE FOUNDATIONS OF MUSIC  
MOUSSORGSKY'S SONGS  
Sung by TATIANA MAKUSHINA (Soprano)  
Parassia's Song from the Opera, 'The Fair of  
Sorotchintzi'

Evening Prayer }  
In the Corner } From 'The Nursery'  
To the Dnieper }

MOUSSORGSKY never finished the Opera  
*The Fair of Sorotchintzi* (based on a tale by  
Gogol). We know very well one extract from it—  
that favourite dance, the *Gopak*. In this song  
Parassia is day-dreaming about her lover. At  
first she feels sad and knows not why. Then,



'MASTERS' OF THE MICROPHONE: ELSIE CARLISLE.

It was in Lee White's shows at the Ambassadors that Elsie Carlisle first came to the fore. The microphone has known her since the beginning of 1926, and she has now well earned the title of the queen of syncopated singers, and England's rival to the glories of Sophie Tucker and Nora Bayes,

throwing off that mood, she sings of her hope that her lover will come to see her soon. Here we have a gay dance rhythm in which is heard the 'click clack' of clogs.

The next two songs are from a cycle of seven, *The Nursery*, telling of the child's day, full of activities. *In the Corner* means trouble: the imp has been naughty—tangled up the cotton on the work-table, and spilt the ink. He tries to wriggle out of it, and shows temper, so Nurse passes sentence. . . . Note here the way in which Moussorgsky puts melody aside for the sake of realism.

The last song is a broadly-drawn invocation to the river Dnieper, written in a folk-tune-like style, with alternating rhythms (seven in a bar, besides six and three).

7.30 Students' Choruses

THE WIRELESS MALE  
CHORUS

Conducted by STANFORD ROBINSON

There is a tavern in the town  
The Vicar of Bray  
Ye banks and braes  
John Peel  
Simon the Cellarer  
Sally in our alley  
Solomon Levi  
Clementine  
The Three Crows

8.0 Chamber Music

TATIANA MAKUSHINA (Soprano)  
JEAN POUGNET (Violin)  
HARRY ISAACS (Pianoforte)  
JEAN POUGNET and HARRY ISAACS  
Sonata in D, for Violin and Piano-  
forte . . . . . Arnold Bax  
(1) Fantasy; (2) The Grey  
Dancer in the Twilight; (3)  
Very broad; (4) Allegro feroce

8.35 TATIANA MAKUSHINA  
Der Erl König . . . . . Schubert  
Das Wandern (Wander-  
ing . . . . . )  
Dinance à l'Aube (Melodie Popu-  
laire de Basse,  
Mina . . . . . Bretagne)  
Le Soleil monte (arr. Bouvy and  
Ducondrag)

8.50 JEAN POUGNET and HARRY  
ISAACS  
Third Sonata in D Minor, for  
Violin and Pianoforte, Op. 108  
Brahms  
(1) Allegro; (2) Adagio; (3)  
Un poco presto e con senti-  
mento; (4) Presto agitato

9.15 Talk: 'The Way of the World'  
Mr. WILSON HARRIS

DURING Mr. Vernon Bartlett's  
absence in Geneva for the  
meeting of the Council of the  
League of Nations, the weekly  
talks on 'The Way of the World'  
will be given by Mr. Wilson Harris  
who is as well-informed as Mr.  
Bartlett himself.

9.30 WEATHER FORECAST, SECOND  
GENERAL NEWS BULLETIN; LOCAL  
ANNOUNCEMENTS. (Daventry only)  
Shipping Forecast

9.50 CHARLOT'S HOUR

A Light Entertainment

Specially devised and arranged by the  
well-known theatrical director

ANDRÉ CHARLOT

10.50-12.0 DANCE MUSIC: THE SAVOY  
ORPHEANS and THE SAVOY BAND, from the Savoy  
Hotel

We regret that in a note on Mr. Vernon Bartlett's weekly talk on August 2 we should have attributed to him the authorship of 'Europe in the Melting Pot.' This book was written by Professor Seaton Watson, the well-known authority on Balkan politics. Mr. Bartlett's books are 'Topsy Turvy' and 'The Lighter Side of European Chaos,' both dealing with Europe during the post-war period and both written with great sympathy and insight.



# Thursday's Programmes continued (August 23)

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

3.0 London Programme relayed from Daventry

4.0 **The Sunshine Carnival**  
At Clarence Park, Weston-super-Mare  
Second Day

LEONARD GOWINGS (Tenor)  
On Wings of Song ..... Mendelssohn  
Linden Lea ..... Vaughan Williams

4.10 WILL VAN ALLEN: The Musical Tramp

4.20 THE BAND OF THE 2ND BATT. THE BLACK WATCH (ROYAL HIGHLANDERS)  
(By kind permission of Col. L. P. EVANS, V.C., C.M.G., D.S.O., Commanding, and Officers)  
Bandmaster, H. E. AUSTING

Miniature Suite ..... Coates  
Children's Dance: Intermezzo; Scène du Bal

4.30 JOHN RORKE  
Some More Sunshine Songs

4.40 LEONARD GOWINGS  
To Mary ..... M. V. White  
Charming Chloe ..... German  
I hear a thrush at eve ..... Cadman

4.50 WILL VAN ALLEN

5.0 Band  
Spanish Rhapsody ..... Richardy  
Selection of Scottish Songs ..... arr. Austing

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.30 **The Carnival at Night**  
Artists:  
GWLADYS NAISH (Soprano)  
LEONARD GOWINGS (Tenor)  
GEORGE GRAVES (the famous Baron Popoff)  
WILL VAN ALLEN (The Musical Tramp)  
MALCOLM SCOTT (the Woman who Knows)

THE BAND OF THE 2ND BATT. THE BLACK WATCH (ROYAL HIGHLANDERS)  
(By kind permission of Col. L. P. EVANS, V.C., C.M.G., D.S.O., Commanding, and Officers)  
Bandmaster, H. E. AUSTING

MOGG'S MILITARY BAND:  
Conductor, H. MOGG

BAND OF THE 2ND BATT. THE BLACK WATCH (ROYAL HIGHLANDERS)  
Selection from 'The Eccentric Toyshop'  
Rossini, arr. Respighi

7.45 GWLADYS NAISH  
La Capinera (The Black-cap) ..... Benedict  
(Flute obligato by SUZANNE STONLEY)  
The Virgin's Slumber Song ..... Beger  
Lo! here the gentle lark ..... Bishop  
(Flute obligato by SUZANNE STONLEY)

7.55 GEORGE GRAVES

8.5 BAND  
Three Dream Dances ..... Coleridge-Taylor  
Scene: The Benediction of the Poignards from 'Les Huguenots' ..... Meyerbeer

8.20 GWLADYS NAISH  
Solveig's Song ..... Grieg  
Recit. and Air, 'Ernani, Ernani, come to me!' ..... Verdi

8.30 WILL VAN ALLEN

8.40 BAND  
Gavotte, 'Heart to Heart' ..... Latann  
Fantasia, 'Reminiscences of Scotland' ..... Godfrey  
Regimental March: In the Garb of Old Gaul

9.0 LEONARD GOWINGS  
Ninetta ..... Breuer  
Bird Songs at Eventide ..... Eric Coates

9.10 MALCOLM SCOTT  
Reminiscences of Wales ..... arr. Godfrey

9.20 MOGG'S MILITARY BAND

9.30-12.0 S.B. from London (9.45 Local Announcements)

**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 S.B. from London

7.30 S.B. from Cardiff

9.30-12.0 S.B. from London (9.45 Local Announcements)

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

3.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 For Girl Guides: 'The Flight of Birds'

7.0-12.0 S.B. from London (9.45 Local Announcements)

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

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:  
Wizards and Fairies  
Reading, 'The Wizard of the Winding Hill'  
Louise Brettell

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.45 Local Announcements)



**'BARON POPOFF.'**  
George Graves, the original and inimitable Baron Popoff of 'Merry Widow' fame, will be one of the great attractions of the Carnival that Cardiff will relay again today.

**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 (9.45 Local Announcements)

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

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:  
The Story of 'The Pied Piper,' told in Music  
T. Dunhill

Two Scotch Stories:  
'The Black Tailor' ..... E. Smith  
'The Goodman of Ballegeich' ..... W. D. Cocker

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.45 Local Announcements)

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**2ZY MANCHESTER.** 384.5 M. 780 KC.

12.0-1.0 Gramophone Records

4.0 **Famous Northern Resorts**  
**Buxton**  
A CONCERT by the  
BUXTON PAVILION GARDIENS AUGMENTED ORCHESTRA  
Musical Director, HORACE FELLOWES  
Relayed from the Pavilion Gardens

5.0 Mr. REGINALD WAGSTAFFE: 'Duneland Birds'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 Market Prices for Local Farmers

6.30 S.B. from London

8.0 **Famous Northern Resorts**  
**Scarborough**  
AN ORCHESTRAL CONCERT  
by  
ALICK MACLEAN'S ORCHESTRA  
Relayed from the Spa, Scarborough  
S.B. from Hull

9.15 S.B. from London (9.45 Local Announcements)

9.50 **Sea Pictures Repainted in Music**  
THE AUGMENTED STATION ORCHESTRA  
VIOLET PENNINGTON (Contralto)  
SYDNEY PRENDERGAST (Bass)  
Pictures described by  
LAWRENCE HAWARD (Curator of the Manchester Art Galleries)

10.50-12.0 S.B. from London

**Other Stations.**

**5NO NEWCASTLE.** 312.5 M. 960 KC.  
3.0:—London. 5.15:—Children's Hour. 6.0:—For Farmers. 6.15:—London. 6.30:—London. 7.30:—Alan Richardson (Pianoforte). 7.42:—The Felling Male Voice Choir. Daisy Kennedy (Violin). Joan Elwes (Soprano). 9.15-12.0:—London.

**5SC GLASGOW.** 405.4 M. 740 KC.  
4.0:—Station Orchestra. Jessie Macdonald in a Sketch. 5.0:—Rev. John Horne: 'The Scottish Countryside—Cathness.' 5.15:—Children's Hour. 5.55:—Weather for Farmers. 6.0:—Organ Recital. 6.30:—London. 7.30:—Band Night. The Kilmarnock Burgh Military Band. Matthew Nisbet (Bass-Baritone). Helena Millis (Actress-Entertainer). 9.0:—Kemlo Stephen. Xylophone Interlude. 9.15:—London. 9.45:—Calendar of Great Scots. 9.50-12.0:—London.

**2BD ABERDEEN.** 500 M. 800 KC.  
4.0:—Fishing News Bulletin. 4.5:—Concert, Station Octet. George L. Meston (Tenor). 5.0:—'The Scottish Countryside' by the Rev. John Horne. 5.15:—Children's Hour. 6.0:—Steadman's Orchestra, relayed from the Electric Theatre. 6.25:—Fishing News Bulletin. 6.30:—London. 8.0:—Station Octet. Ian McPherson (Baritone). Carma Linn (Soprano). 8.31:—Mrs. McFarlane, of Rag-Bag Lane, discusses Love, Marriage and mebbe Divorce (Harvey). 8.41:—Ian McPherson, Octet. Carma Linn. 9.15:—London. 9.45:—Glasgow. 9.50-12.0:—London.

**2BE BELFAST.** 306.1 M. 800 KC.  
3.30-3.45:—A Religious Service. 4.0:—The Radio Quartet. Harold McCaghey (Baritone). Philip Whiteway (Violin). 5.15:—Children's Hour. 6.0:—London. 7.30:—Chamber Music: Philip Whiteway (Violin). John Sowerby (Violoncello). May Johnson (Pianoforte). Elsie Suddaby (Soprano). 9.15-12.0:—London.

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N.C.C. 498

# PROGRAMMES for FRIDAY, August 24

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 167 KC.)

10.15 a.m. The Daily Service

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

11.0 (Daventry only) Gramophone Records  
Messiah, Part II

12.0 A SONATA RECITAL  
PIERRE FOL and CLAUDE PIERRE FOL (Violin and Pianoforte)  
Sonatina ..... Schubert  
Allegro; Andante; Scherzo; Finale  
Sonata ..... Debussy  
Moderé; Vif et léger; Animé

12.30 AN ORGAN RECITAL  
by LEONARD H. WARNER  
Relayed from St. Botolph's Church, Bishopsgate  
Fantasia in F Minor ..... Mozart  
Prelude ..... Pachelbel  
Two Pieces ..... Louis Vierne  
Revery; Divertissement

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

4.0 MOSCHETTO and his ORCHESTRA  
From the May Fair Hotel

5.0 Topical Talk

5.15 THE CHILDREN'S HOUR:  
'Little Puddington.'  
'All artists for concert tomorrow down with hay fever. Can you send deputies?'  
Dunkins—Secretary Operatic and Dramatic Society  
With the help of HELEN ALSTON, R. DE ROHAN and certain others, we will do our best to comply with the above urgent appeal

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

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

6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

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

7.15 THE FOUNDATIONS OF MUSIC  
MOUSSORGSKY'S SONGS  
Sung by TATIANA MAKUSHINA (Soprano)

Song of Khivria, from the Opera 'The Fair of Sorotchintsi'  
Ballad

Martha's Divination, from the Opera, 'Khovantchina'  
Copak



THESE TWO WILL SING TONIGHT!

Two of the greatest singers whom music-lovers still remember—Patti and Caruso—whose glorious voices will be heard in the London and Daventry programmes tonight. Only by the medium of gramophone records—but those who remember them will be able to imagine that they are in the concert-hall or the opera-house again.

## 7.30 Voices We Shall Not Hear Again

SOME GRAMOPHONE RECORDS OF CARUSO AND PATTI

CARUSO  
Celeste Aida (Heavenly Aida), from 'Aida' Verdi  
Il fior che avevi a me tu dato (The flower you gave me), from 'Carmen' Bizet  
O Paradiso (from 'The African Maid') Meyerbeer  
Vesti la giubba (On with the motley), from 'Pagliacci' Leoncavallo

PATTI (Accompanied by SIR LANDON RONALD)  
Home Sweet Home ..... Bishop  
Robin Adair ..... Old Air  
Within a mile of Edinburgh' Town  
Batti, batti (Beat me), from 'Don Juan' Mozart

## 8.0 Distinguished Visitors

S.B. from Glasgow

I, 'THE LEXICOGRAPHER IN SKYE'  
Dr. Samuel Johnson ..... HALBERT TATLOCK  
Boswell ..... JAMES GIBSON  
McLeod of Ransay ..... JOHN RAE  
Mr. McQueen (a minister) ALEX. D. CARMICHAEL  
Miss McLeod ..... HELEN S. MCKAY  
Lady McLeod ..... MEG BUCHANAN



THREE DISTINGUISHED VISITORS—AND A DISTINGUISHED RESIDENT.

A programme reminiscent of certain 'distinguished visitors' to Scotland will be broadcast from London and Daventry (S.B. from Glasgow) tonight. In four episodes, will be described Mendelssohn's return from the Island of Staffa, Wordsworth's memory of the Highlands, an American couple at Burns's cottage, and Johnson's famous trip to Skye. Above are contemporary pictures of Mendelssohn, Wordsworth, Burns, and Johnson.

Soprano Solo by HELEN S. MCKAY

Baritone Solos by ALEX. D. CARMICHAEL

A reconstruction of the evening spent at Dunvegan Castle by Johnson and Boswell. The company have dined and are now whiling away the period between dinner and bed.

## II. 'THE NEW WORLD PAYS HOMAGE AT AYR'

The Caretaker at Burns' Cottage  
JAMES T. WOODBURN  
Erasmus P. Bender (The Bender Realty Co. Pres.) of Paragon City, Wakarusa County, Minn., U.S.A.  
GORDON GILDARD

Honeybunch, his bride  
JEAN TAYLOR SMITH

The scene is the interior of Burns's cottage—the moral that Homage and Reverence do not always go hand in hand.

## III. 'THE COMPOSER AND THE CATECHISM'

Mendelssohn ..... ROBERT GRANT  
A Scots Landlady .. MEG BUCHANAN

Mendelssohn composed two of his best known works after a visit to the Western Islands. This sketch describes his return from the island of Staffa, and shows the flow of creative genius dammed, temporarily, by the stern spirit of Highland Sabbatarianism.

## IV. 'THE POET IN THE HIGHLANDS'

Wordsworth remembers a Scots Lass  
The Speaker ..... W. TYRONE GUTHRIE  
Incidental Music by THE GLASGOW STATION ORCHESTRA

9.15 Topical Talk

9.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Road Report; Local Announcements; (Daventry only) Shipping Forecast

## 9.50 VARIETY

ORD HAMILTON and NANNY RANDALL (Syndicated Entertainers)  
LEONARD COWINGS (Tenor)  
ELSPETH DOUGLAS REID (Character Sketches)

HARRY GRAHAM (on 'How to Travel') and the GERSHOM PARKINGTON QUINTET

10.45 SURPRISE ITEM

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



# Friday's Programmes cont'd (August 24)

## 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  
 VICTORIA MAITLAND (Light Ballads)  
 SAM DALTON (Comedian)

### 5.45 THE CHILDREN'S HOUR (From Birmingham): 'How little Ann found a Playmate,' by Agnes Taunton. Songs by GEOFFREY DAMS (Tenor). 'Let's Picnic in the Garden,' by MONA PEARCE

### 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 'The Bat' ..... *Johann Strauss*  
 The 'Guildford' Suite (Part 2) ..... *Dunhill*  
 In Chaucer's Time; The Phoenician Merchants; A Vision of Vanity Fair

### 7.7 IDA CARTWRIGHT (Contralto)

The Fairy Tales of Ireland ..... *Eric Coates*  
 The sweetest flower that blows ..... *Hawley*  
 Youth ..... *Allisen*

### 7.17 ORCHESTRA

Fantasia on Wagner's 'Lohengrin' ..... *Nemets*

### 7.35 IDA CARTWRIGHT

It is only a tiny garden ..... *Haydn Wood*  
 The Silver Ring ..... *Chaminade*  
 Love went a-riding ..... *Frank Bridge*

### 7.45 ORCHESTRA

Suite, 'Four Ways' ..... *Eric Coates*  
 Northward (March); Southward (Waltz); Eastward (Dance); Westward (Rhythm)

### 8.0 B.B.C. PROMENADE CONCERT

Relayed from the Queen's Hall  
 Sir HENRY WOOD

and his SYMPHONY ORCHESTRA  
 FLORA WOODMAN (Soprano)  
 PERCY WHITEHEAD (Baritone)  
 HAROLD SAMUEL (Pianoforte)

### ORCHESTRA

Overture to 'Fidelio' ..... *Beethoven*

ONE of Beethoven's finest traits—his persistence in the endeavour to reach a goal that should completely satisfy his artistic conscience and fully express his ideas—is shown in his writing (over a period of nearly ten years) no fewer than four Overtures for his solitary Opera, *Fidelio*. Three of them are known by the name of the heroine, *Leonora*, and are numbered for identification purposes 1, 2 and 3. Only the last of the four is called by the Opera's title. It is simpler and of somewhat smaller scope than the three *Leonoras*.

### PERCY WHITEHEAD

Air, 'Non piu andrai' ('No more you'll go', from 'Figaro') ..... *Mozart*

### HAROLD SAMUEL and Orchestra

Second Pianoforte Concerto ..... *Beethoven*

BEETHOVEN'S earliest appearance on a Vienna platform as a Soloist was when, in 1795, he gave the first performance of this Concerto. It is called the second, but it was actually written before that which is commonly numbered as the first.

At that time Mozart had only been dead a few years, and Haydn was still alive. It is not, then, to be wondered at that Beethoven's early works show a good deal of these masters' styles; and



A PROMENADE CONCERT will be relayed from the Queen's Hall, London starting at 8.0 tonight.

in this Concerto especially the influence of Mozart is apparent. Beethoven was not too puffed up about the work, which, he said, was not one of his best, and for which he only asked his publisher ten ducats (£5).

The music is in the usual three-Movement division of the Concerto.

FIRST MOVEMENT. We have at the start the regular opening in which the Orchestra shows us the first main tune, before the piano-

forte takes it up. Similarly, the second main tune is first heard from the Orchestra (First Violins and Bassoons), to be duly adopted by the Soloist. The working out of this material, and the representation of it practically in its original form, make up the life of the Movement.

SECOND MOVEMENT. One theme only is used, recurring, after little contrasting episodes, in various settings, with typical ornamentation of the tune. Happy hints are here and there to be found of the individuality that was already breaking through the screen of Mozart's and Haydn's influence.

LAST MOVEMENT. A care-free Rondo, in which the Piano has first cut at all three main tunes. No gayer wind-up for a light-weight work could be imagined.

FLORA WOODMAN  
 Air, 'Batti, batti' (Beat me, from 'Don Juan')  
*Mozart*

### ORCHESTRA

Symphony No. 9 in D Minor (excluding the Choral Finale) ..... *Beethoven*

THERE are four Movements in the Symphony—three of which we are to hear.

Of the first three Movements each is in a different way powerful and moving. From the mysterious opening sounds the First Movement seems to show the Composer face to face with the immensities and problems of life, and in music expressing what could be expressed in no other way.

There follow the Scherzo of boisterous vitality (with an interlude of charming rustic simplicity), and the song-like, gravely beautiful Slow Movement, which, when the work is performed in full, passes without any pause into the Last Movement.

### 9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN. ROAD REPORT

### 9.45 PROMENADE CONCERT (Continued)

### ORCHESTRA

Scherzo, 'The 'Prentice Sorcerer' ..... *Dukas*

FLORA WOODMAN  
 Ma fille, veux-tu un Bouquet (French Canadian Folk Song)  
 Du sonne scheint nicht mehr (German Folk Song)  
 The Vesper Hymn ..... *arr. Flora Woodman*

### PERCY WHITEHEAD

The Blue Hills of Antrim (Irish)

*arr. Hamilton Harty*  
 The Next Market Day ..... *arr. H. Hughes*  
 The Riddle Song (U.S.A.) ..... *arr. Duff*  
 Yarmouth Fair (English) ..... *arr. P. Warlock*

### ORCHESTRA

Shepherd Fennel's Dance ..... *Gardiner*

### 10.30-11.15 DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STARITA, and the PICCADILLY HOTEL DANCE BAND, from the Piccadilly Hotel

(Friday's Programmes continued on page 306.)

# Friday's Programmes continued (August 24)

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

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

4.45 F. J. HARRIES: 'Wales of a Hundred Years Ago'

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

5.15 THE CHILDREN'S HOUR

6.0 ORGAN RECITAL by ARTHUR E. SIMS  
Relayed from the Central Hall, Newport

Grand Chorus ..... *Hollins*  
Andante (Slow Movement) from 'Andante and Capriccios' Rondo ..... *Mendelssohn*  
Pastoral in E ..... *Lemare*  
Aubade (Dawn Song) ..... *Strezski*  
Selection from 'The Arcadians' *Monckton and Talbot, arr. H. M. Higgs*

6.30 S.B. from London

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

Children's Overture ..... *Quilter*  
First Movement of Symphony in B Minor ('Unfinished') ..... *Schaubert*  
ROY HENDERSON (Baritone) and Orchestra  
Hey for the town's factotum ('The Barber of Seville') ..... *Bossini*

ORCHESTRA  
'Nutsacker' Suite ..... *Tchaikovsky*  
Selection ..... *Sullivan, arr. Dan Godfrey*

9.0 MURIEL GEORGE AND ERNEST BUTCHER  
Folk Songs and Duets

9.15 S.B. from London (9.45 Local Announcements)

9.50 The Vanity Box Concert Party  
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 A PIANOFORTE RECITAL by EDGAR JONES

Ballad in A Flat, Op. 47 .....  
Study in E, Op. 10, No. 3 .....  
Barcarolle, Op. 60 .....  
Fantasy Impromptu, Op. 66 .....  
*Chopin*

6.30 S.B. from London

8.0 VARIETY  
BESSIE JONES (Soprano)  
STAINLESS STEPHEN 'Mumbles' about Swansea  
IPOR THOMAS (Violin)  
HAYDN SHAW (Monologues)  
SEYMOUR COLLINS (Entertainer)

9.15 S.B. from London

9.45 S.B. from Daventry Experimental (10.30 Local Announcements)

10.35-11.0 S.B. from London

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

12.0-1.0 Gramophone Records

4.0 THE ROYAL BATH HOTEL DANCE BAND, relayed from the King's Hall Rooms

5.0 GEORGE DANCE, F.R.H.S.: 'Garden Pests and Remedies'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

8.0 S.B. from Glasgow (See London)

9.15-11.0 S.B. from London (9.45 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 Captain LA CHARD: Travel Talk

5.15 THE CHILDREN'S HOUR:  
'The Land of Counterpane'  
A New Revue placed before you in 'Sheets'

6.0 London Programme relayed from Daventry

6.30 S.B. from London

8.0 S.B. from Glasgow (See London)

9.15-11.0 S.B. from London (9.45 Local Announcements; Forthcoming Events)

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

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

8.0 S.B. from Glasgow (See London)

9.15-11.0 S.B. from London (9.45 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  
Festival Overture ..... *Kallivods*  
Red Roses Waltz ..... *Lehar*

6.0 London Programme relayed from Daventry

6.30 S.B. from London

8.0 S.B. from Glasgow (See London)

9.15-11.0 S.B. from London (9.45 Local Announcements)

**2ZY MANCHESTER.** 384.8 M. 780 KC.

4.0 London Programme relayed from Daventry

5.0 Mr. CHARLES OWEN: Lancashire Authors III: Samuel Laycock and Others

5.15 THE CHILDREN'S HOUR

6.0 ORCHESTRAL MUSIC  
Relayed from the Theatre Royal

6.30 S.B. from London

6.45 ORCHESTRAL MUSIC (Continued)  
Directed by MICHEL DORÉ

7.0 S.B. from London

7.30 'THE BEAR'  
A Jest in One Act, by ANTON TCHERKOV  
S.B. from Hull  
Presented by the Hull Radio Players

8.0 S.B. from Daventry Experimental

9.30 WEATHER FORECAST, NEWS; Road Report

9.45 S.B. from Daventry Experimental

10.30 Local Announcements

10.35 Musical Interlude

10.45-11.0 S.B. from London

## Other Stations.

**5NO NEWCASTLE.** 312.5 M. 960 KC.

12.0-1.0:—Gramophone Records. 4.0:—London. 5.15:—Children's Hour. 6.0:—Organ Recital by Herbert Maxwell, relayed from the Havelock Picture House, Sunderland. 6.30:—London. 8.0:—S.B. from Glasgow (see London). 9.15-11.0:—London.

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

4.0:—The Station Orchestra. Fernie Smart (Baritone). 5.0:—Maude May: 'Notable Letter-writers—III, William Cowper.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Orchestral Interlude. The Station Orchestra. 6.30:—London. 6.45:—Edinburgh. 8.0:—Glasgow. 9.15:—London. 9.50:—An Octet Concert. The Station Octet. 10.0:—Olive Sturgess (Soprano). 10.10:—Octet. 10.20:—Olive Sturgess. 10.30:—Octet. 10.45-11.0:—S.B. from London.

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

11.0-12.0:—Gramophone Records. 4.0:—Fishing News Bulletin. 4.5:—The Playhouse Orchestra, directed by R. E. Cahill, relayed from the Picture Playhouse. 5.0:—Notable Letter Writers: William Cowper, by Maude May. 5.15:—Children's Hour. 6.0:—Mr. Donald G. Munro: For Farmers. 6.10:—Agricultural Notes. 6.15:—Mr. Peter Craigmyle: Football Topics. 6.25:—Fishing News Bulletin. 6.30:—London. 6.45:—Edinburgh. 6.50:—London. 8.0:—Glasgow. 9.15:—London. 9.50:—An Octet Concert. The Station Octet. 10.0:—Olive Sturgess (Soprano). 10.10:—Octet. 10.20:—Olive Sturgess. 10.30:—Octet. 10.45-11.0:—S.B. from London.

**2BE BELFAST.** 305.1 M. 930 KC.

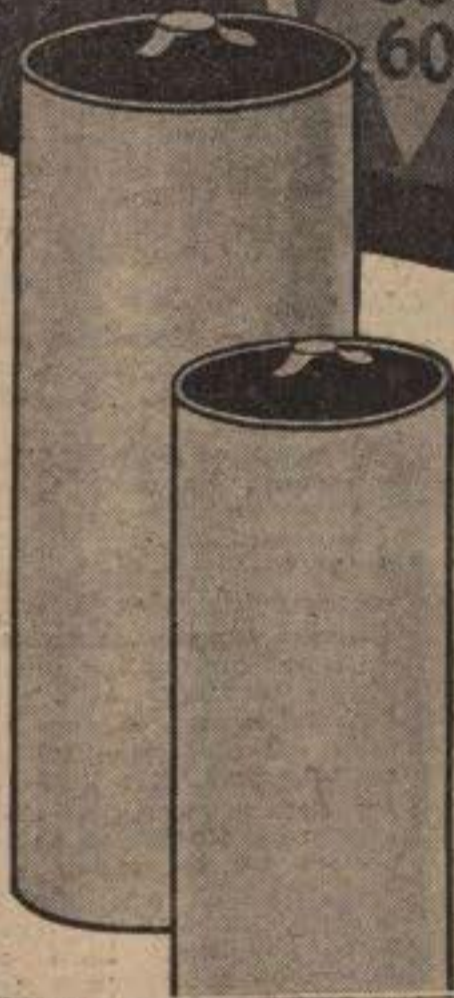
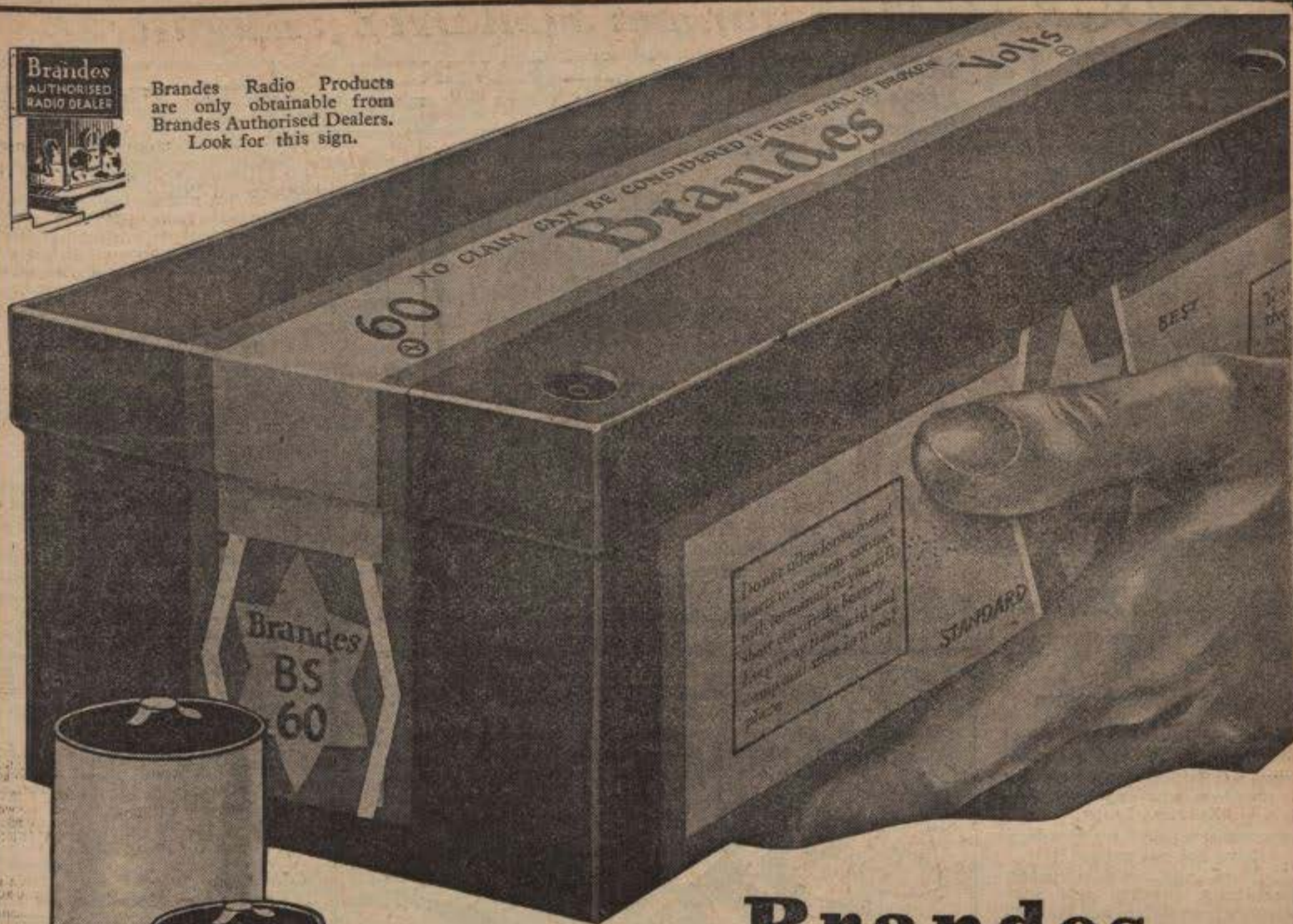
12.0-1.0:—Concert. The Radio Quartet. Kathleen Daunt (Mezzo-Soprano). 3.45:—Concert. The Radio Quartet. 4.30:—Dance Music: Ernie Mason's Dance Band, relayed from Caproni's Palais de Danse, Bangor. 5.0:—H. Richard Hayward: 'Through Western Ireland with a Caravan—III, Connemara.' 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30:—London. 7.30:—A Military Band Concert. The Band of H.M. 1st Battalion the West Yorkshire Regiment (The Prince of Wales's Own). Conductor, Bandmaster, E. J. MacDonald. 8.0:—Herbert Thorpe (Tenor). 8.12:—Band. 8.42:—Harry Brindle (Bass). 8.52:—Band. 9.0:—Herbert Thorpe and Harry Brindle. 9.10:—Band. 9.15-11.0:—London.

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

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# PROGRAMMES for SATURDAY, August 25

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,804.3 M. 187 KC.)

10.15 a.m. The Daily Service

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

1.0-2.0 ANDREW BROWN'S QUINTET

3.30 An Orchestral Concert  
EUROSWYDD RICHARDS (Tenor)  
THE WIRELESS SALON ORCHESTRA  
Conducted by JOHN ANSELL

ORCHESTRA  
Overture, 'French Comedy' ..... Kela Bela  
Waltz, 'Lovely May' ..... Strauss

3.45 EUROSWYDD RICHARDS  
Selected Songs

3.53 ORCHESTRA  
Selection, 'Monsieur Beaucaire' ..... Messager  
Romance and two Dances (from 'The Conqueror')  
German

4.15 EUROSWYDD RICHARDS  
Selected Songs

4.22 ORCHESTRA  
Waltz Intermzzo, 'Flirtation' ..... Steek  
Suite, 'The Ballet of Flowers' (Part III) Haaley

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

5.15 THE CHILDREN'S HOUR:  
'Fun with Figures'  
'Seventh of a seventh seven times'  
M. J. REDMAN  
'Sixes and Sevens'—to say nothing of nine—a whimsical story by  
BLANCHE LEAY

A Competition (which we, ourselves, have not yet guessed!)  
Added to that, the GERSHOM PARKINGTON QUINTET will play selections from Gilbert and Sullivan Operas.

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

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN, Announcements and Sports Bulletin

6.55 Musical Interlude

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

7.15 THE FOUNDATIONS OF MUSIC

MOUSSORGSKY'S SONGS  
Sung by TATIANA MAKUSHINA (Soprano)  
Trepak  
Cradle Song  
Serenade  
Field-Marshal Death

**I**n these striking *Songs and Dances of Death* (poems by Kutuzov), the spectre comes in various guises—first to a peasant in the *Trepak* with a dance, and a song that lulls him to eternal sleep; in the *Cradle Song* the hand that takes the sick child from its mother and soothes it is Death's; in the *Serenade*, the next piece, Death, disguised, pays court to a maiden, and finally reveals himself in his own dreadful shape. In the last song *Field-Marshal Death* reviews his ghostly troops after a battle.

7.30 Mr. T. R. SCOTT: 'Are you in your Element'

**B**y this time of the year many people have probably discovered that, after a year of office

work, their swimming is not what it used to be. At the same time, many older people have

also realized that the younger generation is growing up practically amphibious, and that when children of ten and twelve swim like fish it is no longer quite the thing to bathe by jumping up and down in water up to one's waist. These, and all the other people who want to get more enjoyment out of their bathing, will welcome this talk by Mr. Scott, who is himself an old Cambridge swimming Blue.

7.45 IDA CRISPI  
In Light Songs

8.0 A MILITARY BAND CONCERT

ALICE LILLEY (Soprano)  
RONALD CHIVERS (Baritone)  
THE WIRELESS MILITARY BAND  
Conducted by CHARLES LEGGOTT

BAND  
March, 'Belphégor' ..... Brepsant  
Overture to 'Si j'étais Roi' (If I were King)  
Adam

8.10 ALICE LILLEY  
Songs my mother taught me ..... Dvorak  
Cuckoo ..... Martin Shaw  
I hear a thrush at Eve ..... Cadman

8.18 RONALD CHIVERS  
At Tankerton Inn ..... Fisher  
Time to go ..... Sanderson  
Flow'r of the Desert ..... Löhr

8.25 BAND  
Selection from 'The Mikado' Sullivan

8.40 ALICE LILLEY  
Santuzza's Romance (from *Cavalleria Rusticana*) ..... Mascagni  
Vissi d'arte (from *Tosca*) .. Puccini

8.48 RONALD CHIVERS  
Song of the Toreador ..... Bizet  
Archie of the Royal Air Force  
Longstaffe

8.55 BAND  
Czardas from 'Der Geist des Woiwoden' ..... Grossmann  
Incidental Music to 'Monsieur Beaucaire' ..... Rossini  
Intermezzo; Leit Motif (Leading Theme); Gavotte; Chant des Voyageurs (Travellers' Song); Love Scene, Act III; March Theme

9.15 Mr. THORNTON WILDER, reading his unpublished play, 'Leviathan'

IT is not very often that a book that is acclaimed by the critics, with virtual unanimity as a piece of beautiful writing, becomes a best-seller. Mr. Thornton Wilder's remarkable book, 'The Bridge of San Luis Rey,' achieved the double both here and in the United States and secured for its author a place amongst the foremost living writers of English, and at the same time, world-wide fame. He is now in Europe on holiday (walking tours with Gene Tunney are one of his principal recreations), and tonight he will read his unpublished play 'Leviathan'—one of three that are to come out in the autumn, which are being eagerly awaited, as they will be his first work published since 'The Bridge of San Luis Rey.' Listeners to tonight's programme will, therefore, be present at an important literary 'first night.'

9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements; (Daventry only) Shipping Forecast

9.50 'Djinn—and "Bitters"'  
(See centre column.)

10.50-12.0 DANCE MUSIC:  
THE SAVOY ORPHEANS and THE SAVOY BAND from the Savoy Hotel  
(Saturday's Programmes continued on page 310, col. 2.)



Mr. THORNTON WILDER, author of that brilliant book, 'The Bridge of San Luis Rey,' will read an unpublished play of his from London at 9.15 tonight.



## DJINN AND BITTERS

A Little Light Refreshment with a Dash of Fancy

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Music by BILLY MILTON and HARRY PEPPER

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HORACE PERCIVAL  
Amelier Victorier 'Opkins (vulgarly known as 'Squibs')  
ANONA WINK  
Mrs. 'Opkins..... } Parents of the } MAY KENNETH  
Albert 'Ennery Bitson } above respectively } CLIFFORD SEYLER  
Paul Winthrop (a rich collector of curios) ..... IVAN FIRTH  
The Unknown Lady ..... DOROTHY SULLIVAN  
The Djinn ..... VICTOR LEWISSOHN  
A Policeman, a Kitten, an Organ-grinder, Villagers, Natives, etc.

The Scenes:

1. A London Street
2. In a Motor Car
3. A Private Museum
4. A Dip in the Sea
5. Cairo—The Market Place
6. The Desert
7. Vauxhall Gardens Long Ago
8. A Hundred Years from Now
9. Somewhere in Summerset
10. Same as Scene 1

Pianos: PATRICIA ROSSBOROUGH and HARRY PEPPER  
THE REVUE CHORUS

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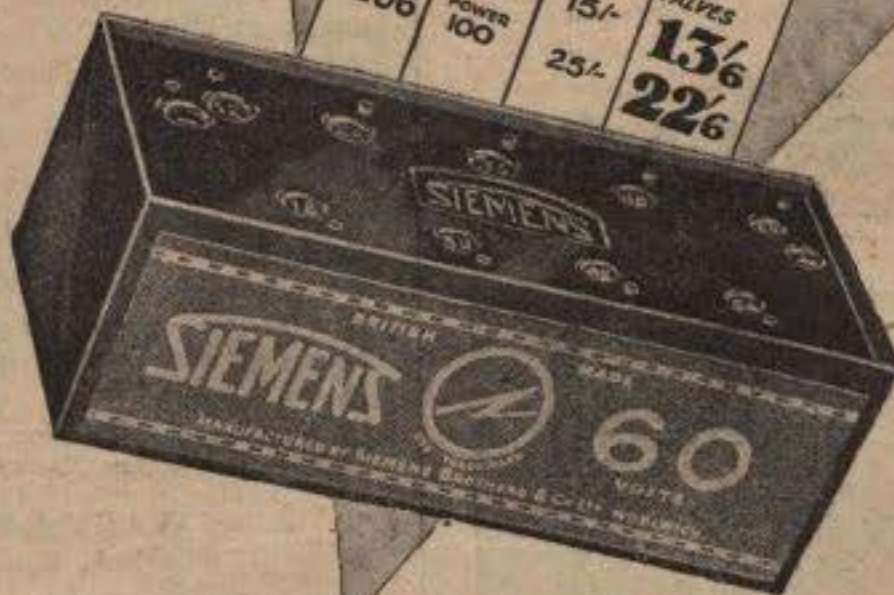
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# Saturday's Programmes cont'd (Aug. 25)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 **A BAND CONCERT**  
(From Birmingham)  
THE AMINGTON BAND  
Conducted by ROLAND DAVIS  
Overture to 'Tancred' . . . . Rossini, arr. Rimmer  
Demande et reponse (Question and answer)  
Coleridge-Taylor

3.40 CHARLES DEAN (Baritone)  
Border Ballad . . . . . Cowen  
I love the jocund dance . . . . . Walford Davies  
The Song of the Waggoner . . . . Breville Smith

3.50 BAND  
Selection from 'A Life for the Czar' . . . . Glinka

4.2 HAROLD CLEMENCE will Entertain

4.12 BAND  
Cornet Solo, 'Mary' . . . . . Robinson  
Idyll, 'Glow Worm' . . . . . Lincks

4.22 CHARLES DEAN  
June's First Rose  
Coates  
Pass Everyman  
Sanderson

4.32 BAND  
Suite of Three Dale Dances . . Arthur Wood

4.40 HAROLD CLEMENCE will again Entertain

4.50 BAND  
Variations on a Scotch Melody . . arr. Hawkins

5.0 **A Ballad Concert**  
(From Birmingham)

GEOFFREY DAMS (Tenor)  
Shepherd, see thy horse's foaming mane } arr. Korbay  
Far and high the cranes give cry . . . . .

MARIE WILSON (Violin)  
Lullaby . . . . . Cyril Scott  
Viennese Caprice  
Kreisler  
La Chasse (The Hunt) . . . . . Cartier, arr. Kreisler

5.15 MURIEL SOTHAM (Contralto)  
Wind of the Western Sea . . . . . Peel  
Elegy . . . . . Massenet  
A Blackbird Singing . . . . . Head

GEOFFREY DAMS  
Annabel Lee . . . . . Leslie  
The Bells of San Marie . . . . . Ireland

5.30 MARIE WILSON  
Scherzo-Tarantella . . . . . Wieniawski  
MURIEL SOTHAM  
Queen Mary's Song . . . . . Elgar  
Just love me . . . . . Lyall Phillips

5.45 THE CHILDREN'S HOUR (From Birmingham):  
'Grumble and Cherry,' by E. M. GRIFFITHS.  
MARIE WILSON (Violin)

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

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

THE CITY OF BIRMINGHAM POLICE BAND  
Conducted by RICHARD WASSALL  
Relayed from the Bandstand, Cannon Hill Park  
Marche aux Flambeaux (Torch March)  
Meyrbeer, arr. Relford  
Overture to 'Egmont' . . . . . Beethoven, arr. Todani

7.5 LEWIS KNIGHT (Bass)  
The Bachelors of Devon . . . . . Day  
BAND  
First Movement of the 'Unfinished' Symphony  
Schubert  
Selection from 'Aida' . . . . . Verdi, arr. Waterson

7.35 LEWIS KNIGHT  
My Friend . . . . . Behrend  
BAND  
Waltz, 'Polar Star' . . . . . Waldteufel  
Suite of 'Woodland Pictures' . . . . . Fletcher

8.0 A Short Story Reading by EVAN JOHN

8.30 **AN ORCHESTRAL CONCERT**  
(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS  
Overture to 'Ruy Blas'  
Mendelssohn

8.40 LOUISE TRENTON (Soprano) and Orchestra  
Recit., 'He leaves me' (from 'Così fan Tutte')  
Air, 'Ah, my love' } Mozart

8.47 ORCHESTRA  
Theme and Six Diversions . . . . . German

9.5 ARNOLD TROWELL (Violoncello) and Orchestra  
Concerto in D Major  
Dittersdorf, arr. Trowell  
(1) Allegro con brio;  
(2) Andante; (3) Rondo  
—Allegro; Vivace

ORCHESTRA  
Graceful Waltz . . . . . German



Claude Harris.

MARIE WILSON

the violinist, takes part in the Ballad Concert from Birmingham this afternoon.

9.35 LOUISE TRENTON  
Spring . . . . . Henschel  
Willow Song . . . . . Coleridge-Taylor  
A Feast of Lanterns . . . . . Bantock

9.45 ORCHESTRA  
Suite of Ballet Music from 'Herodias' . . Massenet

WHEN Massenet's version of the story of Herod and Salomé was to be produced in London, the Censor objected to its title, *Herodias*, and to the scene of the story being laid in Jerusalem. So the work was called *Salomé*, the names of the characters were changed, the background of the story was shifted to Ethiopia (probably most of the Palestine scenery did just as well—nobody minds, in the opera house!) and everyone was happy.

The Ballet is that by which Herod diverts himself and tries to forget Salomé. There are in this Suite five pieces—Dances of Egyptians, Babylonians, Gauls and Phoenicians, and a Finale.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

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

# Saturday's Programmes continued (August 25)

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

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. C. B. PICKFORD: 'First Aid on the Railways'

7.15 S.B. from London

7.30 Mr. ERNEST BABER: 'South Wales Club Cricket'

Mr. LEIGH WOODS: 'West of England Sport'

7.45 S.B. from London

8.0 A Popular Request Programme

THE STATION ORCHESTRA  
Overture to 'Raymond' ..... *Ambroise Thomas*

GRACE DANIEL (Soprano) and Orchestra  
Every little while ..... *Tate*  
When Irish eyes are smiling ..... *Ball*

ORCHESTRA  
Salut d'Amour ..... *Elgar*

JOHN RORKE (Baritone)  
My fiddle is my sweetheart ..... } *Chirgwin*  
The Blind Boy ..... }

ORCHESTRA  
Flight of the Bumble Bee ..... *Rimsky-Korsakov*  
Hymn to St. Cecilia ..... *Gounod*

GRACE DANIEL  
My Moon ..... *Pelissier*  
Charmaine ..... *Rapes and Pollack*

ORCHESTRA  
Waltz, 'Blue Danube' ..... *Johann Strauss*

JOHN RORKE  
The Future Mrs. 'Awkins .... } *Albert Chevalier*  
My Old Dutch ..... }

ORCHESTRA  
'Egyptian Ballet' Suite ..... *Luigini*

9.15-12.0 S.B. from London (9.45 Local Announcements; Sports Bulletin)

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

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. W. R. MORGAN: 'The South Wales and Monmouthshire League—Club Cricket'

7.15 S.B. from London

8.0 S.B. from Cardiff

9.15-12.0 S.B. from London (9.45 Local Announcements; Sports Bulletin)

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

3.30 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.45 Local Announcements; Sports Bulletin)

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

3.30 London Programme relayed from Daventry

5.15 CHILDREN'S HOUR:  
The End of the Holiday  
A collection of bits and pieces from everywhere

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.45 Items of Naval Information; Sports Bulletin; Local Announcements)

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

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:  
A Trip to Puddlecombe-on-Sea  
Biddy and Horace, the junior members of the family, meet with a strange adventure. Songs by ADA RICHARDSON and WINIFRED A. RATCLIFF

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.45 Local Announcements; Sports Bulletin)

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

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:  
In Slumber Town, being the 'Adventures of one, Rennie, in Nodland' (England)

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.45 Local Announcements; Sports Bulletin)

(Saturday's Programmes continued on page 312.)

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Saturday's Programmes continued (August 25)

Table with 2 columns: Time and Programme details for Manchester. Includes stations 2ZY, 3.30 THE STATION ORCHESTRA, 7.0 Mr. D. THORBURN CLARK, 7.15 S.B. from London, 8.0 Famous Northern Resorts Southport, 8.50 DORIS GAMBELL, 9.0 BAND, 9.15-12.0 S.B. from London.

Table with 2 columns: Time and Programme details for Newcastle and Glasgow. Includes stations 5NO and 5SC, 3.30 London, 4.15 Music relayed from Tilley's Blackett Street Restaurant, 5.15 London, 6.30 London, 8.0 Dinn and Bitters, 9.0 London, 9.50 The Newcastle Tramways Band, 10.10 The Last Service, 10.35 Band, 11.0-12.0 Gramophone Records.

Other Stations.

Table with 2 columns: Time and Programme details for Aberdeen and Belfast. Includes stations 2BD and 2BE, 3.30 Dance Music by Al Leslie, 4.10 Studio Interlude, 4.45 Dance Music, 5.15 Children's Hour, 6.0 Organ Recital, 6.30 Glasgow, 7.0 London, 8.0 A Light Russian Programme, 9.0 Concert, 9.15-12.0 S.B. from London.

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'Tendencies in Industry Today, by Lord Melchett, Mr W. M. Citrine, Mr. H. D. Henderson, Major Walter Elliot, M.P., Miss Lynda Grier, Sir Herbert Samuel, M.P.
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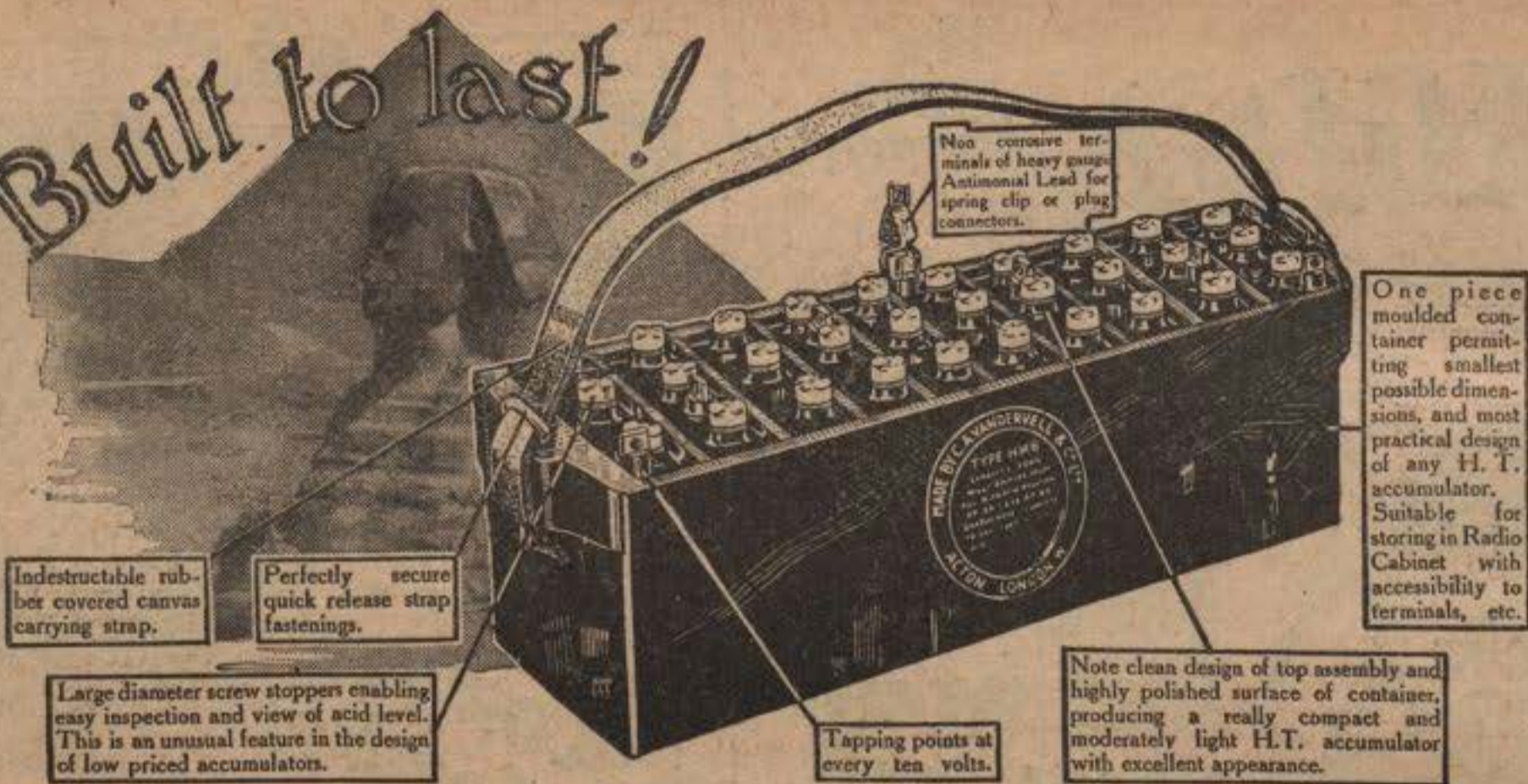
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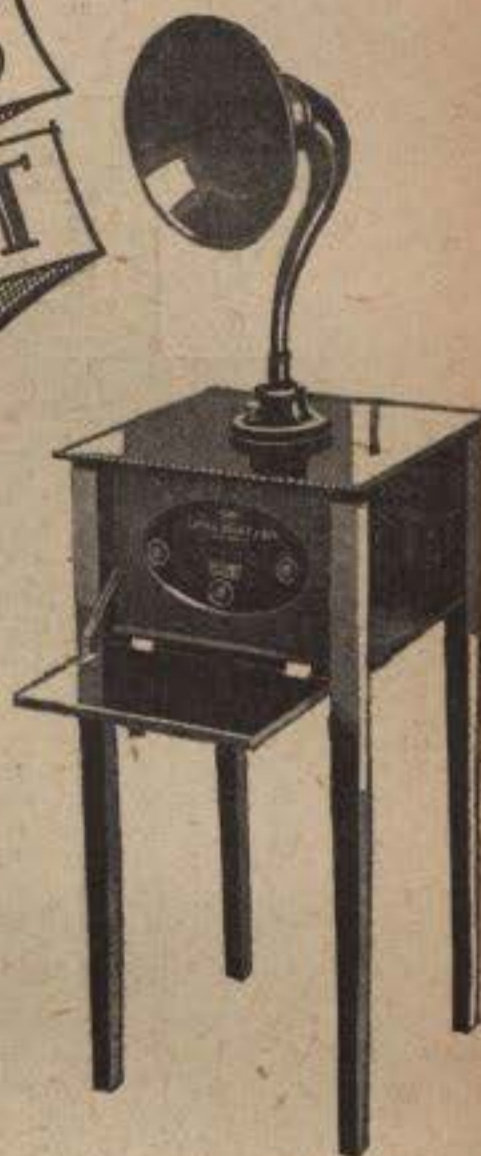
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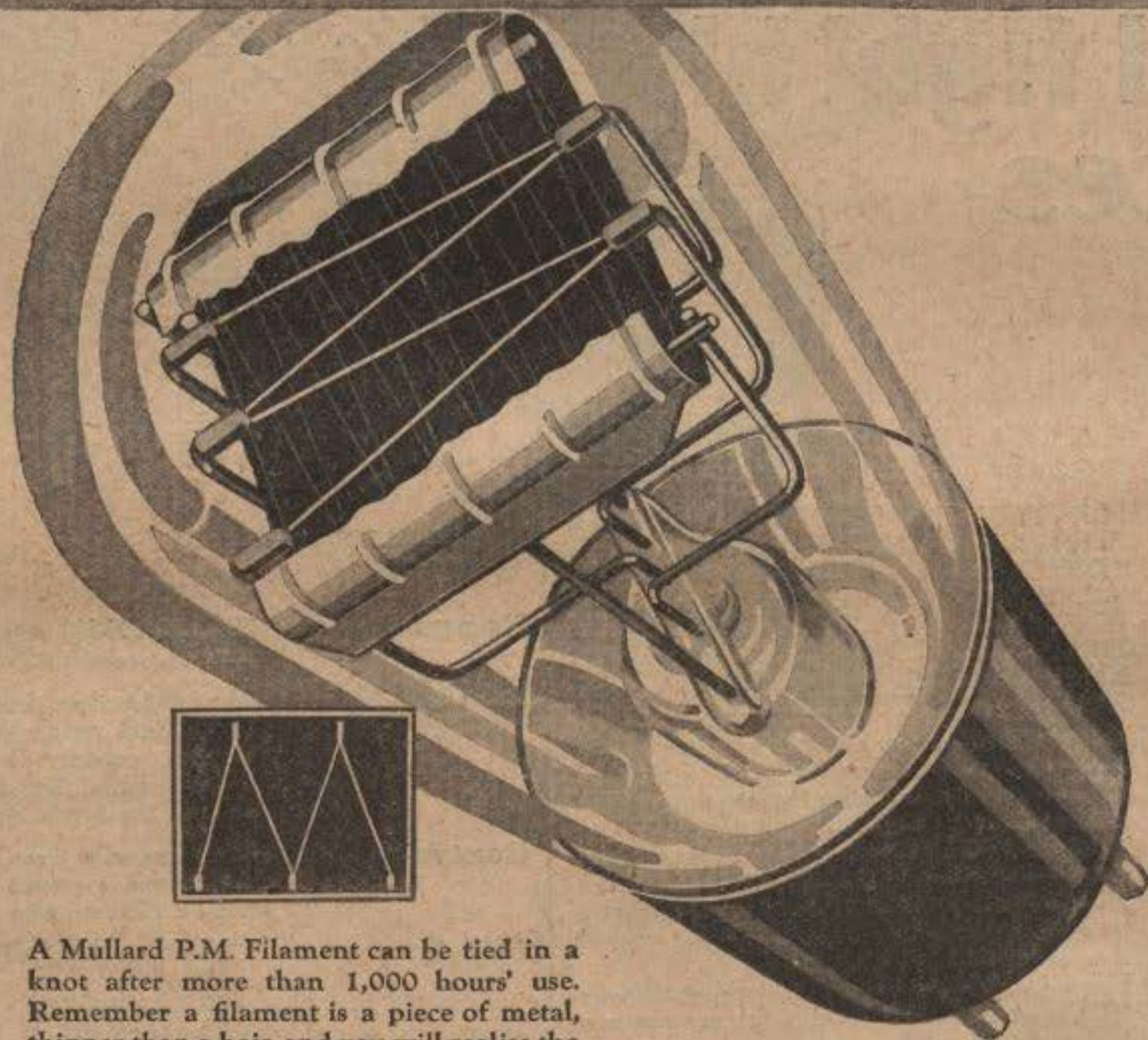
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