



The Journal of the British Broadcasting Corporation.

Vol. 20. No. 256.

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

AUGUST 24, 1928

Every Friday. Two Pence.

## Broadcasting and International Relations.

**I**N what way may broadcasting be used to improve the relations between the various nationalities of Europe and the New World?

They need improving; for if there is one point in which the hopes of our fathers have been more bitterly disappointed than in another, it is in what used to be called 'the brotherhood of nations' or 'the citizenship of the world.' There was a time when Christendom was one, and when what are now wholly separate peoples with utterly distinct mentalities, let alone languages, were but provinces of what was essentially a united civilization. Today we are groping back desperately to that better state of affairs; but we do not seem to be reaching it. We seem to be getting further away.

The first thing to be noted in this connection, I think, is that there are two quite distinct evils to be considered. The first is misunderstanding, and the second is lack of sympathy. Too many people imagine that the second is a result of the first. I confess that in my experience of travel it is not so. Nations do not like each other the better merely by knowing more about each other at random.

For instance, the more a Frenchman learns of English legal procedure, the more he dislikes it; and the more an Englishman learns of French legal procedure, the more he dislikes it. When, therefore, we are tackling the problem of how broadcasting may lessen these two evils, we must begin by keeping them quite distinct; and from this I would draw my first rule, which is that it should aim at lessening misunderstanding, but *not* aim at lessening antipathies. Only time, and a very gradual re-uniting of our common civilization, can do that. Thus, when you have noted that some particular contrast between two particular nations is a source of irritation, avoid that contrast,



### BROADCASTING AND THE FUTURE

This striking article by Mr. Hilaire Belloc is the first of our new series, 'Broadcasting and the Future,' which has been specially written by well-known authors for *The Radio Times*. This series endeavours to cover all the most important areas which are likely to be particularly affected by the continual development of Broadcasting.

The second article of the series, to appear in next week's issue, is by the Rev. Archibald Fleming, D.D., who writes on 'Broadcasting and the Future of Religion.'

You will not lessen it by attempting to rationalize it. For instance, you will not make an Italian fonder of England by telling him all about the English parliamentary system. He has come to loathe parliamentarians with an intensity incomprehensible to most of us. Nor will you make Italy sympathetic to the Englishman by dwelling upon the advantages of government by one man. To Englishmen the thing is frankly incomprehensible, and the more you dwell upon it the less they like it.

Next I suggest that of the greatest value in removing misunderstanding is the propagation of facts rather than of opinions. And facts must be selected with an eye to the audience to which they are to be presented. For instance, to take the special case of Italy and England, nothing would be of more value in making an Italian understand modern England than a description of the loyal reception given to Their Majesties throughout all the social friction of our time. There has been no exception to this loyalty, and it is most striking. Again, nothing will make an Englishman understand why Italians are so enthusiastic for their new régime than a description of the great material works it has accomplished. For example, the magnificent new arterial roads.

It is in general my experience that when you try to bring the modern separated nations together by exchanges of opinions or ideas intimate to each, you only bewilder them and add to their antipathy; but *facts* (duly selected) are another matter. Talk of French republicanism to an English audience, and you will be at best wasting your effort, and at the worst exciting animosity, as you will if you praise English criminal procedure or English village life to a French audience. But tell a French audience what very few French audiences

(Continued overleaf.)

really know, the actual figures of the English effort during the war, or tell an English audience, with figures and instances, what the French have done in the way of putting the battlefields into cultivation again, and you will have an effect worth having.

From this it follows, I think, that the attempt to lessen the differences between nations by broadcasting must be particular rather than general. You will not get your effect by addressing the world at large, but by directing a specially selected effort towards the particular audience you are addressing. And this will be my third rule in the matter: that the man or corporation making the attempt should say to themselves at the outset, not 'I am telling the world,' but 'I am telling this particular group of people'—and, above all, do not tell them things which they already know, or which they think they already know.

My fourth rule would be this: Consider the particular idiom, that is, the method

of thought, and, of course, the terminology, of the people you are addressing. Suppose, for instance, you want to have an effect upon the French mind in explaining England in connection with the war. It would not be of much use to give them mere figures of the men mobilized; they know these already, and they have in their own country more than a hundred years of familiarity with much larger military figures. But point out that this vast force was made out of nothing, so to speak. As, for instance, the growth of the heavy artillery. I think no one on the Continent conceived it to be possible that heavy gunners could be trained to such a level of excellence with such rapidity out of purely civilian conditions. I do not know, without turning to a book of reference, what the exact co-efficient here was, but I think it was 900 per cent. in two years—perhaps it was a great deal more, certainly not less. A thing like that would impress the French enormously.

Or again, take the converse case of the French re-establishment of agriculture on the battlefields. If the French want to tell the English about that they must remember that they are talking to an urban population, and they must give instances which an urban population will understand. They must give comparisons with English counties, saying that the arable area restored is equivalent to such and such English counties put together: giving the pace and cost (in pounds) of rebuilding of houses, and so forth. And obviously they must give their information in English terms of acres and of miles and currency, not in French terms. The point may seem elementary, but I have seen it neglected in the Press of both countries continually.

These are the general considerations that occur to me when I review this very interesting and suggestive opportunity, and I cannot but believe that it is by keeping to such limitations that good may be done.

## Poetry: Reading or Hearing?

In the following article Mr. Edward Shanks gives his reasons for claiming that we should no longer be content to read poetry. Poems, in his opinion, should be heard rather than read.

NOT much more than a hundred years ago, it would have been thought absurd to discuss the desirability of reviving popular appreciation of poetry—by which, for the purposes of this argument, I mean the expression of feeling in verse. Some men had always written poetry and the rest had always read it—or listened to it. There were, no doubt, exceptions; there were also exceptional men who did not share the normal human interest in, say, eating and drinking. There were differences of appreciation, the educated man preferring one sort of poetry, the ploughman another. But it was taken for granted, and had been since the beginning of civilization, that poetry, in the limited sense which I have defined, was a natural part of life.

Then, in the course of the nineteenth century, there was a change. An attempt to explain how and why it came about would involve writing the history of an epoch. But we can say in general terms that the general public became distrustful of, or indifferent to, any matter expressed in verse. The extent to which this has happened can be, and very often is, exaggerated. The generality of mankind continues to have an almost superstitious respect for rhyme and metre. It hands limericks about; it has its fancy caught by a rhyming advertisement; and it regards, almost as savages regard a wizard, the individual who happens to have the knack of versifying. But it has come to think that, save in exceptional cases, serious feeling expressed in verse will be too difficult for enjoyment. The deplorable consequences of this hardly need to be emphasized. There are millions of people who, because of a delusion, sacrifice a pleasure which might be theirs, and the poet cannot resist an intermittent feeling that he is working in an

art from which the main current of real life has turned aside. All suffer together, unless we are to suppose that poetry actually has ceased to be a natural part of life.

If we are to discover a remedy for this state of affairs, we must first inquire what it is in poetry that presents so repellent and difficult an appearance to the ordinary man. It is, I think, the fact that the reading of verse requires a special art just as does the writing of it. The poet expresses what he feels by the sound of words as well as by their meaning—otherwise, there would be no sense in using verse at all. But the ordinary man, uninstructed as to the purpose of these devices, finds them, not helps to a wider meaning, but so many obstacles between him and the bare literal meaning. It is as if one were musician enough to distinguish the tunes of a symphony by reading the score, but thought the orchestration to be no better than a hindrance in the way. The continuation in the woodwind of a melody begun by the strings would then seem only a purposeless added difficulty.

We know better, of course, than to approach music in this fashion. The most accomplished musician does not think reading a score anything but a poor substitute for hearing a performance. But we have, in some odd way, allowed poetry to get into much the state that music would be in if there were not a musical instrument left in the world. The parallel is not exact. It is much easier for a reader of poetry than for a reader of music to hear all the necessary sounds inside his head—if he knows enough about it to divine what the poet means him to hear. The pity of it is that so many of us don't know—and so many of those who might don't take the trouble.

If we are to put new life into poetry we must get back to the beginning, we must

remember that the justification of the use of verse springs from the sounds made by the human voice. It is true that effects depending on sound are a part of prose-writing also, but prose is not so continuously dependent on them. Verse must appeal to the mind by way of the ear or lose its reason for existence. The reader to whom a phrase conveys only an image or an idea had better not read verse at all. He will get less than the full meaning, and he will encounter unnecessary difficulties in getting that.

At the beginning of what is sometimes called 'the boom in poetry' two or three years before the War, when the Poetry Bookshop and the Poetry Society were founded, this was instinctively recognized. The life of the movement was in readings, most of all when poets could be induced to read their own work. For the poet, though he may be no elocutionist—he may indeed, and often does, read very badly—knows more than anyone else and more than he can explain what he meant his own poem to sound like. I do not think I have ever heard a good poem read by the writer of it without having my own appreciation to some extent changed and to a considerable extent enriched.

This might be thought, from one point of view, a somewhat depressing reflection, since now we can never know how Shakespeare and Milton intended their poems to be heard. But it does illustrate the importance of sound and, if we often cannot arrive at the author's intention we can always approach it by our own efforts. The way of our approach lies in speaking poetry and in hearing poetry. We shall thus bring to life again those old instruments of the poetic art which have been in danger of being forgotten.



## HOME, HEALTH AND GARDEN.



### For Housewife and Gardener.

**S**INCE our Household Talks began last year there has been a large demand for copies of recipes, etc. In this weekly page it is hoped not only to meet listeners' wishes in this direction, but also to publish much helpful information on matters concerning home affairs of many kinds. From time to time we hope to publish extracts from talks on cooking and housekeeping, and on such subjects as emigration, the care of pets, and the observation of out-of-door life, and also weekly gardening hints.

We would draw your attention again to the Listeners' Talks, to which contributions are invited. Particulars will be found on page 325.

### A New Salad and its Dressing.

**T**AKE half the heart of a white cabbage, a nice-sized, good-coloured carrot, and a small cooking onion. A piece of swede or white turnip is a good addition. Peel the onion and turnip, scrape the carrot and wash all, with the cabbage first, in salt water, then in fresh; but do not break your cabbage heart. Put to drain in a colander, and afterwards dry all with a cloth. You will need a sharp knife, a scraper such as you shred suet with, and a chopping board.

First remove the hard stem of the cabbage, then proceed to slice it up very finely, cutting the shreds if they are too long. Now take your scraper and rub down first your carrot, then the turnip, afterwards the onion—each in a separate heap. Now add to these an apple or two, peeled and either scraped or chopped. Have ready a dish. First shake into it a layer of cabbage, then sprinkle some of your scraped vegetables. Use all in such proportions that second set of layers can result, the whole piled up with the brilliant yellow of the carrot glowing on the top surface. But all has not yet been said about this salad. You will require a dressing if the mass is to be as good to the taste as it is to the eye.



Here is an inexpensive one. Take three hard-boiled eggs; after removing the whites, place the yolks in a basin with a liberal allowance of salt, pepper, a little cayenne, also a saltspoonful of mustard. You will further require a tin of sweetened condensed milk and a teacupful of vinegar.

Pound your dry ingredients well together and then gradually add the vinegar. When all is smooth and well mixed stir in the condensed milk, blending all thoroughly together. Now put your dressing into a wide-mouthed bottle, reserving enough in your basin for immediate use. The bottle should be well corked and put into the store cupboard. What remains in the basin should be slightly thinned down with a little water and either poured over the salad or put into a vessel on the table for guests to use as they like. The dressing in the stored bottle will need to be thinned down before use. It is good with all kinds of salads.—*Miss Kate R. Lovell, in a talk on July 30.*

### Ever Thought of Going to Canada?

**I**N Canada I think there are tremendous opportunities for girls and women who are of the right kind. By the right kind of people I mean you who have got courage, because it does require courage to go out and find your place in a new country. Secondly, you must have determination; because there will be moments when you will find that you have got to have some grit to pull through difficult times. Then you need to be adaptable, and the quicker you settle to the work and life out in Canada, the happier you are going to be. Also, let me recommend you to take in your luggage what was of the greatest value to me, a sense of humour, because when you are setting forth on any kind of adventure, you will find that a sense of humour will cheer you and help you.

Now for the opportunities. You will already have heard of the tremendous need for domesticated girls and women. There are a lot of you who have never thought of becoming domesticated, but I think if you had been with me in my various situations last summer you would have been willing to try domestic work for at least a year. Always remember, also, that with that behind you, you need not necessarily remain in domestic occupation all your days; there are other opportunities which are only to be found by watching and waiting.

In Eastern Canada, especially in the big cities, life is very much as it is here. I went as a general with a very charming family of father, mother, three children and a nursemaid. The cooking is very simple, slightly different from ours here, but very easily learnt; and people were most reasonable about letting you go out very frequently. Once you are off duty you feel a great sense of freedom and independence, and by making friends at the Y.W.C.A. and other clubs, you will get companionship and amusement.

Then I took a job out on a prairie farm. We had a harvest gang of about ten men to feed, but the work got done somehow, and one was so much made to feel you were one of the family, and sharing in the intensely exciting experience of getting a really good crop in.

In the towns, unless you go as a home help, which means generally lower wages, you are a domestic and you have your meals on your own in the kitchen, but on the farm you are one of the family, and when they go off to a barn dance in the early summer, before the strain of the harvest begins, you go with them. Then, too, although so much is heard about loneliness out in the prairies, you will, as I did, find the neighbours are always glad to have you drop in and have tea or supper. My jobs on the farm were varied; of my own free will I undertook to milk the cow, because I liked it.

Some of you may be women going out with your families and husbands to the prairies; to you I say, let your neighbours help you with advice, as they know the ropes, and every year the Red Cross and other organizations are providing outposts, hospitals and other services to help you with your children.

I found, while on the farm, it would have been very much to my advantage had I been able to do either dressmaking or millinery, and it seems to me these are two of the opportunities which I spoke to you about before.

Shorthand-typists are not wanted in the East, nor in Vancouver, but occasionally, if they are really first-class, they will find jobs in some of the

Middle West cities. There is, to my mind, a great opening for girls who have been able to pass their matric. to go and take a training in the women's colleges which are part of the Canadian Universities. The training I mean is one of domestic science.

In British Columbia there is a tremendous outcry for well-educated girls and women who will go out to ranches in the country districts to help young married women with the house and children.

Remember, if you go, you may not like your first situation. My advice is change it and try again, but don't develop into too much of a rolling stone, or you will never get anywhere. And even if you think Canadian ways are rather curious, don't criticize them; it doesn't pay.

They do like cheerful, plucky people out there, and don't let it be said of you as a Scotswoman once remarked: 'She'd seen better things crawling out of cheese than that girl.'—*Miss Smith-Ryland, in a talk on May 29.*

### This Week in the Garden.

**T**HE time has now come for propagating plants required for furnishing the flower beds for next season.

Seeds of many hardy annuals—nemophila, candy-tuft, godetia, larkspur, clarkia, and nigella (the variety of nigella called Miss Jekyll is a most attractive form) may now be sown out of doors on light soils, to stand the winter. It is better to sow these in lines so that the hoe can be used, rather than broadcast. Among these hardy annuals poppies should not be omitted, and the Shirley poppy will be found one of the most valuable. East Lothian stocks may be sown now if they are required for early bloom next year. It is best to sow in boxes in a cold frame or greenhouse, keeping them close to the glass, and when the seedlings are large enough to handle transplant into 3in. pots and grow on as cool as possible all the winter.

Climbing roses of the Wichuraiana type, which are more or less past their flowering time, should be attended to, and old wood of three years or more may be entirely removed. Vigorous growths on



which we depend for the flowers next year should be carefully arranged and tied in.

No delay should take place in making fresh plantations for strawberries. Plants that were laid in pots or turf as advised a few weeks ago will be now well rooted and may be planted in their fruiting quarters. The ground selected for this crop should be deeply trenched, manured, and given a light dusting of lime. Some people like to force strawberries, and plants for this purpose should be moved into 6in. pots and kept growing to build up good crowns before autumn. A good compost consists of three parts of good rich loam of fairly heavy texture, one part of well-decayed manure, a little bone meal, wood ashes, and lime rubble. The plants may be stood in the open on a bed of ashes, and close attention must be paid to watering.

Lettuce for winter use may now be sown in cold frames. Winter spinach may be sown on the ground cleared of early potatoes.

(Continued at foot of page 329.)



### Promenade Concert.

THE Prom. to be broadcast at 8.0 p.m. on Thursday, September 6, is a popular miscellaneous programme, including the Peer Gynt Suite No. 1, the famous Schubert 'Unfinished,' *Symphony Espagnole*, by Lalo, and *Brigg Fair*, by Delius. Frederick Delius is one of the greatest living English composers. Theatre-goers will remember his superb settings to Flecker's *Hassan* when it was produced a few years ago at His Majesty's Theatre. His greatest composition, *A Mass of Life*, is a grand-scale religious work, hardly to be surpassed in music. Delius's father was naturalized in 1850. His son found it hard to devote himself entirely to music, as he desired, owing to his parents' opposition, and he spent some years in business in the North of England. It was only when he had persuaded his father to settle in Florida that he decided finally to make music his career, and even then his parents would not allow him to go to Germany as he wished. Accordingly he left home abruptly, and after teaching music successfully for some time in Virginia, made his way to Leipzig, ultimately settling in Paris.

### Vive le Sport!

TOMMY HANDLEY, whose name is, I think, sufficient introduction, favoured me recently with a call. In his hand he carried a postcard which he passed to me with the chuckle for which he is famous. It ran as follows: 'I must tell you the following. My little boy (age eight years) at



'At breakfast.'

breakfast the other morning said, "Did Tommy Handley win the Big Fight, daddy?" I think Mr. Tunney should appreciate a charming compliment.' By the way, we are to have another Revue from Tommy Handley on September 14 from 5GB, and from London the following night. Personally I shall be at home that night.

### Place aux Dames.

THERE are moments when I am compelled to fear for the continued existence of my columns lest they be squeezed out altogether by the great demands on the Editor's space. Readers will notice this week a considerable increase in the size of the paper as a whole. But in particular I would advise them to give more than a casual glance at page 319, which contains a new feature, 'Home, Health and Garden.' In particular I would recommend the ladies to take advantage of a page which has been specially set aside for their requirements. The home, the health and the gardens of the nation are largely in their charming hands, and it is hoped that this page will be of some assistance in helping those hands in their many arduous duties.

## BOTH SIDES OF THE MICROPHONE



### 'Kaleidoscope.'

JUST a reminder to discriminating listeners to make a special note of Tuesday, September 4, when the feature programme 'Kaleidoscope' is to be broadcast. No one interested in the development of Radio dramatic experiments should miss it. And in any event, whether the whole conception succeeds or fails, it contains so many individual items, in music, verse, and prose, of the highest emotional and classical value, as to be worth hearing for those alone. But do not imagine that it is 'highbrow.' Having attended two rehearsals, I can honestly affirm that its main appeal is a strongly emotional one arising from the most normal of human experiences.

### A Book.

IT is seldom that one finds written in English a book that mingles symbolism and characterization successfully in the tradition of Dostoevsky. The other day I came across such a book, a novel called 'Apparition,' by F. Le Gros Clark. Mr. Le Gros Clark had the misfortune to be accidentally blinded after the Armistice, after serving through much of the war without a scratch. His novel, with its curious mixture of story and social-political argument, is a remarkable achievement.

### Light Orchestral Concert.

ON Wednesday, September 5, at 7.45 p.m., listeners will hear the March from *Prince Igor* and Messager's *Hellenic Suite*. The soloist is Hugh Macklin, tenor. André Messager, the French operatic composer, was born in 1853. He was thoroughly moulded by his tutor, St. Saëns, who developed in him a taste for a faultless style. He was an organist of talent, and even wrote a symphony; but his fame rests on his light music. His operettas and comic operas, such as *Les Petites Michus* and *Veronique*, have had a wide popularity. As a composer he is full of melody, and is perhaps the last representative of those who wrote comic operas in the pure French tradition. Although he himself is of the classical school, he is thoroughly sympathetic with new ideas, and it was he who brought about the first performance of *Pelléas and Mélisande*, which he conducted himself.

### An Author's Debut.

MEMORIES of my schooldays are a curious mixture of pleasure and of pain; and, frankly, the latter predominate. My schooldays were definitely not the happiest time of my life. But there were one or two consoling occasions, which stood out like cherries in a dreary cake—and one was the evening when for the first time I read Mr. George A. Birmingham's novel, 'Spanish Gold.' I regret to have to add that I finished it beneath the bedclothes with the aid of an electric torch after 'lighte-out.' It is an immortal book. And now Mr. Birmingham is to face the microphone for the first time to talk of Irish Bulls. I hope that the eventual result will be a novel even more stupendously funny than usual. But in any event what he has to say that evening is sure to be well worth hearing.

### For Two Violins.

MOST of the great composers have at one time or another written sonatas for two violins. Listeners will be given the opportunity to hear several of these fine works during the week of recitals which start at 7.15 on Monday, September 3. The players will be Dorothy Churton and Cecil Bonvalot.

### Bows and Arrows.

WE have often been told that Waterloo was won on the playing fields of Eton. I have often wondered where we really won Agincourt and Crécy. I rather hope I may find out at last in the course of the Talk on 'Archery Today,' which is to be given by Mr. W. A. Underwick at 5.0 p.m. on Friday, September 7. Mr. Underwick is a former English champion of the bow. We are inclined to rank Archery with forgotten or neglected sports like Dashing the Haber or



'Young ladies handled bows.'

Plesiosaurus shooting. In reality Archery is very much alive, though it is not at present a craze as it was in the Early Victorian era, when all young ladies handled bows as now they brandish tennis-rackets—only—dare I say it?—more gracefully.

### Another National Programme.

I HEAR there is to be a Swiss National Programme on Thursday, September 13. It is the least we can do in gratitude to a country which supplies us with milk, chocolate, cows and their bells, and the finest mountain scenery in Europe—to say nothing of taking over the heartier and often rowdier sections of our tourist class for some months every year. The programme will include as many 'audible glimpses' as are possible of the national life, including music by Honegger, Dalcroze and Gustave Doret. There will surely be yodelling, and a recollection will be included of the famous accident that occurred during the descent of the Matterhorn by the climbers who first conquered that terrific peak. Edward Whymper had made seven abortive attempts before success crowned his efforts, and then was to see four of his companions killed before his eyes in the greatest tragedy of mountaineering in the high Alps.

### Orchestral Concert.

THE Sunday Concert to be broadcast from London on September 2 at 3.30 p.m., will include works by Liszt, Weber, Gounod and Goldmark. Karl Goldmark, an Austrian by birth, was born in 1830 and lived until 1915. Starting his career in Vienna as a violinist, he first achieved attention as a composer with the overture *Sakuntala*, which is to be performed at this concert. His greatest success was with his opera *The Queen of Sheba*. It is full of fine melody, and is refreshingly free from some of the popular musical influences of his times. His later works were less successful, but lately there has been a distinct revival of interest in his work. The soloists at this concert are Megan Foster, soprano, and Eric Marshall, baritone. Miss Foster is already well known to listeners. The daughter of Ivor Foster, himself a singer of considerable reputation, she made her debut in 1920, since when she has rapidly established her position.



## BOTH SIDES OF THE MICROPHONE



### Things Seen.

I DON'T know whether I am unusually lucky—or observant—but very fairly recently I have seen three things in the midst of everyday life in London which have caused me mingled amazement and entertainment. First of all I saw one hot afternoon in Knightsbridge a staff officer, complete with red hat, tabs, and spurs, riding a bicycle with extreme gravity. About a week later an old man sat down opposite to me in a 'bus. He was, to put it mildly, unfashionably dressed, and was eating buns out of a newspaper. In his left eye was a monocle. My third strange vision met me this week in Regent Street just after lunch, again in a 'bus. A gentleman who had not shaved for days, to judge by appearances, leapt on to my No. 15. He wore an old tweed coat covered with oil, and heavy brown boots, completing his costume with a pair of very smart black evening trousers with braid down the sides. It may be curious of me, but in each case I wondered how and why? In any case I dare swear that Dogsbody cannot produce three equally surprising examples of curious happenings in streets.



'Riding a bicycle.'

### Walter Donaldson.

A SPECIAL broadcast of his works is to be given by Mr. Donaldson from London at 7.45 p.m. on September 1. He started his musical life as a pianist, but soon turned to the writing of melodies, achieving his first great 'hit' in 1913 with 'My Old Kentucky Home.' In America on August 7 a special programme of his songs was broadcast from twenty stations simultaneously. Among his best-known successes listeners will remember 'My Blue Heaven,' 'That Certain Party,' 'I wonder Where My Baby is Tonight,' and 'Beside a Babbling Brook.' So ballroom dancers, among others, owe him a considerable debt of gratitude.

### Vaudeville News.

LOVERS of this branch of light entertainment are promised a treat on September 10 at 7.45. The vaudeville programme that evening will include Miss Gracie Fields, fresh from her new triumphs at the St. James's Theatre; Mr. Will Evans, whom I remember as having caused me to weep most helplessly with laughter in several pantomimes; Mr. Teddy Brown and his famous xylophone; Miss Dorothy McBlane, who whistles quite marvellously through her throat; and, last but not least, Phyllis Scott and Ivan Firth. In truth an all-star bill!

### Book by a Broadcaster.

AMONG the new books is 'Knee Deep in Daisies,' by Philip Macer-Wright, whom listeners will remember for his vivid 'eye-witness accounts' of the Opening of Parliament, the Installation of the Speaker, etc. It is published by Messrs. Benn at 7s. 6d. and concerns an elderly colonel whose love of children leads him into strange and disconcerting adventures.

### Chamber Music.

ON Monday, September 3, at 8.15 p.m., the Brosa String Quartet will give a concert of Chamber Music, with Nina Vallin (soprano) as soloist. Their programme will include Bax's Second String Quartet, and Goossen's String Quartet 1915. All music enthusiasts know Eugene Goossens both as composer and conductor, though, soon after the season of Russian Ballet which he conducted not long ago, he was attracted to the United States, like so many of the artists of the world to whom a livelihood besides their art is a necessity. He now conducts the Rochester Symphony Orchestra. Bax's music is rapidly ceasing from being termed 'highbrow,' and as it becomes more familiar is equivalently more appreciated. In his Second String Quartet, a work of great imaginative power, he displays his individuality of style as clearly as in some of his bigger orchestral works.

### Tail-Pieces.

I HEAR on good authority that Dogsbody has been compelled to retire to the Isle of Dogs for a complete rest and change. His house is shut up. His loud-speaker is dumb. His calceolarias are withered. I could feel sorry for him if it were not for all the other scoundrels up and down the country who make life hideous for their neighbours by putting their loud-speakers out of doors. There are some sins beyond forgiveness. Miss Jimp writes—as usual—two postcards, from Skye and Bury St. Edmunds. 'I believe,' she says, 'in a tiny car and a portable wireless. But why is my cousin so cruel?' I have forwarded this outburst to Jimp, K.C.

"The Announcer."

### Samuel Pepys, Listener.

By R. M. Freeman.

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



Aug. 1.—By carr to Gilford to brother Tom, my wife and I, to fetch brother's portable sett that I am to have in comfort for my 50'. But just as I am on the doorstep with it to the carr, who comes but a fellow from the shopp where Tom had it and most rudely claims it of me—being, it seems, that brother had it of him on hire-purchase, but 2 installments unpaid, so now lapses to the shoppman. Whereby I into a pretty stew with Tom, his dishonesty in having hid the hire-purchase from me; and what aggravates it is, if I had been 3 min. sooner, I should not have been cheted out of this little comfort for my 50'; which is a wicked thing.

So away, as mad as ever I was in my life—and come to Merrow. Here, leaving the carr awhile did walk with my wife upon the downs towards Newlands Corner, between the great Yew Trees on the old Pilgrims' Way, where the wild raspberries grow, and to joy ourselves of picking and eating them, both the red and the white sorts, being smaller than tame raspberries, yet not of so flat a savour, but have more nipp to them.

Presently my wife cries out that her stays have given and begin to slipp; whereby must lift her jumper to see to it. Which I cannot have her do on a public down and see told her. But upon her answering me, most vehemently: 'Sam, if these (meaning her stays) slipp, all slipp,' I was fain to let her have her way. So bade her cringe into the raspbury bushes, while I stand sentinel, with great trouble of mind, lest any come by before she have done trigging-upp her stays. But, by God's mercy, none did.

Aug. 2.—A letter from my wife's aunt, Letitia. She offers us her cottage in the woods at Broadmoor, by Leith Hill, to our summer holidaying, from middle August to middle September, an we so chuse. My wife is for a civill refusal and voats for Eastbourne, whose ayre, says she, do suit her beyond everything, but chiefly, I believe, hankers after the shopp in Terminus R<sup>d</sup>. I in 2 minds between expensful gaiety at Eastbourne and chepe dulness in the woods alone with my wife. Whereon debating with myself

inwardly, did, upon a balance, determine rather for the chepe dulness than the expensful gaiety, and so intimated to my wife; yet not bluntly in those words, but rather by making myself sweat to her, in particular my calling her Bettykins (which I have not done now this many a day) and the joy I shall find in having her all to myself in a sylvan Paradise, like Adam and Eve, with other fondnesses. Hereby did at length coax her round to Aunt's cottage, where (praise God!) be no Terminus R<sup>d</sup>., nor any shopp (nearer than Dorking, with first a 2-mile trudge to the bus-poynt) to my very good content.

Come Mrs. Jimble, the potato-nosed lady. She goes to Cheltenham come Saturday and Jimble goes the same day to Flanders with the British Legioun. So begs it of us as a particular favour that we have Connie to stay with us till they return. Where to, upon my wife consenting, beyond my expectioun, I was at pains to show nothing of my joy herein, but rather (after Jimble's lady was gone) to make a growl of it—the nuisance (using these very words) of being stuck for a whole se'nnight with that damned flapper. For which, may God forgive me, as upon a consideratioun of my wife's senseless jealousy, I believe He will.

Discoursing at the Clubb this night of the B.B.C.'s talks on the right pronouncioun of English, we come round to proper names, and Snigsby to ask my why I call myself 'Peeps,' when most of the family, including my Lord Cottenham, do call themselves 'Pepys.' Where to I cited him the example of our g. Samuel himself, and the college books of Magdalene in Cambridge, with an entry of 'Peaps and Hind' being 'called before the Fellows' and by them 'admonished for having been scandalously over-served with drink.' At this, silly Snigsby to wax waggish and prayses me for a very thorough upholder of the Pepys tradition. Good Lord deliver me from all fools, but chiefly from those very particular fools that do wrongfully plume themselves for wagg, like silly Snigsby.

## Geneva and the Health of Nations.

Extracts from a Talk by Sir George Buchanan, C.B., M.D., F.R.C.P., Senior Medical Officer of the Ministry of Health, and British Member of the Health Committee of the League of Nations. (Broadcast June 13, 1928.)\*

**T**HIS talk is about one of the side lines of the League of Nations which is becoming rather conspicuous—the work of its Health Committee. I have attended it as British member since it was formed six or more years ago, and have just returned from a session which gives me a good text. As it dealt with many parts of the world I suggest we take it geographically.

Let us start, in courtesy, with people at the opposite end of the earth. The Health Committee began by accepting a suggestion of the Australian Government to share in a special mission to visit some of the remoter islands of the Pacific Ocean. These islands sometimes suffer severely when the ordinary epidemic diseases of other countries are accidentally introduced by shipping. Some island groups are full of diseases entirely absent from other island groups, and *vice versa*. Their medical services are naturally very limited, and we were satisfied that it would be a benefit to them, as well as to medical knowledge in general, if we could arrange a tour of investigation by two specially qualified authorities on epidemics, one provided by the Australian Government and the other by the League of Nations.

If next we look at the continent on the other side of the Pacific Ocean; we find the Committee considering other expert missions in South America. That which occupied our attention last month was in connection with leprosy. One usually associates leprosy with Asia and the East, but it is every bit as serious and widespread in parts of South America. The Brazilian Government, moved by the promise of a substantial contribution offered them by a Brazilian citizen, is arranging a special campaign to deal with this scourge, and our Committee at Geneva settled on a method by which they could obtain the experience of three great countries in which there is already an enormous experience in leprosy treatment and research—India, Japan, and the United States. I should say here, perhaps, that the position of the United States in regard to the League of Nations does not prevent American participation in the kind of international public health work which I am describing. A good instance of this occurred last month, when we dealt with the transmission of plague infection from one country to another by means of shipping. The Health Committee then invited the Surgeon-General of the United States Public Health Service to work out, at New York and New Orleans, the best method of destroying plague-infected rats by poison gases for our common benefit. I am glad to say that he accepted the suggestion.

Another resolution of the Committee takes you out of America and across the

Atlantic to Africa, the Gold Coast, and the Congo basin. The prevalence of yellow fever in West Africa has been brought prominently to public notice lately on account of the fatalities it has caused among the doctors who have been working in laboratories, in our own and in the French African Colonies, to discover its causes and methods of spread. Within a few months two distinguished officers of the British West African medical service, Drs. Ranking

### TWELVE GREAT PLAYS.

In the forthcoming issue of August 31 will appear an article by Mr. Hubert Griffith, the well-known dramatic critic of the *Evening Standard*, introducing the series of monthly broadcasts of Twelve Great Plays, which is to begin with Shakespeare's *King Lear* on September 12.

A booklet will be published by the Publications Dept. of the B.B.C. in connection with each play, containing a long article by a well-known critic or actor, illustrations, the list of characters, and a full synopsis.

For details see page 357 under heading *Publications Subscriptions Scheme*.

and Young, another brilliant worker, Adrian Stokes, an Irishman, and a great Japanese scientist, Dr. Noguchi, have all lost their lives in yellow fever investigations. It is specially important to investigate this disease now, at a time when all these colonies are making progress and their European communities are increasing, and when great inland areas of the continent of Africa are being penetrated for the first time by roads and railways. Governments of all the colonies concerned—British, French, Belgian Congo, and Portugal—are vitally interested therefore in comparing notes about it.

On the other side of Africa, the Health Committee some three years ago brought together workers concerned with sleeping sickness, which prevails over the great tropical belt of Africa. We arranged for the continuance of this work. If you think of the necessary isolation of scientific workers in these great African regions, you will easily understand that even a simple arrangement by which they may work for a spell in a neighbouring colony belonging to another country, may make all the difference to their outlook and output.

We seem to be going against the sun, from west to east, and from Africa therefore our flying carpet will cross the Indian Ocean. In India itself there was a great deal of recent work before our Committee. With the help of the Rockefeller Foundation, the League of Nations arranges for visits from time to time by groups of public health

officers to particular foreign countries where they can see new lines of administration or new medical conditions. One such had just been completed in India. The Governments of India and its provinces have at their disposal a staff of research workers and administrators of world-wide reputation. They had given facilities to representatives of the medical services of practically every country in the Far East to come and see what was done, and it had clearly been a success.

In coming to Europe from India we have to stop for a moment in Greece. As a result of war and politics, a great Greek population, as you know, has now been displaced from Asia Minor and, on a Turco-Greek exchange system, has had to be settled in, and absorbed by, Greece itself. It is a population which, though in one sense properly called Greek, has lived for generations under conditions in Anatolia very different from those of modern Greece. It has proved to be—man, woman, and child—specially susceptible to infection of diseases like tuberculosis, to which it was much less exposed in its old quarters than it is in its new settlements. Our Committee did its best to respond to a request by the Greek Government for suggestions in regard to the way in which this situation should be dealt with.

Looking back at the whole work of the session, I think the most exacting critic may be satisfied that among the different items there have at least been some things worth doing or putting in hand for the future. It must not be supposed, and I hope none of my readers will think, that those of us who are concerned with this international health work are wanting to level and standardize every sort of medical treatment or every piece of public health work, and have them carried out according to the international prescriptions of the League of Nations or of any other international body. Far from it. Every country must deal with the prevention and treatment of its own diseases and with its own health problems on its own national lines. England and Wales, Scotland and Ireland are no exceptions; still less is the British Empire, which itself may be more important for this purpose than anything international. But what is of use, and what the sort of work I have been writing of endeavours to supply, is to be able to take joint action by agreement with other countries where this is necessary to stop the progress of epidemics, and to be able to get on with our national work in full understanding of what has been learned and achieved in countries whose circumstances are different from our own. This is no new doctrine; there has always been a fellowship in medicine throughout the world, and there are many methods of combining effort against disease which are in daily use apart from the activities of the League of Nations. Nevertheless, the advent of the League, and the insertion in its Covenant of an undertaking to take action in common matters relating to public health, has undoubtedly made the process easier, and the kind of flying health carpet round the world on to which we get twice a year, takes good things about with it, and has been worth the weaving.

\* This article is being reproduced in pamphlet form (price 1s.) by the League of Nations Union, 15, Grosvenor Crescent, S.W.1.

# Manslaughter. By Sylvia Thompson.

Most of our readers will have read Sylvia Thompson's famous 'best seller'—'Hounds of Spring.' In the following short story she proves herself to be as able as a writer of short stories as she is of novels. 'Manslaughter' is a fascinating and merciless study of feminine psychology, typical in its stern realism of the modern school of young writers who 'nothing extenuate.'

I

BARBARA hurried along the platform wishing that she weren't always late for everything. Only three minutes before the train went, and mother had begged her to come early. Mother loved a 'seeing off.' It was the only matter in which she had always and consistently overruled father's objections. She held to it like a religious observance learned in childhood. She saw off, and was seen off, whatever anyone else might wish or feel. It was a rite, an art—a form of bigotry. It must be mother's drop of German blood. 'Abschiedstimmung!'

'Sorry,' Barbara snarled, as a man pushed past her. And there (damn the man, nearly knocking the magazines from under her arm)—and there she was. Mother always travelled in a grey tweed coat and a grey fox fur. There she was, clasping her special rug and cushion and looking about and glancing up at the clock.

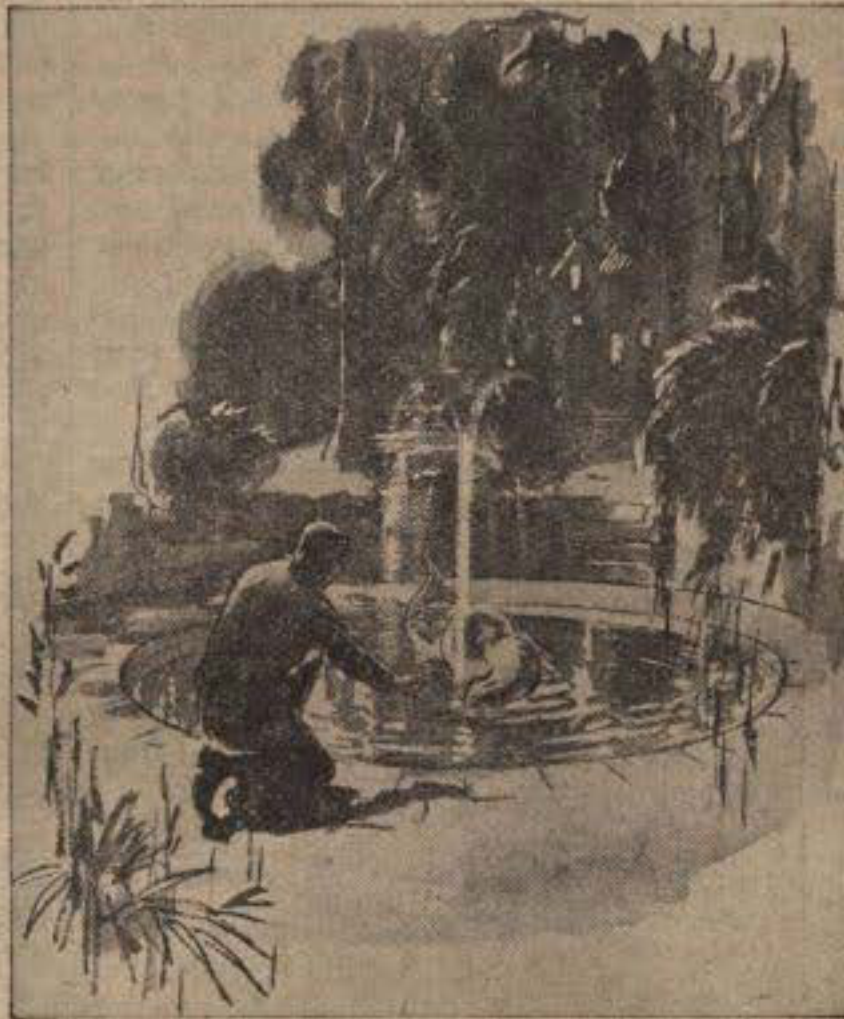
'Morning, mother!'

'Ah. There you are, Barbara. Thank goodness you've come. I was beginning to think something must have happened to you. Only two minutes before the train starts. I do hope they've got our luggage in all right. The porter was very nice, but I don't believe he was really listening to what your father said. Are these for me? How sweet of you, child. The *Cornhill* and . . . But your father's bought the *Morning Post*; he won't need *The Times*. What a pity you bought it. Perhaps you could get them to take it back—if you go at once after the train leaves. Now, I just wanted to say to you, Barbara darling . . . (oh, by the way, don't you think my little travelling hat is nice?—I got it from a wonderful little woman that Cousin Rose told me of. A poor, brave thing who's simply struggling to make both ends meet. Her husband died, tubercular, I believe.—Only twenty-one shillings, and she makes them all herself and has to keep her mother, poor thing. I like the grey velvet and silk alternately, don't you?) Well, what I was going to say, darling, is that you really *must* write while we're away, and give us some news of yourself and the darlings, and how they are, and how many teeth Alan cuts before we get back. I believe Chloe "Harris" baby—'

'Mother, you *must* get in.'

'Yes. Come along in, Marion. Morning, Barbara. Brought your mother some magazines?'

Mr. Wedderburn kissed his daughter, congratulating himself on her looks. In the rosy



The hotel gardens.....the pool.....a dolphin feebly spitting up into the air.

flush of his fifties he had forgotten that his wife had been pretty.

'Now, Gerald dear, I *must* say good-bye to Barbara—'

'Very well, Marion. Good-bye, Barbara. Look after your husband and don't spoil your children.'

His face retreated into the carriage like a Dutch cheese into a larder.

'Now, Barbara darling, *promise* to write. "Hotel Maritime, Arcachon." *Sure* you've got that?'

'Yes, mother. I shan't forget.'

'But you'd better write it down. Oh dear—now the train. Quick, darling. That's one kiss for each of the babies. Look after yourself. Bless you, darling child. Love to John . . .'

As the train moved, Mrs. Wedderburn took out her handkerchief and waved it up and down. When her daughter's face and figure became a pink blob on a black streak she still fluttered the handkerchief; and when she exclaimed to her husband, 'I can still see her, Gerald!' Barbara was outside the station climbing into a taxi.

'You'd better sit down, Marion, and not tire yourself.'

'Yes, Gerald.'

She muddled herself into her rug, and spent several minutes adjusting her cushion behind her back. She took up the *Daily Mirror*.

'What time did you say we get to Dover, Gerald?'

'I forget exactly.'

'I do hope we shall have a good crossing. Anyway, we've got a cabin. D'you remember that dreadful crossing, when Barbara was only five, and we *couldn't* get a cabin? *How* big London is! It goes on for miles, doesn't it? I can remember my Aunt Georgina telling me that she remembered driving out to Kensington to pick buttercups! She paused, staring over the map of roofs and streets; something of its uniform misery touched her. 'Isn't it sad to think of all these poor people, while you and I go on such a lovely trip, Gerald?'

'Mph!'

'Dear, dear, what an unjust world it is in some ways!' From her hat-box on the rack hung a blue label, addressed in her own hand: 'Hotel Maritime, Arcachon.' A smile curved in her plump face. What *had* been the name—of the hotel? Hotel—something?—Arcachon! That was the address she'd written to—that one letter: well, more a note than a letter really. Rolf—Rolf—Necker! Necker; such a

funny name, she'd thought. A peculiar name, Aunt Georgina had said. Aunt Georgina had said that foreigners had peculiar names. The affair was, well, exciting—for *those* days. Not that Barbara would think anything of a young man trying to kiss you; and saying such passionate things. And such letters! And if she hadn't written that note—was a lie never excusable?—but she'd *had* to fib! Simply *had* to, in self-defence! If she hadn't written he might, he would, have come over.

Placidly—with the satisfaction of a peaceable little man remembering how, long ago, he shot at a burglar—she pondered on what she could remember of the episode. Hotel—yes, 'Splendide'!—That was it—Splendide. Rolf's brown eyes, and his black eyebrows that drew down into a straight line when he was fierce! And his white teeth! (Aunt Georgina saying 'that young man has a smile like a baritone!') And the evenings when she escaped into the hotel gardens, and they sat by the pool—a dolphin feebly spitting up into the air. . . .

'What are you smiling to yourself about, Marion?'

(Oh dear, Gerald was annoyed!)

'I was thinking of the last time I was in Arcachon!'

'Last time.' He glanced again at his paper. 'Didn't know you ever were.'

'Yes, Gerald. Don't you remember I went abroad with Aunt Georgina for six weeks, during our engagement, to—to keep me cheerful while you were in America—on business?'

'Oh, yes. I'd forgotten. And I'd quite forgotten where you went. As you know, it was what Travers told me about the golf—'

'And the oysters, dear!'

'—about the golf being so good, and the prices comparatively reasonable, made me decide. Why didn't you say you'd been?'

'I'd almost forgotten.'

He was looking out of the window, half-attending to her.

'Mmm.'

'Gerald.' She glowed mildly, a trace of coquetry in her manner. 'Gerald, don't you remember that I—I had quite a romantic episode there?'

He chaffed. 'What! By Jove, I'd quite forgotten if you did. Look at that car there. I like that body! I must say I much prefer an open car. Next time—'

'Yes. Don't you remember? Quite romantic. A young Austrian who fell madly in love with me?'

'By Jove! I remember now. So he did!'

'Aunt Georgina never knew. She disapproved of his appearance. He was—very handsome,' and, seeing her husband jocularly attentive, she added simply: 'And, of course, I was very pretty then—'

'Oh, you haven't changed much,' said her husband, lighting his pipe.

She looked at him for a moment.

'Well, of course, dear—' She hesitated, a little perplexed. 'I expect he would notice—if he saw me now,' she said. And, of course, she thought, he would have changed, too, and wouldn't be as handsome any more.

'We're neither of us as young as we were, Marion, but still—well,' he went on, biting his pipe—'well, well, to think of you, Marion, carrying on a flirtation with a handsome foreigner! Didn't the fellow have the cheek to propose to you?'

'Yes. He wanted me to elope with him. And when I came back, don't you remember, he wrote me a letter and said he was going to follow me? He wanted to shoot you.'

'The young—' Mr. Wedderburn's momentary annoyance lapsed into an amusement proper to his sense of perspective. 'And after that he disappeared! Just bravado, that kind of thing.'

'Oh, no, Gerald, he meant it. He was very—well, very fierce; you know how foreigners are! And I knew he meant it. So I wrote to him and told him. I'm afraid it wasn't true, but it was the only thing, I thought—I just told him that I was already married to you.'

'But you weren't, were you, yet?'

'No, I know, dear. But I knew it was the only way to check him. I had to do it—in self-defence, Gerald.'

He chuckled at her troubled expression.

'Well, my dear, what a past! Flirtation, deceit, perjury!'

'Gerald! It meant nothing, dear. Indeed, she hadn't meant it, as far as she could remember, to mean anything.'

'Dear old Marion. You never do know

when I'm serious, do you?' The image of his wife exhibiting a portly coquetry to a handsome young bounder in a French hotel, appealed to his sense of humour. 'So you never heard of him again?'

'No, Gerald.'

She was thinking of that last letter. The letter she'd burned on her wedding morning. 'I go to our pool by the stupid dolphin, and I kneel to look into the water, because once you look in it, and your beauty was shining in that dirty water, and I tell to myself that there is still the perfume of you coming to me from the image that once was there.'

'I daresay he consoled himself pretty soon.'

'I hope so. I hope so very much.' For now, looking back, she felt maternal and distressed for the poor, poor boy. Poor Rolf!

'You'll be able to revisit your old haunts then, my dear. See where you sowed your wild oats!' He took up the *Morning Post* again.

'Yes. It will be strange. Dear, dear, how the years have flown.' She unfolded the *Daily Mirror*. (. . . *Your beauty was shining in that dirty water.*) A photograph of the Duchess of York—such a dear little girl giving her a bouquet—

## II

Barbara picked up a blue envelope from among her letters.

'Here's one from mother.'

John pushed across his cup.

'More coffee, please, darling.'

'Oh, sorry! I wonder how they're liking it. It always amuses me, the way they go off for a holiday every year. As if they ever



The pool was dark. . . . She stood looking down at the moon trembling thousands of miles down in the pool.

had anything else! Bother! I've put in too much milk. Drink some and I'll fill up.'

She opened the envelope. There was no date.

'My Darling Little Barbara,—I'm afraid this is my first letter although we have been here two days already, but things have not gone as smoothly as we had hoped, and in fact your father has been a little upset at the way things have turned out; but we are all serene now and all will be well, I hope.

'When we arrived at the Hotel Maritime we were rather late, and we found that the management by some stupid mistake had not reserved rooms overlooking the sea, as we specially wrote. Naturally this made your father very angry, and then to make matters worse they said it was too late for us to have a proper hot dinner and that we could only have cold meat. Most upsetting, as we were both very tired after the journey, and your father had counted on getting a nice dinner. He was extremely angry with the man, and I could see that he was working up into one of his rages, which proved to be the case, and he ordered them to call a taxi and put our luggage on, and said some very strong things to the man (i.e., the man at the Maritime). And he said to me, "We'd better go somewhere else," and he consulted the taximan, but the man spoke extremely bad English and we found it difficult to understand anything he tried to tell us. However, we understood that everything was very full, and then it struck me that we might try the hotel where I once stayed with your great-aunt Georgina. So your father agreed we might try it, and luckily they did have a room. And so here we are, at the Splendide, and your father is quite pleased, the food is good, and we are having excellent weather. Your father has had some good golf. The Nicholsons are here, and he has had a game with Sir Herbert. She is not very well, poor thing—her influenza in the spring pulled her down very much, and she hasn't really picked up since. I have been sitting with her this afternoon. Her room happens to be almost exactly opposite the one I had as a girl, when I stayed here. Isn't that a coincidence?'

'Well, dear, I hope you and the darlings are all very well and that John is not working too hard. Don't forget to write.'

'Your father sends his love. He is having a really good game of bridge tonight, which is a joy: it does make such a difference to him.'

'If you should be going to Marshall and Snelgrove (only, of course, darling child, don't go on purpose) will you send me 2½ yards of that nice "nattier" blue ribbon they have with the rose-sprays on? I have bought a hat, in a little shop here, a pretty blue, but not properly trimmed.'

'I hope you are having good weather.'

'Always your very loving

MOTHER.'

Barbara put down the letter and helped herself to toast.

'What an absurd woman my mother is!' she said.

## III

' . . . Well then, dear Lady Nicholson, perhaps you'll join me in the garden later on, when you've had your rest? I think I

(Continued on page 329.)



'Taking Stock,' by Captain P. P. Eckersley—V.

## The B.B.C. Regional Scheme.

### A Present Need and a Basis for Future Development.

In his fifth article Captain Eckersley deals with the new Regional Scheme, which is designed to give alternative programmes to the greatest number of listeners.

IT has been pointed out that the Plan de Genève is a practical attempt to limit inevitable interference and may evolve, on the basis of single wavelength working, as the best means of using present facilities to the maximum of efficiency. But more wavelengths must be allocated before the listener is assured of both uninterrupted broadcasting and a choice of different programmes. Nevertheless, the special transmitting aerial may offer another solution.

#### Present Facilities for British Broadcasting.

Now that the principles and theories have been set out side by side, an attempt will be made to indicate how the Regional Scheme for broadcasting in Britain is designed to form the basis for a gradual evolution towards ultimate perfection. Our aim is to give every listener eventually a choice of many uninterrupted programmes. Let us see how our aim can be achieved even in a limited way.

The relevant points are these: Britain under the Plan de Genève has nine medium waves and one long; nine channels which can be effectively used up to ranges of between sixty to one hundred and thirty miles, and one channel good for the whole country. We want, finally and ideally, to have several programmes available for every listener. These many contrasted programmes should ideally be radiated from the same place. This would mean for Britain only a very few centres of distribution. This, while it might give ideal conditions for a minority of the population, would deny facility for hundreds of thousands who have bought licences for the present 'one programme' service. Thus our present object is to give a minimum a choice between two programmes. This allows five centres of distribution. Working this out in detail reveals that the scheme, called the Regional Scheme, might be criticized in principle in that it robs some districts now served by stations with a single programme in order to give other districts uninterrupted alternative programmes. The reply to such criticism is, firstly, that eventually more wavelengths must be forthcoming; secondly, the new service, while in certain cases not as strong as the old, is nevertheless sufficient. To this argument one may add the more convincing one that single wavelength working allows us to repeat *one programme* at any rate in centres that today possess transmitters but will be outside the range, or will have a weaker service from the new Regional Twin wave transmitters.

The backbone of the Regional Scheme is, therefore, five twin wave transmitters, located so as to give a service of two contrasted and uninterrupted programmes to the maximum number of listeners. But these stations will not cover all towns now served by single programme stations with their

present signal strength, and will leave a very small minority of listeners outside good service altogether. In the latter case, single wave-working comes to the rescue and a service of one programme is maintained. This means that the lack of facility—i.e., this ever-repeated fact of the lack of enough channels for broadcasting—imposes the restriction that we cannot either have enough centres of distribution for the ideal of contrasted programmes for 100 per cent. of the population. The compromise is, therefore, to do all we can with existing waves,

#### 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.

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. Letters should be addressed to 'Household, B.B.C.' and marked 'Recipe'.

supplement regional services by single wavelength working, and definitely admit that a certain small minority of listeners do not get an easily attained alternative. It may be asked why we cannot apply single wavelength working to two programmes; that is, repeat everywhere two transmitters, and then at each centre have a third transmitter for 'local' work. The difficulty is that the areas of bad quality or mush formed by the existence of several stations sharing two programmes cannot be efficiently covered by other stations. Daventry 5XX is the great stand-by in filling up mush areas caused by single wavelength working. It can only fill up the mush areas on one programme.

The interested reader, however, will be able to realize that, as more wavelengths are granted, the outlying places, not perfectly covered by the alternative giving regional stations, can have a second programme service and the possibility of 'local' programmes, on occasions which may occur, and that the scheme outlined above can be expanded as more facilities are granted, or if they are never granted, stands still as complete up to the limit of facilities given.

It may be asked why we cannot let well alone, that the present service suffices and so on. It is true that by using single wavelength working the present situation could be partly stabilized—a stabilization we hope to consummate during an interim period between now and the Regional Scheme—but so much importance is attached to reorgani-

zing the service to give alternative programmes, that it is essential to face some technical dislocation. The service, even if improved by single wavelength working, would still be, owing to interference from other stations in Europe from morse, from electric trains, etc., etc., lamentably bad in many parts of the country.

There is only one bar to ultimate success and that concerns the listener. Is the average receiving set capable on the one hand of adapting itself to an inevitable change of signal strength and, upon the other, is it capable of selecting between two equal strength transmissions? The Postmaster-General has had, and still has, grave doubts as to the wisdom of introducing the twin wave transmitters, fearing that there is so much uninstructed opinion and such poor sets in so many homes that there will be great outcry against the scheme.

Well knowing, however, that only the very crudest apparatus will need to be seriously modified, and realizing that the common sense of the general public will allow them to appreciate the need for some co-operation on their part to assist progress, we have no fears as to eventual success. In America, France, Spain, many cities have more than one broadcasting station, and in no case does the simple but adequate set fail to choose a desired programme. What can be done in these places can be done in Britain. The crudity of a minority of sets should not delay progress. It is no question of an expensive set, it is merely a set which is susceptible of simple tuning. In Birmingham, where the field strength has had to be reduced and where, to choose between 5GB and 5XX a measure of selectivity is essential, 2½ per cent. of the listeners have failed to cope with the new situation. In time, no doubt, these will return, but the figure is not startling—97½ per cent. of the listeners have an improved service and Birmingham is better off today than London or, indeed any other broadcasting centre. Conditions are today so bad in many parts of the country, that something must be done speedily, and we feel that the obsolescence of a small minority of sets should not stand in the way of progress. Advice will be given to listeners in due course as to what they will have to do to improve the cruder type of set to benefit from the Regional Scheme.

#### Conclusion.

The Regional Scheme is designed to give an uninterrupted service of alternative programmes to the greatest number of people. The lack of available facilities makes it impossible to spread an ideal service throughout the whole of the country, and some localities will still have to be served on a single programme basis, but by far the greater majority will have alternative programmes.

Chapter Fourteen of 'Old Magic' by Bohun Lynch.\*

## The Ambush in the Wood.

Tom Carlew and Guy Harvester, returning to Hamadon, lose their way, and are captured by the mysterious Men of Hamadon.

TOM 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 notebook 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, but later returns to the inn. He finds there a message from Rooke, bidding him follow to Hamadon's. Going towards the house, he is conscious of being followed, but fails to trap the hidden watcher. He meets Guy Harvester, who brings news of the recent landing of an aeroplane whose passengers were Bruntwith, Pembton, and Julius Brake.

'JULIUS BRAKE? I know,' said Carlew. 'He lectures sometimes for the C.O.R.T. The other chaps are friends of yours, of course.'

'Hardly that,' Harvester answered, with a wry smile. 'I'll explain sometime—not now. Get into the car and come on. It was good of you to come and meet me.'

Tom Carlew was slightly embarrassed.

'I can't come now,' he said. 'I've got to meet a man along this road.'

And then something in the way Harvester had disclaimed friendship with Kakoglou's partners, some hint he had also dropped implying sympathy with the farmers, gave Carlew courage.

'Look here,' he said. 'I've got a ticklish job in front of me,' and he told him about John Torch and the detectives.

Harvester listened unmoved till he had finished.

'Right,' he said. 'I see your point. You shall have Miles and the car. He can take your friend Torch well out of the way.

You don't think he had anything to do with Kakoglou?'

'I'm sure he hadn't, but once they arrest him you never know what will happen. Torch may be mixed up with the anti-syndicate movement. I say, I feel it's awfully good of you—especially—'

'Nonsense, Carlew. I was Kakoglou's secretary and one of his executors, but that doesn't force me to sympathize with his undertakings. Of course, Torch can't remain hidden for long, but it will give us a start.'

As they stood talking in the lane a man appeared from the direction of Hamadon,



The big man laughed, and with a hand upon the neck of each, pushed them both forward.

whom Carlew momentarily mistook for one of the detectives he had seen that afternoon. A second glance, however, assured him that the fellow was a genuine countryman, who went by without paying them the least attention. Presently they saw him turn off through a gateway.

A minute later they caught the sound of an approaching motor-bicycle, which, coming at a great pace, had to slow down in order to pass the car. It was John Torch, who, seeing Carlew there, pulled up. He looked wilder and more haggard than ever: he was bareheaded and one of his hands was bleeding.

In a few hurried words Carlew explained the situation.

'That's the only way, Torch,' he said. 'Mr. Harvester's car will take you up country somewhere out of the way till we can see

how the land lies. I'll be sure and let your wife know, and she can join you later. I don't know what you've been doing at Hamadon and I don't want to know. But you seem to be the only man against whom the police have got any evidence.'

'I didn't have a hand in that foreigner's death, Mr. Carlew. That I swear. I tried to stop it. I can't go back along the Culverton road, though. They nearly caught me just now. They tried to stop me, but I was going too fast.'

'But they were to wait for you at the bridge. I told you.'

'Oh, not the police—the Old Men, as we call them. From Hamadon. One of them struck at me with an axe as I went by. It's a wonder I wasn't upset. It only grazed my knuckles.'

He looked behind him apprehensively as he spoke.

Harvester broke in.

'I don't understand anything of this,' he said, 'but we'd better not stop here. Get into the car. As for you, Torch, you can sit down on the floor and hide.'

Carlew and Torch accordingly got into the body of the saloon, and Harvester took his place by Miles, and they set off again. Torch's bicycle they left at the roadside, after disconnecting the front wheel.

As they returned towards Hamadon, Harvester told Carlew briefly of the project undertaken by Julius Brake at the instigation of Bruntwith and Pembton.

'I've a very flimsy idea of how their apparatus works,' he concluded. 'They've probably set it up by that quarry. I should think we'll get a deluge any moment now. The necessary clouds seem to be drifting up from the north-west. They'll work on those.'

'Stop the car a minute,' Carlew said, 'here, by this gap. We may be able to see something. You've got glasses?'

Miles pulled up the car, and they got down. From this place they had a clear but very distant view of the hill-top above the quarry. Carlew focussed the powerful

binoculars, which brought the distant scene within a few yards, and after a minute's gazing handed them to Harvester.

'I can't see anyone at present,' he said.

'Nor I,' said Harvester. 'Half a minute, though. You've got some odd folk about here. There are a couple of fellows running towards the quarry now—they're in the field this side of it—and one of them has bare feet.'

Tom Carlew snatched at the glasses. 'It's the half-wit I was telling you about,' he said. 'The other chap I don't know. There'll be some fun for your Mr. Bruntwith and Co., I'm thinking.'

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

**D**USK was falling as they drove over the bridge into Hamadon. They saw nothing of the detectives, though they might well be lurking somewhere near by. Following Carlew's directions, Miles drove straight on past the inn, round to the right at the hill-top, and up the road which led towards the south-east. Here on high ground, well beyond the confines of Hamadon, they set down Miles and Torch, who was supplied by Carlew with a cap and a raincoat taken from his knapsack. They had settled that these two should make their way to Bradcombe, or possibly to the further village of Metland, stay that night at an inn and await orders to be telegraphed to Miles on the following day. Carlew provided Torch with sufficient money, and Harvester and he bade the men farewell, and they started on the return to Hamadon once more.

They now made their way past the carpenter's shop and the last houses on the north side of the village and down the slanting lane, which wound through thick woods, to another bridge over the stream.

'There's something to that old notebook,' Harvester said, 'I forgot to tell you—I've got something belonging to it in my pocket. I'll show you later,' and he told Carlew about his discovery of the loose sheets.

'And that reminds me,' he went on, 'Sir Francis Cadogan came into the C.O.R.T. yesterday evening, when I was there with Dewick. He's mad to see the book itself. The image which

occurs in the book and which you saw up in Holland Town—he's certain it's the emblem of some ancient religion: a sort of idol.'

'Pre-Christian, do you mean?'  
'Far beyond that—right back into the very mists. You know, of course, that Cadogan has discovered some extraordinary links in the chain of archaic religions in Scandinavia and elsewhere? His theory is that the Hamdenites of Holland Town are an offshoot from Hamadon and that their form of religion is an attenuated relic of some incredibly old faith which was practised here in Devon long after it was forgotten everywhere else.'

'That explains a good bit. But I leave all that to Rooke. He's the antiquarian. We go slow here: the house is somewhere on the left, I think.'

The lane rose steeply from the stream between high fir woods, and above them the narrow riband of sky was darkening with the flush of the afterglow. The air struck cold and damp and on either side the darkness amongst the trees was impenetrable.

'We must have passed the turning,' Carlew said presently. 'It can't be as far as this.'

'We have passed no turning—that I'll swear,' Harvester replied. 'Hallo!'

Coming round a bend in the road, he suddenly jammed on the brakes and drew up. Across the way from bank to bank lay a tall larch.

'How are we going to get past that?'

And as he spoke, there came a swishing sound behind them, and a crackling, and at last a heavy thud. Looking out of the car, Carlew saw that another tree had fallen immediately behind them, resting on the bank, like the first, about three feet from the road level.

'We're absolutely boxed,' he said.

Harvester did not reply, and Carlew turned. Then he saw that a pair of arms had reached though the open window by the

It must have been less than two minutes from the moment that Harvester stopped the car to that in which they found themselves, bound and gagged, in the growing darkness of the wood.

Hitherto their captors had been silent, but now the big fellow who had carried Harvester spoke.

'There are no stars,' he said. 'We didn't catch them in time. I felt a drop of rain.'

'There were no instruments or apparatus in the car,' said another. 'Perhaps that professor—'

'He couldn't do it alone. It wants at least three men. David found that out from the papers in the Piccadilly office. I wish David was here.' Then turning to Carlew and Harvester: 'Is either of you Professor Brake?'

They shook their heads.

'No,' said the big man. 'Brake's over by the quarry. These are Bruntwith and Pembton.'

Again Carlew and Harvester violently shook their heads and struggled to speak through the cloths that gagged them.

The big man laughed, and with a hand upon the neck of each pushed them forward.

It took Carlew a moment or two to realize what had happened. David, whoever he was, had been one of the men employed by the conspiracy in London—probably a Hamdenite from Holland Town. He had gassed Kakoglou's Piccadilly office and had there discovered the secret plans which Bruntwith and Pembton had made in con-

junction with Julius Brake. It may not have been known at Hamadon that they would come down to the west country by air: the aeroplane may not have been seen in the vicinity of the quarry. These men had jumped to the conclusion that the occupants of the car must be the two financiers who, they had learned, intended to spend the night at Barnstaple, far away to the north, and who would, therefore, choose that road from the quarry. Carlew remembered the glimpse he had caught of the barefooted boy and his companion making their way towards the place, and he guessed, rightly as the event was to prove, that he was acting independently of the others.

Tom Carlew wondered vaguely what was happening, what had by now happened at the quarry. But the most pressing need of the moment was to convince these fellows of their mistake.

If they were being taken to Hamadon's, all was well, for Rooke was there.

## MUSIC OF THE WEEK.

London & Daventry.	Daventry Experimental.	Other Stations.
<u>Sunday, 26.</u> 9.5-10.30. Military Band. (3.30-6.30. Manchester).	3.30-5.30. Military Band. 9.0-10.30. Chamber Music.	3.30-5.0. Manchester, Orchestral Concert (Wagner). 5.45. Manchester, Bach Cantata.
<u>Monday, 27.</u>		7.45-9.15. Glasgow Orchestral Concert.
<u>Tuesday, 28.</u> 8.0-10.30. Promenade Concert.	4.0-5.45. Military Band.	
<u>Thursday, 30.</u> 7.30-9.15. Military Band.	3.0-4.30. Bournemouth Municipal Orchestra. 8.0-10.30. Promenade Concert.	
<u>Friday, 31.</u>	6.45-8.0. Westminster Singers, Violin Solos, Duets for two Pianofortes. 8.0-9.0. Orchestral Programme.	7.30-9.15. Belfast. Popular Operatic Concert. (Orchestral and Singer).
<u>Saturday, Sept. 1.</u> 7.15-7.25. Beethoven Piano-forte and Violoncello Sonatas.	8.0-10.30. Promenade Concert.	

driving seat, that one of them was around Harvester's body, and that strong fingers were pressed upon his neck. He started forward, just as the door on his side opened, and the next moment he found himself dragged out feet foremost into the road.

Though taken completely by surprise, neither Tom Carlew nor the elegant Guy Harvester lost either head or heart. They fought and struggled. In Harvester's case this was of no use; the huge dark-faced fellow who had seized him in the car lifted up the dapper little secretary as he would a small child and holding him so that his blows fell harmless on his arms, carried him into the wood. Carlew, on the other hand, held by his feet in the road, and much shaken by the way in which his back and head had been banged upon the running board of the car, managed, nevertheless, to jerk himself into a sitting position and let fly with his right. The blow caught one of the men bending over him in the middle of the face and made him flinch, but it was impossible to put any real weight behind it.

**T**HERE'S *lasting melody* in every Cossor Valve. They retain their purity of tone for an enormous length of time and are exceptionally economical in the use of current. Cossor Valves bring in distant stations with surprising ease and volume. The remarkable success of the famous "Cossor Melody Maker" is mostly due to its Cossor Valves. Cossor Valves improve any Receiver. Use them throughout your Set.



**COSSOR**  
for  
**LONG LIFE**

**Get this free Book!**

Please send me free of charge a copy of your 48 page book "How to get the best from your Cossor 'Melody Maker'."

Name .....

Address .....

R.T. 24/8/28

Advt. A. C. Cossor, Ltd., Melody Department, Highbury Grove, London, N.3.

5416

(Continued from page 324.)

will fetch some sewing and go out and find a nice shady place now. Yes. Somewhere at the end of the gardens, beyond the tennis courts. You just call "Cooce" and I shall hear you, when you come. Now you're sure'—Mrs. Wedderburn hesitated, holding the door half open—'you're sure,' she said, gazing at poor Lady Nicholson, who looked such a bad colour against her pillow, 'that there's nothing more I can do for you?'

But Lady Nicholson shook her head, which ached so that she couldn't clearly see Mrs. Wedderburn, plump and pigeon-grey—and so benevolent and troublesome!

'Nothing, thank you. The flowers are lovely. You are so kind,' she brought out, shutting her eyes because of the pain pressing and working behind her temples.

'Not at all. I love to do anything I can to cheer you up. Well, I hope you'll have a little nap.'

'Thank you.'

'You're sure you won't have any more aspirin?'

'Thank you. No.'

'Very well, then. Just call "Cooce" and I will answer.'

Mrs. Wedderburn shut the door gently. And scurrying to her own room, she thought with humble superiority of her own health. For it must be dreadful, she reflected, taking up her work-bag from the writing-table, to be so delicate; though, of course, it depended so very much on how one took care of oneself, and it was quite possible that Lady Nicholson—(keep the hat in paper until she was in the shade, for blue faded so easily in sea air)—that a rather 'society' woman like Lady Nicholson was apt to overdo things whenever she was well. And, of course, that—Mrs. Wedderburn looked stern, stepping into the lift—that was always fatal.

'Madame 'as dropped someting!'

'Oh, yes—oh, dear! Thank you, boy.' She took the packet of riband and stuffed it into the depths of her work-bag.

It was a relief to get into the shade between these lovely trees. And if only one could find a nice bench in the shade. Now surely (but *how* one forgot!), but surely, hadn't there been a stone bench somewhere in this direction. And yet the smell of the pines and sea was familiar! Very odd how *smells* brought things back to one. And there it was, just beyond that old gardener.

She sank down, mildly breathless. The gardener, who was shearing the grass borders of the walk, glanced up at her and nodded.

She put on her spectacles, and unwrapped

the blue hat. The riband from Marshall's looked even nicer than when she'd tried it on her hat upstairs. Really it toned perfectly. And the great thing with a flowered riband was to remember that one could only use one side. . . . Double round the crown and . . .

She began, tentatively, to make knots and bows, trying various effects.

The gardener watched her with interest.

'The hat for madame?'

She was surprised. She nodded.

'Very—prettie!' He wagged his head.

Mrs. Wedderburn decided that since he was a foreigner she needn't feel that he was impertinent. And she couldn't help being pleased with the praise of her hat.

'Yes,' she said loudly, for she spoke to foreigners as if she were addressing deaf children.

'You speak English?' she added.

'Once I was in England. Valet to an English gentleman. But I was not happy. So I come back here. . . . I was born near to Arcachon.'

Mrs. Wedderburn held up the needle and liked the end of the silk thread.

'Why did you become a gardener?'

He hesitated, chopped twice at the edge of the grass, and stood painfully upright again.

'It is more—interesting,' he said. Then he began to clip once more.

Mrs. Wedderburn took up the hat, wound a length of riband round the crown and fixed it with a pin. Or would it be nicer 'ruched?' But then that wouldn't show off the little spray of roses so nicely. It was better as it was. Really very pretty. And how funny it would be if this gardener had been here when *she* was last here. And she could ask him if he remembered . . . But no, of course he wouldn't.

'How long have you been here?' she shouted.

He seemed to reflect.

'Many years, madame.'

Just catch that down there, and sew it firmly under where the bow . . .

A smile slowly twisted up his face. 'Many years,' he repeated, watching the old English lady bent over the blue hat. He wiped his forehead and mopped behind his ears.

'It's a very pretty garden. I came here a long time ago!'

He nodded with a show of polite interest.

'There was such a pretty fountain—I wonder if that is still . . .'

'Foun?—tain?'

'Yes,' she spoke louder. 'Fountain,—pool—with water!'

'Ah, bassin!—Foun-tain!' He indicated a direction beyond a clump of rhododendron bushes. 'Over there,' he said.

'Really.' And six or seven loops would make the rosette; big loops. And then she really must go and look at the fountain—just to think—Rolf and herself, all these years ago. But *not* all the loops the same length—the two longer ones just trailing over the edge of the brim. And—

'When I come here,' the man was saying, 'they used to say that a *jeune monsieur* . . . (and the pink sprays really *did* look pretty on the blue ground, and made the whole hat look more summery), 'the *jeune monsieur* have shot himself near to the—the foun-tain.'

'A—Dear, dear—what a *dreadful* thing! By the fountain, did you say?' And, oh dear, it looked as if there wasn't going to be enough—2½ yards she'd told Barbara—it *ought* to be.

'What a *dreadful* thing,' she repeated.

The man shrugged his shoulders. 'Perhaps it was not true. Yes, it is pretty, the fountain. Last year they have put goldfishes in it, but this year they have put the goldfishes into an aquarium in the hotel. *Sans doute, madame* has seen them. . . .'

Mrs. Wedderburn couldn't make up her mind to go to bed. She kept walking about her bedroom. She was glad that Gerald went on playing bridge so late. She went out on to the balcony because her room was so hot, and bright pink and yellow, and made her dizzy. For hadn't *she* done it? Hadn't *she* written? That boy,—that young boy's life. . . .

The garden was rigid with moonlight.

From the next hotel came the syncopated wail of a band.

Mrs. Wedderburn put on her coat. She went to the lift. Downstairs she went across the hall and out into the garden.

The grass was white.

The rim of the pool was white. The dolphin was spitting up silver water into the air. 'The stupid dolphin.'

The pool was dark. She stood looking down at the moon trembling thousands of miles down in the pool. And they had put the goldfishes in the aquarium. . . .

She held her tweed coat round herself, remembering that she might catch a chill from the night air.

'Your beauty was shining in that dirty water. . . .'

She turned away shuffling and frightened. 'For if I stay out any longer,' she thought, 'I shall certainly catch a chill.'

**T**HREE slogans are: Common sense; Prevention is better than cure; Do it at once; and I should like them painted on every kennel door. Dogs are just as often killed by kindness as neglect. Killing by kindness merely means lack of common sense, and *not* doing it at once amounts to neglect.

The health of the dog depends almost entirely upon being given the right food, sanitary living quarters, and a good start in life. Proper food and proper housing are two necessities to health for man and beast. The great scourge of the dog world is the parasite, internal and external, and it must never be allowed to get the upper hand.

I strongly advocate dosing at least four times a year for worms. This keeps them in check.

## Keeping Your Dog Fit.

(Continued from page 319.)

Always imagine your dog has these pests—don't think because he looks fit and healthy and shows no signs that he is free of them.

External parasites weaken a dog's constitution enormously. Paraffin is the dog's best friend, and is the finest insect killer that I know of. If the dog is covered with fleas, lice, or ticks, take a sponge and rub him over with paraffin from head to tail, being careful to see that he has been sponged all over, leave him for ten minutes in a shed or kennel, but *not* tied up in the sun. After the ten minutes, wash thoroughly in good soapy water and dry.

Burn all litter which the dog has previously used. Paraffin down the kennel, particularly the bench or box in which the dog sleeps, and after this test I guarantee that you will find him free of any live pests.

A house dog should be brushed constantly, and at moulting times spend plenty of time with a wire comb in really getting the old hair away. Try and avoid washing whenever possible. To keep the dog in good condition and the coat glossy I consider nothing better than a dose of castor oil and syrup of buckthorn. One teaspoonful of each mixed for small dogs, up to one tablespoonful of each for large dogs, according to size. Give first thing in the morning, about once a month.—Miss Nancy Rose, in a talk from London on June 7.

# PROGRAMMES for SUNDAY, August 26

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

10.30 a.m. (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST

**3.30 A Wagner Concert**  
*S.B. from Manchester*  
THE MANCHESTER AUGMENTED WIRELESS ORCHESTRA  
Conducted by T. H. MORRISON  
Overture and Venusberg Music ('Tannhäuser')  
TUDOR DAVIES (Tenor) with Orchestra  
Prize Song (from 'The Mastersingers')  
Sword Forging Song (from 'Siegfried')  
ORCHESTRA  
Siegfried Idyll  
HORACE STEVENS (Bass) with Orchestra  
Wotan's Farewell (from 'The Valkyries')  
Fire Music.....  
ORCHESTRA  
Funeral March (from 'The Dusk of the Gods')  
BELLA BAILLIE (Soprano) with Orchestra  
Closing Scene (from 'The Dusk of the Gods')

**5.0 A Recital**  
by JOHN THORNE (Baritone) and ANTONIO BROSIA (Violin)  
JOHN THORNE  
Fionn's Keening for his Grandson Oscar..... arr. Kennedy-Fraser  
Kirsty Forsyth..... arr. MacLeod  
Love's Worship.... K. A. Wright  
ANTONIO BROSIA  
Hebrew Melody... Achron, arr. Auer  
Cortège..... Boulanger  
Arabesque..... Benjamin  
Spanish Dance, 'La Vida Breve' (The Short Life)  
de Falla, arr. Kreisler

JOHN THORNE  
Three Negro Spirituals arr. Burleigh  
Go down, Moses; Swing low, sweet Chariot; I've been in de storm so long

ANTONIO BROSIA  
Le Printemps..... Milhaud  
Chanson d'Amour (Love Song)... Luk  
Réve d'enfant (Child's Dream) Ysaye  
Song of Louis XIII's time and Pavane... Couperin, arr. Kreisler

**5.35 SONGS OF THE BIBLE—VII**  
(A Song of Good Hope)  
Job xi, 7-18

**5.45-6.15 app. Bach Church Cantata**  
Relayed from St. Ann's Church, Manchester  
*S.B. from Manchester*  
'Lobe den Herrn, meine Seele'  
(Praise Him, my soul, yea, praise Him alway)  
BELLA BAILLIE (Soprano)  
MURIEL BRUNSKILL (Contralto)  
TUDOR DAVIES (Tenor)  
HORACE STEVENS (Bass)  
THE ST. ANN'S CHURCH CHOIR  
THE MANCHESTER AUGMENTED WIRELESS ORCHESTRA  
Conducted by T. H. MORRISON  
GEORGE PRITCHARD at the Organ  
For the words of the Cantata see page 333  
Next week's Cantata is No. 33, Allein zu dir Herr Jesu Christ (To Thee alone, Lord Jesus Mild)

**6.55 A Religious Service**  
From Westminster Congregational Church  
Preacher, The Rev. Dr. G. CAMPBELL MORGAN  
JUST two years ago Dr. G. Campbell Morgan, who is one of the most famous preachers of the Free Churches, preached at a broadcast service from the Westminster Congregational Church. Since then he has been working in Canada and the United States, and now that he

is back in England a very large number of listeners will welcome him to the broadcast pulpit again.

*Order of Service*  
Organ Prelude, Fantasia in G..... Bach  
Invocation  
Hymn, 'Come, let us join our cheerful songs'  
(Congregational Hymnary, No. 154)  
Holy Scripture  
Te Deum (C.H., No. 774)  
Prayer  
Solo—Miss ETHEL MAUNDER: My God, how wonderful Thou art. Frank Bertrand  
Offertory and Voluntary  
Hymn, 'Rest of the weary, Joy of the sad'  
(C.H., No. 163)  
Sermon  
Hymn, 'O for a thousand tongues to sing' (C.H., No. 150)  
Benediction  
Silent Prayer



Drawn by Fred Adlington

A WAGNER CONCERT. From Manchester, 3.30.

**8.20 An Organ Recital**  
From Westminster Congregational Church  
Organist, Mr. E. EMLYN DAVIES, F.R.C.O.  
Choral, 'nun danket' (Now Thank we all our God)..... Karg Elert  
Concerto No. 2, in A Minor..... Bach  
Lyric (from Violin Sonata)..... Becket Williams  
Scherzo and Passacaglia (E Minor Sonata)  
Rheinberger

**8.45 THE WEEK'S GOOD CAUSE:**  
Appeal on behalf of the Duchess of York's Maternity Centre by Lady OSSULSTON

THE district served by this clinic is somewhat remote from the range of any other similar institution, and the district itself is terribly overcrowded. The clinic (which was started two years ago) looks after poor mothers before the birth of their babies, and nurses them in their homes after the birth. The staff of the clinic consists of a resident doctor and some students (all of whom pay for their own board and keep), a nurse, a chauffeur-dispenser, and a non-resident health visitor. It is most economically run, but extension into an adjoining building has become necessary, and it is to pay for this that the appeal is being made tonight.

Contributions should be sent to Lady Ossulston at 24, Macklenburgh Square W.C.1.

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

**9.5 A MILITARY BAND CONCERT**  
MARJORIE PARRY (Soprano)  
LEONARD GOWINGS (Tenor)  
THE WIRELESS MILITARY BAND  
Conducted by R. P. O'DONNELL  
Overture, 'A Roman Carnival'..... Berlioz  
LEONARD GOWINGS  
An Eriskay Love Lilt..... Kennedy-Fraser  
Serenade..... Tosselli  
BAND  
Five Woodland Sketches..... MacDowell  
To a Wild Rose; Will-o'-the-Wisp; Autumn;  
To a Water Lily; from Uncle Remus

THE Woodland Sketches, originally written for Pianoforte, are among the happiest tokens of MacDowell's affection for the countryside.

In these pieces we hear how his imagination responded to the legends and folklore of Europe (he spent some years in study and teaching in Germany, and loved to travel in England and Scotland), and to the beauties of the woodlands of his native America. The moods vary from the tender wistfulness of *To a Wild Rose* to the whimsicality of *From Uncle Remus*, a depiction of one of Joel Chandler Harris's delightful tales of animal life. The indication at the head of this last piece — 'Humorously, joyously,' gives us the cue, and we have only to think of any of the impudent adventures of Brer Rabbit to enjoy the piece, written, we may be sure, with a twinkle in the eye.

**9.32 MARJORIE PARRY**  
She wandered down the mountain side..... Clay  
Hark, hark, the lark..... Schubert  
BAND  
Musical Picture, 'Sadko'

Rimsky-Korsakov

COMPOSERS often make orchestral pieces out of the material of their operas. Rimsky-Korsakov, in this case, reversed the process, and made the Opera, *Sadko*, out of an orchestral work.

The story, as prefixed to the score of the symphonic poem, is as follows:—

'The ship of Sadko, a well-known citizen of Novgorod, stops in the sea. Lots are drawn and Sadko himself is thrown overboard as a tribute to the Sea-King. . . . The ship then goes on its course.

'Left alone in the midst of the waves, Sadko, with his lyre, is entertained by the Sea-King in his submarine kingdom. Great festivities are taking place, the Sea-King having just married his daughter to Ocean. The King, having requested Sadko to play on his lyre, begins, with all his court, to dance. Ocean dances too, rises and swallows up the ships; . . . then Sadko slackens the strings of his lyre, the dance ends, and the sea becomes calm.'

LEONARD GOWINGS  
Hindu Song ('Sadko')..... Rimsky-Korsakov  
Murmuring Breezes..... Jensen

**10.0 BAND**  
Introduction to Act III and Bridal Chorus from 'Lohengrin'..... Wagner

MARJORIE PARRY  
Songs my mother taught me..... Dvorak  
The Lass with the Delicate Air  
Michael Arne, arr. A. L.

BAND  
Morning Song }..... Elgar  
Night Song .. }

**10.30 Epilogue**  
Hunger and Thirst

# Sunday's Programmes cont'd (August 26)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.30 A MILITARY BAND PROGRAMME

From Birmingham

THE BIRMINGHAM MILITARY BAND  
Conducted by W. A. CLARKE

March from 'The Prophet'.....Meyerbeer  
Overture to 'Egmont'.....Beethoven

THE Prophet was that John of Leyden, journeyman tailor, innkeeper, and religious zealot, who with the Anabaptists made a great commotion in Europe in the early part of the sixteenth century. Meyerbeer wrote some tuneful and dramatic music for the Opera dealing with these doings, but the only part of it we still hear at all frequently is the Coronation March, which accompanies the crowning of John in Münster Cathedral.

WHEN in 1809 it was decided to perform Goethe's *Egmont* in Vienna, Beethoven was commissioned to write for it the introductory and incidental music, which finely matches the dramatic story of the hero of the Netherlands, who fought against the Spanish oppression. The Overture is full of the pride and heroism of Egmont.

ENID CRUICKSHANK (Contralto)

To a Nightingale  
Faint and Faint-  
er is my slum-  
ber.....*Brahms*  
The Forge.....

BAND  
Suite, 'Masquerade'  
*Lacome*

ANGEL GRANDE (Violin)  
Rondo Capriccioso.....*Saint-Saëns*

BAND  
Entr'acte, 'Hobomoko'.....*Reeves*  
Serenade.....*Gounod*

ENID CRUICKSHANK  
The Army of the Dead.....*O'Connor Morris*  
O don fatale (O fatal gift) (from 'Don Carlos')  
*Verdi*

BAND  
Selection from 'La Bohème'.....*Puccini*  
First Rhapsody.....*Liszt*

ANGEL GRANDE  
Granada.....*Albeniz, arr. Grande*  
Tonada Murciana.....*Nin, arr. Kochansky*  
Saetor.....*Grande*  
Zortzico.....*Sarasate*

BAND  
Suite of 'Nell Gwyn' Dances.....*German*  
Introduction to Act III, 'Lohengrin'.. *Wagner*

WAGNER'S early Opera, *Lohengrin*, and his last great work, *Parsifal*, are both founded on legends of the Grail, the sacred relic of the Holy Eucharist.

Lohengrin is a Knight of the Grail who comes to the help of an earthly kingdom, and, more

particularly, of a royal maiden. Wagner regarded this legend as symbolical of universal spiritual truths.

We are to hear the Prelude to Act III of the Opera, giving the atmosphere of festivity and thanksgiving which follows the marriage of Lohengrin with the heroine, Elsa.

5.35-5.45 SONGS OF THE BIBLE  
(See London)

6.55 A Religious Service  
(See London)

8.20 Organ Recital  
(See London)

8.45 THE WEEK'S GOOD CAUSE

(From Birmingham):  
Appeal on behalf of the  
Walsall Hospital Carni-  
val and Fête, by Mr.  
WILLIAM PRESTON, M.P.

8.50 WEATHER FORE-  
CAST, GENERAL NEWS  
BULLETIN

9.0 Chamber Music

DOROTHY HELMRICH  
(Contralto)  
THE PIRANI TRIO

THE TRIO  
Trio....*Nicholas Gatty*  
Con Brio ma non  
troppo allegro;  
Larghetto; Furioso;  
Molto allegro

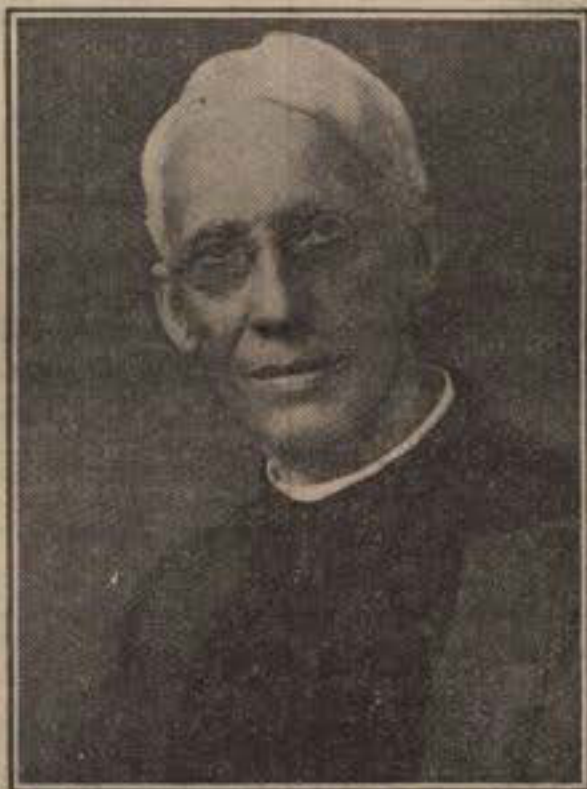
DOROTHY HELMRICH  
Cavatina from 'Prince  
Igor'.....*Borodin*  
By the Don  
*Moussorgsky*  
The Wondrous Garden  
*Borodin*  
Spring Waters  
*Rachmaninov*

THE TRIO  
Fantasia.....*Frank Bridge*

DOROTHY HELMRICH  
L'invitation au Voyage.....*Duparc*  
Nanny.....*Chausson*  
In the Boat.....*Grieg*  
Good-morning.....

THE TRIO  
Trio in D Minor.....*Mendelssohn*  
Molto allegro ed agitato; Andante con moto  
tranquillo; Scherzo—Leggero e vivace;  
Finale—Allegro assai appassionato

10.30 Epilogue  
(Sunday's Programmes continued on page 332.)



J. Russell and Sons.

Dr. G. CAMPBELL MORGAN,  
the famous Congregational preacher, whose  
sermon will be relayed from the Westminster  
Congregational Church tonight.



## Of good stock

SPEAKING of pedigrees "Brown" Loud Speakers hold the longest record known.

Born of the very finest material, fashioned with meticulous care, and designed upon principles which have been tested and proved long before they reach the hands of the users; is it any wonder that the name of "Brown" is everywhere synonymous with efficiency coupled with beauty?

There is a type of "Brown" Loud Speaker to suit every taste and every purse. Your wireless dealer will gladly demonstrate them to you.

The "Brown" Sphinx Loud Speaker, illustrated above, Price £12 10 0 others from 30/-

# Brown LOUD SPEAKERS

Adv. S. G. Brown, Ltd., West, 11th Avenue, N. Acton, W.3.

THE RADIO TIMES.  
The Journal of the British Broadcasting Corporation.

Published every Friday—Price Twopence.  
Editorial address: Savoy Hill, London, W.C.2.

The reproduction of the copyright programmes contained in this issue is strictly reserved.

# Sunday's Programmes continued (August 26)

<b>5WA</b>	<b>CARDIFF.</b>	<b>353 M. 850 KC.</b>
<b>3.30</b>	<b>Evensong</b> Relayed from the Cathedral, Llandaff <b>THE CHOIR OF THE NEWCASTLE PARISH CHURCH- BRIDGEND</b> C. HARFORD LLOYD in E Flat Anthems, 'The Radiant Morn' Preacher, CANON D. PHILLIPS, of Bridgend	
<b>4.45</b>	<b>An Orchestral Concert</b> <b>THE NATIONAL ORCHESTRA OF WALES</b> Leader, ALBERT VOORSANGER Conducted by WARWICK BRAITHWAITE Overture to 'Poet and Peasant'.....Suppé PERCY WHITEHEAD (Baritone) and Orchestra Ye twice ten hundred Deities..... Purcell <b>ORCHESTRA</b> Suite, 'Alsatian Scenes'..... Massenet PERCY WHITEHEAD Come Again..... Dowland Birds in the High Hall Garden..... Somervell The Cornish Emigrants Song..... Dean <b>ORCHESTRA</b> Dance of the Tumblers..... Rimsky-Korsakov	
<b>5.35</b>	<i>S.B. from London</i>	
<b>5.45-6.15</b>	<i>app. S.B. from Manchester</i>	
<b>6.55</b>	<i>S.B. from London</i>	
<b>8.45</b>	<b>THE WEEK'S GOOD CAUSE :</b> An Appeal, organized by the Cardiff Branch of Toc H on behalf of necessitous cases in the Mining Valleys, by the Rev. T. M. HUGHES Padre of the Local Branch of Toc H	
<b>8.50</b>	<i>S.B. from London (9.0 Local Announcements)</i>	
<b>10.30</b>	<b>Epilogue</b>	
<b>10.40-11.0</b>	<b>The Silent Fellowship</b>	
<b>5SX</b>	<b>SWANSEA.</b>	<b>294.1 M. 1,020 KC.</b>
<b>3.30</b>	<i>S.B. from Cardiff</i>	
<b>5.35</b>	<i>S.B. from London</i>	
<b>5.45-6.15</b>	<i>app. S.B. from Manchester</i>	
<b>6.55</b>	<i>S.B. from London (9.0 Local Announcements)</i>	
<b>10.30</b>	<b>Epilogue</b>	
<b>10.40-11.0</b>	<i>S.B. from Cardiff</i>	
<b>6BM</b>	<b>BOURNEMOUTH.</b>	<b>326.1 M. 920 KC.</b>
<b>3.30</b>	<i>S.B. from Manchester</i>	
<b>5.0</b>	<i>S.B. from London</i>	
<b>5.45-6.15</b>	<i>app. S.B. from Manchester</i>	
<b>6.55</b>	<i>S.B. from London (9.0 Local Announcements)</i>	
<b>10.30</b>	<b>Epilogue</b>	
<b>5PY</b>	<b>PLYMOUTH.</b>	<b>400 M. 750 KC.</b>
<b>3.30</b>	<i>S.B. from Manchester</i>	
<b>5.0</b>	<i>S.B. from London</i>	
<b>5.45-6.15</b>	<i>app. S.B. from Manchester</i>	
<b>6.55</b>	<i>S.B. from London (9.0 Local Announcements)</i>	
<b>10.30</b>	<b>Epilogue</b>	

<b>5NG</b>	<b>NOTTINGHAM.</b>	<b>275.2 M. 1,080 KC.</b>
<b>3.30</b>	<i>S.B. from Manchester</i>	
<b>5.0</b>	<i>S.B. from London</i>	
<b>5.45-6.15</b>	<i>app. S.B. from Manchester</i>	
<b>6.55</b>	<i>S.B. from London (9.0 Local Announcements)</i>	
<b>10.30</b>	<b>Epilogue</b>	
<b>6ST</b>	<b>STOKE.</b>	<b>294.1 M. 1,020 KC.</b>
<b>3.30</b>	<i>S.B. from Manchester</i>	
<b>5.0</b>	<i>S.B. from London</i>	



LADY OSSULSTON,  
makes the appeal for the Duchess of York's Maternity  
Centre, from London and Daventry tonight.

<b>5.45-6.15</b>	<i>app. S.B. from Manchester</i>	
<b>6.55</b>	<i>S.B. from London (9.0 Local Announcements)</i>	
<b>10.30</b>	<b>Epilogue</b>	
<b>2ZY</b>	<b>MANCHESTER.</b>	<b>384.6 M. 780 KC.</b>
<b>3.30</b>	<b>A Wagner Concert</b> Relayed to London and Daventry <b>THE MANCHESTER AUGMENTED WIRELESS ORCHESTRA</b> Conducted by T. H. MORRISON Overture and Venusberg Music (Tannhäuser) TUDOR DAVIES (Tenor), with Orchestra Prize Song ('The Mastersingers') Sword Forging Song ('Siegfried') <b>ORCHESTRA</b> Siegfried Idyll HORACE STEVENS (Bass), with Orchestra Wotan's Farewell..... } ('The Valkyrie') Fire Music..... }	
<b>5.0</b>	<i>S.B. from London</i>	

<b>5.45-6.15</b>	(approx.) <b>Bach's Chute's Cantata</b> Relayed from St. Ann's Church 'Lobe den Herrn, meine Seele' (Praise Him, my soul, yea, praise Him alway) BELLA BAILLIE (Soprano) MURIEL BRUNSKILL (Contralto) TUDOR DAVIES (Tenor) HORACE STEVENS (Bass) <b>THE ST. ANN'S CHURCH CHOIR</b> <b>THE MANCHESTER AUGMENTED WIRELESS ORCHESTRA</b> Conducted by T. H. MORRISON GEORGE PRITCHARD at the Organ	
<b>6.55</b>	<i>S.B. from London</i>	
<b>8.45</b>	<b>THE WEEK'S GOOD CAUSE :</b> An Appeal on behalf of the Manchester Children's Camps Committee of the Miners' Distress Fund, by the Rev. H. LEGGATE, M.C. Donations should be sent to the Honorary Treasurer of the Committee, Mr. KENNETH BARKER, 13, Pall Mall, Manchester	
<b>8.50</b>	<i>S.B. from London (9.0 Local Announcements)</i>	
<b>10.30</b>	<b>Epilogue</b>	

## Other Stations.

<b>5NO</b>	<b>NEWCASTLE.</b>	<b>512.5 M. 960 KC.</b>
<b>3.30</b>	<i>S.B. from Manchester (see London).</i>	
<b>5.0</b>	<i>S.B. from London.</i>	
<b>5.45-6.15</b>	<i>app. S.B. from Manchester (see London).</i>	
<b>6.55</b>	<i>S.B. from London.</i>	
<b>10.30</b>	<i>Epilogue.</i>	
<b>5SC</b>	<b>GLASGOW.</b>	<b>405.4 M. 740 KC.</b>
<b>3.0</b>	The Marsden Colliery Band: Conducted by Mr. Jack Boddee. Relayed from Kelvingrove Park, March, 'The President' (German); Overture, 'Lustspiel' (Keler-Bela); Cornet Solo, 'Cleopatra' (Damas); (Soloist, Mr. George Mather); Tone Poem, 'Labour and Love' (Fletcher); National Fantasia, 'A Day wi' Rabble Burns' (Ord Hume); Trombone Solo, 'The Winning Spurt' (Clough) (Soloist, Master William Blackett); Suite, 'Ballet Egyptien' (Luigini); Descriptive, 'A Soldier's Life' (Sheriff). <b>4.45</b> —The Violin Trio: Phoebe A. Davie (Soprano), Margaret Davie (Violin), Cedric Davie (Pianoforte); Trio, 'I follow with gladness' (St. John Passion) (Bach); Piano Solo, 'Prunella' (B. Dale); Violin and Piano, 'Sonatina in D' (Schubert); Trio, 'Chanson d'Amour' (Hoffman); Violin and Piano, 'Sonata in F' (Mozart); Trio, 'The Shepherd on the Rock' (Schubert). <b>5.35</b> —S.B. from London. <b>5.45-6.15</b> <i>app.</i> — S.B. from Manchester (see London). <b>6.55</b> —S.B. from London. <b>8.45</b> —S.B. from Edinburgh. <b>8.50</b> —S.B. from London. <b>9.5</b> — Light Orchestral Concert. The Station Orchestra: Overture, 'A Midsummer Night's Dream' (Mendelssohn). Elsie Black (Contralto) and Orchestra: Fair Spring is returning (Samson and Dellah) (Saint-Saëns). Bessie Spence (Violin) and Orchestra: Concerto in E Minor (Mendelssohn). Orchestra: Prelude, 'A l'Après-midi d'un Faune' (Debussy); Valse nobles et sentimentales (Ravel). Elsie Black: Over the Moor (Liddle); Spring is at the Door (Quilter); Go from my window, go! (arr. Somerville); Ecstasy (Rummel). Bessie Spence: Old Irish Air (arr. O'Connor Morris); Rondo (Op. 32) (Vieuxtemps). Orchestra: Suite, 'Romanesque' (Bealy); Prelude; Scherzo; Air; Valse Romanesque. Aria for Fourth String (Bach-Wilhelmj). <b>10.30</b> — Epilogue.	
<b>2BD</b>	<b>ABERDEEN.</b>	<b>500 M. 600 KC.</b>
<b>3.30</b>	<i>S.B. from Manchester (see London).</i>	
<b>5.0</b>	<i>S.B. from London.</i>	
<b>5.45-6.15</b>	<i>app. S.B. from Manchester (see London).</i>	
<b>6.55</b>	<i>S.B. from London.</i>	
<b>8.45</b>	<i>S.B. from Edinburgh.</i>	
<b>8.50</b>	<i>S.B. from London.</i>	
<b>10.30</b>	<i>Epilogue.</i>	
<b>2BE</b>	<b>BELFAST.</b>	<b>306.1 M. 980 KC.</b>
<b>3.30</b>	<i>S.B. from Manchester (see London).</i>	
<b>5.0</b>	<i>S.B. from London.</i>	
<b>5.45-6.15</b>	<i>app. S.B. from Manchester (see London).</i>	
<b>6.55</b>	<i>S.B. from London.</i>	
<b>10.30</b>	<i>Epilogue.</i>	

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

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 13s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.



# Bach Cantata.

Church Cantata, No. 69.

'Lobe den Herrn, meine Seele.' ('Praise Him, my Soul, yea, praise Him alway.')

COMPOSED probably in 1723 or 1724, this is among the most impressive of the Church Cantatas. The text is one of those which appealed strongly enough to Bach to make him compose it twice: the other Cantata to the same words is No. 143. The large orchestra is used which he had at command only on special festival occasions: besides the usual strings and continuo, there are three oboes, a bassoon, and three trumpets in the score, and all are used with the happiest effect. The Cantata is indeed one which is characteristic of the Master at his very best.

The exultant first chorus is on a monumental scale: there is a double fugue with a splendid subject, and the trumpet rings out on a noble note of worship; the bass is built up on one of Bach's favourite themes of rejoicing. The middle section of the movement is a very effective contrast.

The aria for alto voice, No. 3, has a very beautiful and expressive melody, and the setting of the words 'Mein Erlöser und Erhalter' ('My Redeemer, Thou my Saviour') for bass solo, the fifth number, has great strength and dignity.

Words:

(English Text by D. Miller Craig, copyright by the B.B.C., 1928.)

I.—Chorus.

Praise Him, my Soul, yea, praise Him alway,  
And remember all His great mercy and goodness!

II.—Recitative (Soprano).

How many, Lord, Thy mercies be!  
Thou lead'st me to the light,  
And aye sustainest me!  
God watcheth o'er His creatures here below,



Bella Baillie and Tudor Davies sing in the Bach Cantata that will be relayed from St. Ann's Church, Manchester, on Sunday afternoon.

None is unworthy in His sight,  
For all things great and small  
His love is manifested so,  
Unheeded ev'n a sparrow cannot fall.  
Oh, would that I a sacrifice might bring Thee,  
A worthy song of praise might sing Thee!  
How may I tell with humble voice and lowly,  
Thy praise and glory, God on High, most holy?

III.—Aria (Alto).

Praises bring Him, anthems sing Him,  
To the Father, to the Son.  
Praise the wonders He hath done,  
To the Highest raise your voices,  
In His praise mankind rejoices!

IV.—Recitative (Tenor).

The Lord hath great and mighty wonders wrought.

He watcheth o'er His people still,  
The heav'ns and earth obey His will.  
Save in Him, all our strength is nought.  
And see, in this alone He showeth,  
How rich the grace that He bestoweth,  
A lamp of wisdom to our feet, to light  
our way He giveth,  
That we may ever know how sin is death,  
and goodness liveth.  
Yea, be it day or night  
We walk in His own sight.  
Then let us all, His praise forth showing,  
Sing to the Lord,  
That He may guide us evermore, our  
coming and our going.  
His might shall be our shield, our sword,  
Our land, our children He defendeth,  
'Gainst ev'ry foe His help He sendeth.  
Thy hand shall still Thy people cherish,  
Though guilty we, we shall not perish.

V.—Aria (Bass).

My Redeemer, Thou my Saviour, by Thy hand  
am I sustain'd;  
Thine the balm in ev'ry sadness, so my mouth  
shall sing with gladness,  
'God hath wisely all ordain'd.'

VI.—Choral.

'Let all the Earth shew forth Thy praise,  
Thy grace let deeds betoken.  
The fields a plenteous harvest raise,  
For so Thy word hath spoken.  
So bless us, Father, and the Son, so bless us  
God, the Holy Ghost;  
With heart and voice let ev'ry one, on earth  
and 'mid the heav'nly host,  
Sing Alleluia, Amen!

# Beethoven's 'Cello Sonatas.

In the 'Foundations of Music' series this week (broadcast from London at 7.15 each evening) Miss May Muklé with Mr. Leslie Heward, the pianist, will play Beethoven's 'Cello Sonatas. The five Sonatas are described in the following notes.

THIS week we are going to hear Beethoven's contributions to 'Cello literature, amongst which are at least two of the biggest and best things ever written for the instrument. The five Sonatas cover the greater part of his working life; so those who have heard representative Pianoforte Sonatas, early and late, have here an opportunity—one that does not very often occur—of again following his development in a parallel line of composition.

The first two 'Cello Sonatas came out together as the composer's Op. 5 when he was twenty-six—that is, in 1796. In that year he visited Berlin, and played the Sonatas at the Court of King Frederick William II (to whom he dedicated them), his partner being Duport, the King's leading 'cellist, for him, it is said, the Sonatas were written.

The plan of the first two Sonatas is unusual, for there are only two Movements, both quick: One, introduced by a longish slow section, is based on two main tunes, and the other is a Rondo. Beethoven seems to have been seeking a fresh plan for his work, but he did not pursue this scheme afterwards.

With the Third Sonata we come into the mature age of Beethoven (1807-8), a dozen years after his first two essays. Some consider it the finest of his five works in this form. In its delightful poise and breadth it bespeaks the experienced artist, master alike of his medium and his moods. The fairly long First Movement, all resilient strength and grace, is followed by the Scherzo, with its leaping syncopations. This Movement has an acid tang that most people, when they have tasted it once, particularly want to savour again.

Instead of a full-length Slow Movement we have a very uncommon proceeding. The composer writes a short *Adagio* section of less than a score of bars, which forms a kind of exordium, not seriously

letting down the tension of the work, but just allowing us to get a few quiet breaths before we are launched into the vivacious, self-confident, happy Last Movement.



Ellis and Fry

Miss MAY MUKLÉ.

The Fourth and Fifth Sonatas belong to 1815. Beethoven was on terms of warm affection with the family of Count Erdödy, and often visited them. They had staying with them at this time a 'cellist named Linke, and it was his presence that turned Beethoven's mind to expressing some of his ideas in the form of two more 'Cello Sonatas—the last he wrote. He dedicated them to the Countess Erdödy.

They are 'last period' works, perhaps less immediately interesting all through than the Third Sonata, but in places more deeply emotional, in a way peculiarly characteristic of their composer.

The Fourth Sonata opens with a rather slow, gently moving section, marked to be played 'tenderly'; to this succeeds a quick Movement, vigorous and even rough. We are not always quite sure whether the roughness is merely good-natured fun, or conceals other emotions that we cannot fully share.

The following slow section is a brief interlude, deep and tender in spirit, reminding us again of the opening thought of the Sonata; then we are plunged into the final quick Movement, in which again we have sharp contrasts of colour and power—the hammering out rather than drawing out of ideas.

The last of the 'Cello Sonatas has but three Movements: a splendidly bold, impulsive one, starkly strong, with individuality in every phrase; a slow Movement, one of Beethoven's deepest and tenderest self-communings; and lastly a fugue which is apt to draw from musicians rather strongly differing opinions. It should, like all the unusual Movements of Beethoven's last period (and especially the fugues, which are a little study in themselves), be considered in the light of his bolder, freer striving towards the expression of changing ideas in old forms. Perhaps most people will enjoy it best for its powerful sense of determination and its bold flight in free air.

# PROGRAMMES for MONDAY, August 27

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. The

## Daily Service

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

11.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT  
RUBY LONGHURST (Contralto)  
GLYN DOWELL (Tenor)

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

1.0-2.0 AN ORGAN RECITAL  
By EDGAR T. COOK  
Relayed from Southwark Cathedral

Concerto No. 5 in F (Larghetto—Allegro—Alla Siciliano) *Handel*  
Prelude, Fugue and Variation *Franck*

HILDA BENTLEY  
Shepherd's Song ('Job')  
*Hubert Parry*

EDGAR T. COOK  
Sonata No. 4 in E Minor... *Bach*

HILDA BENTLEY  
A Prayer to our Lady..... *Donald Ford*  
EDGAR T. COOK  
Rhapsody in C..... *Statham*  
Cradle Song and Finale..... *Stravinsky*

4.0 ALPHONSE DU CLOS AND HIS ORCHESTRA  
From the Hotel Cecil

5.0 Household Talk: Mrs. Cottingham Taylor,  
'What we can do with Lemons'

5.15 THE CHILDREN'S HOUR:  
The Golliwog's Cakewalk (*Debussy*) and other  
Piano Solos played by Cecil Dixon  
The Escape of Salvation Yeo, from 'Westward  
Ho!' (*Charles Kingsley*)  
My father has some very fine sheep  
and other Songs sung by Rex Palmer  
'Tom of the Goatskin,' from 'Friendship,' told  
by Etienne Skilbeck

6.0 Musical Interlude

6.20 'A Club Holiday,' by Miss A. C. DOBBS  
(National Council of Girls' Clubs)

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

6.45 Musical Interlude

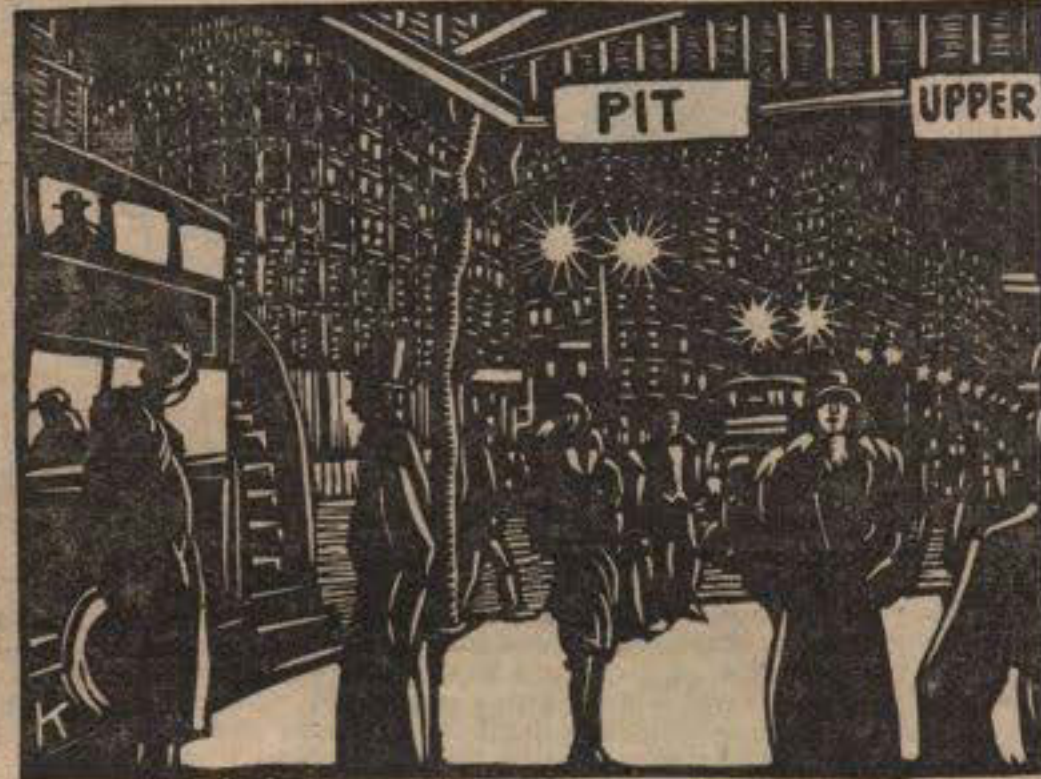
7.0 Mr. RALPH STRAUS: Literary Criticism

THIS is the last of the 'Literary Criticisms' talks that have been given by distinguished visitors whilst Mr. Desmond McCarthy was on holiday, for he himself returns to the microphone next Monday week. Mr. Ralph Straus, who will deputize for him tonight, is well known as a novelist, his books including 'The Unseemly Adventure,' 'Our Wiser Sons,' and 'Married Alive.'

7.15 THE FOUNDATIONS OF MUSIC

BEETHOVEN'S VIOLONCELLO SONATAS  
Played by LESLIE HEWARD (Pianoforte) and  
MAY MUKLÉ (Violoncello)

(An article on this week's Foundations of Music will be found on page 333.)



Line cut by W. Kermode

## 9.50 'LET'S ALL GO DOWN THE STRAND'

Relayed from the Birmingham Studio

*Melodies you have hummed to yourself when the curtain has rung down on the final chorus, and you have found yourself out in the glare and roar of the Strand.*

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by JOSEPH LEWIS  
Selection from 'The Gondoliers'... *Sullivan*

HAROLD KIMBERLEY (Baritone) and Orchestra

The Candy Girls ('Theodore and Co.')  
*Novello*  
Something seems tingle-ingleing ('High Jinks')..... *Freeman*

ORCHESTRA  
March, 'The Spring Chicken'  
*Caryll and Monckton*

MARJORIE DIXON (Soprano) and Orchestra  
If you look in her eyes ('Going Up')  
*Hirsch*  
Mary ('Our Miss Gibbs').... *Monckton*

ORCHESTRA  
Waltz from 'The Girl from Utah'  
*Jones and Rubens*

MARJORIE DIXON, HAROLD KIMBERLEY and Orchestra  
Have a heart ('The Boy')..... *Kern*

10.33 ORCHESTRA  
March, 'Soldiers in the Park' ('The Runaway Girl')..... *Monckton*

MARJORIE DIXON, HAROLD KIMBERLEY and Orchestra  
Please don't flirt with me ('Tonight's the Night')..... *Rubens*  
Dancing Honeymoon ('Battling Butler')  
*Braham*

ORCHESTRA  
Selection from 'The Golden Moth' *Novello*

## 7.30 Vaudeville

MALCOLM SCOTT  
(The Woman Who Knows)  
ROSE HIGNELL (Soprano)  
PATRICIA ROSSBOROUGH and PARTNER  
(Syncopated Duets at the Piano)

RUDY STARITA  
(Vibraphone and Xylophone Solos)

CLAPHAM AND DWYER  
in 'A Further Spot of Bother'  
THE B.B.C. DANCE ORCHESTRA  
Personally conducted by Jack Payne

8.30 Poetry Reading

## 8.50 An Instrumental Programme

by  
THE 'NEW' OCTET  
Directed by FRED ADLINGTON  
Passepied..... *Guillot*  
Chanson de Mai..... *Borowski*  
Meditation..... *Gray*  
Butterfly Days..... *Gray*  
Heard at Twilight..... *Julian Herbage*  
Suite, 'Forest Folk'..... *Adlington*  
Fauns; Nymphs; Satyrs  
Canzonetta..... *Geehl*  
Mock Morris (from English Dance Suite)  
*Rowley*

9.15 Mr. FREDERICK HOWARD: 'The Land behind the Hoarding'

BY now the most unobservant citizen cannot fail to have noticed on the streets large boardings bearing very artistic inducements to him to take more interest in the life of his fellow-subjects of the Empire overseas. Tonight Mr. Howard, the author of 'The Emigrant,' will give a first-hand impression of life in the Antipodes, which should do much to make listeners realize how the up-country farmers in Australia really live and should help to clear up the misconceptions about Australia which it is easy for those unable themselves to visit the Dominion to acquire.

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

## 9.50 'Let's all go down the Strand'

Relayed from the Birmingham Studio

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by JOSEPH LEWIS

HAROLD KIMBERLEY (Baritone)  
MARJORIE DIXON (Soprano)

(For details see centre column)

11.0-12.0 (Daventry only) DANCE MUSIC;  
CHARLES WATSON'S BAND, from the Kit-Cat Restaurant

## 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

## are WURLITZER ORGANS

also installed at: New Gallery Kinema; Grange, Kilburn;  
Broadway, Stratford; Plaza; Finsbury Park Cinema;  
Maida Vale Picture House.

Offices: 33, King St., Covent Garden, W.C. Gerard 2231

# Monday's Programmes cont'd (Aug. 27)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 4.0 LOZELLS PICTURE HOUSE ORGAN

From Birmingham

FRANK NEWMAN

Overture to 'Coriolanus' ..... *Beethoven*  
Entr'acte, 'My Love to You' ..... *Fletcher*

ALBERT JONES (Tenor)

Nirvana ..... *Adams*  
Friend o' Mine ..... *Sanderson*

FRANK NEWMAN

Selection from 'Aida' ..... *Verdi*  
Serenade ..... *Squire*  
Norwegian Dance No. 1 ..... *Grieg*  
Träumerei (Dreaming) ..... *Schumann*  
Selection of Old English Songs, 'The Rose'  
arr. *Myddleton*

### 5.0 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

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

Kyrilo the Tanner—a Russian Fairy Tale by Gwendoline Carlier. HELEN ALSTON will Entertain. JULIETTE ALVIN (Violoncello)

### 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, 'The King's Lieutenant' ..... *Tal*  
Guildford Suite (Part I) ..... *Dunhill*  
The Angel Builder; The Fair Maid of Astolat;  
On a Day of Rejoicing

THE music of the Suite is adapted from that written for Graham Robertson's Pageant Play, *The Town of the Ford*, which was given in Guildford in 1925.

(1) *The Angel Builders* and the Twin Guardians of Guildford, St. Catherine and St. Martha.

(2) *The Fair Maid of Astolat*.

(3) *On a Day of Rejoicing*. A June morning of 1815. The news of Waterloo. A cheering coach-load from Portsmouth brings the news of the victory.

CHALFONT WHITMORE (Pianoforte)

Nocturne in F Sharp Op. 15, No. 2... } *Chopin*  
Study in E Flat, Op. 10, No. 11..... }  
Study in G Flat, Op. 25, No. 9..... }

ORCHESTRA

Second Intermezzo from 'The Jewels of the Madonna' Suite ..... *Wolf-Ferrari*  
Romanesca ..... *Leoncavallo*  
Dance of the Apprentices, from 'The Mastersingers of Nuremberg' ..... *Wagner*

### 7.30 CHALFONT WHITMORE

Polonaise in A Flat, Op. 53 ..... *Chopin*

ORCHESTRA

Selection from Incidental Music to 'The Merchant of Venice' ..... *Sullivan*

### 8.0 A Concert

DAVID BRYNLEY (Tenor)

THE GERSHOM PARKINGTON QUINTET

QUINTET

A Hymn to the Sun ..... *Rimsky-Korsakov*  
A Waltz ..... *Strauss*  
Colonial Song ..... *Grainger*

### 8.15 DAVID BRYNLEY

The Willow song ..... arr. *Peter Warlock*  
The Evening Prayer ..... arr. *Cecil Sharp*  
The Leprecaun ..... arr. *Wyatt Pageter*

### 8.23 QUINTET

Wiegenlied ..... } *Brahms*  
Treue Liebe ..... }  
Liebestreu ..... }  
Hungarian Dance ..... }

### 8.38 DAVID BRYNLEY

Negro Spirituals:  
Blind man lay beside the way  
Stand Still Jordan ..... arr. *Alfred G. Watha?*  
Ev'ry time I feel despirit ..... arr. *Burleigh*  
Laurence Brown

### 8.45 QUINTET

Rustling of the Leaves ..... *Blon*  
Canzonetta ..... *Herbert*  
Ma Blonde Aimée ..... *Volpatti*

### 9.0 VARIETY

From Birmingham

ALFRED BUTLER and CHRISSE STODDARD in 'Further Pleasant Memories'—this time they concern Peter, Peggy and a Problem

THE OLD TIME SINGERS

HELEN ALSTON (Entertainer at the Piano)  
JULIETTE ALVIN (Violoncello)

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15 DANCE MUSIC

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

### 11.0-11.15 CHARLES WATSON'S BAND from the Kit-Cat Restaurant

(Monday's Programmes continued on page 336.)



THE OLD-TIME SINGERS

take part in the Variety programme from Birmingham tonight. Here they are: Margaret Stephen, Leslie Holmes, Gilbert Bailey, and Edith Ashby (piano).



# "Golden Shred"

the whole goodness of the Sun-ripened fruit... pure white sugar... nothing else.

Eat Golden Shred, THE marmalade, for health's sake this summer.

Constantly tested by eminent medical men. Every test a success.

ROBERTSON  
—only maker.



When the friends

you have urged to "drop in for tea" unexpectedly arrive—

give them something really good—

Delicious sandwiches made with

## SAILOR SAVOURIES

POTTED MEATS—FISH PASTES

There are twelve tempting varieties

In three sizes

5½d 7½d 9½d

Made in the spotless kitchens of Angus Watson & Co. Ltd., The "Skippers" People.



BVR138-281

# Monday's Programmes continued (August 27)

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

12.0-1.0 London Programme relayed from Daventry  
 4.0 London Programme relayed from Daventry  
 4.45 Antoinette: 'What Paris says for the Autumn'

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

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

8.30 THE STATION TRIO  
 FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT FENGELLY (Pianoforte)  
 Humoresque ..... Tchaikovsky  
 Canzonetta ..... Godard

8.40 'A Museum Episode'

A Farce in One Act by STUART READY  
 James Augustus ..... PETER KING  
 Muriel ..... WYNNE AJELLO  
 Scene: In a Museum

TRIO  
 Second Movement from Suite, 'Joyous Youth' ..... Eric Coates  
 Valse, 'Bluette' ..... Drigo  
 Evening Revery ..... Saint-Saëns

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

9.50 HEATHER BELLS

NATIONAL ORCHESTRA OF WALES  
 Suite, 'My Native Heath' (Impressions of Yorkshire) ..... Arthur Wood

ARTHUR WOOD, born at Heckmondwike in 1875, has spent many years in conducting orchestras—at first, as deputy, that of the Harrogate Corporation, and then, as chief, at various London theatres, particularly the Shaftesbury, the Gaiety, and Daly's. He became Musical Director at His Majesty's in 1927. He has written the music for several musical comedies and revues, and also a number of orchestral pieces, of which the *Three Dale Dances* are amongst the best known.

The four pieces in this Suite are entitled: (1) *Knaresboro' Status*; (2) *Ilkley Tarn*; (3) *Bolton Abbey*; and (4) *Barwick Green*.

A Status in Yorkshire is a hiring fair, at which the farm lads and lasses stand about the market-place to receive offers of engagements for the following year. Ilkley Tarn is on the moor of which John Henry sings. Bolton Abbey, celebrated in more than one poem of Wordsworth, holds memories of twelfth-century Augustinians, and Barwick is a very pleasant village in the West Riding.

WYNNE AJELLO (Soprano)

The Language of Flowers ..... Haydn Wood  
 Between the Heather and the Sea ..... Florence Aylward

Drumadon ..... Sanderson

ORCHESTRA

White Heather ..... Phillan  
 Fragrance ..... Ancliffe

10.20 'Shepherd's Delight'

A Pastoral by ALFRED REYNOLDS

Phoebe, a shepherdess ..... WYNNE AJELLO  
 Giles, a shepherd ..... HERBERT DE LEON

ORCHESTRA

Intermezzo, 'Dawn' ..... Matt  
 Whispering of the Flowers ..... Blen

HERBERT DE LEON (Baritone)

Heatherland ..... Jean Dymayne  
 Turn Ye to me .... Scottish Air, arr. Somervell  
 Shadows of Night Old English Air, arr. Somervell

10.55-11.0 ORCHESTRA

The Fern... } (The Language of Flowers) Cowen  
 Finale ..... }

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

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

9.50-11.0 S.B. from Cardiff

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

12.0-1.0 Gramophone Records

40. TEA-TIME MUSIC FROM BOBBY'S RESTAURANT

Directed by J. P. COLE

Patrol, 'The Wee Macgregor' ..... Amers

Valse, 'Dorfkinder' (Village Children) Kalman

Selection, 'Fallen Fairies' ..... German

Fox-trot, 'Dew-Dewy-Day' ..... Sherman

Ballet Music from 'Coppelia' ..... Delibes

Valse, 'Ramona' ..... Wayne

Entr'acte, 'Londonderry Air' ..... arr. O'Connor-Morris

Selection, 'On with the Show' ..... Nicholls

Intermezzo, 'On a Sunday Morn' ..... Horne



Drawn by P. B. Ward.

## SHEPHERD'S DELIGHT.

Alfred Reynolds's charming pastorella will be broadcast from Cardiff at 10.20 tonight.

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

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

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

'The Ways of the Weather'

A Play in Rhyme, by DORIS A. POCKOCK

6.0 London Programme relayed from Daventry

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

**5NG NOTTINGHAM.** 275.2 M. 1,080 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.0 Mrs. SWALES: 'Paint'

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)

**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 'Determining the Child's Calling,' by ROMA LOBEL

5.15 THE CHILDREN'S HOUR:

'Jemima' (from Twenty-six Christine Chaudler Stories for Girls)

'Larry All-alone' (Le Breton Martin)

6.0 London Programme relayed from Daventry

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

**2ZY MANCHESTER.** 384.5 M. 760 KC.

12.0-1.0 Gramophone Records

4.0 THE MANCHESTER WIRELESS ORCHESTRA

March, 'The Light Horse' ..... Blon

Overture, 'Plymouth Hoe' ..... Ansell

EDITH COCKER (Contralto)

Like to the Damask Rose ..... Elgar

Blackbird's Song ..... Sanderson

I love thee ..... Grieg

ORCHESTRA

Selection, 'A Princess of Kensington' ..... German

EDITH COCKER

\* Danny Boy ..... Traditional Air

Speak on, sweet voices ..... Del Riego

ORCHESTRA

Entr'acte, 'The Grasshopper's Dance' Eucalossi

Waltz, 'Nights of Gladness' ..... Ancliffe

5.0 Miss FREDA WHITTAKER: 'The Girl Guides—II, Bluebirds of Happiness'

5.15 THE CHILDREN'S HOUR:

Six Silly Songs for Sensible Children .... Austin

P's and Q's, or Q's and P's; If! If!; The

Manx Cat; From Foreign Parts; Pickey,

Peckey; The Fuzzy, Buzzy Bee

Sung by HARRY HOPEWELL

Piano Solos, played by ERIC FOGG

Five Waltzes from Op. 39 ..... Chopin

Songs sung by BETTY WHEATLEY

The Dark ..... }

Please, Mother Darling } Dorothy de Lock Porter

Puzzles ..... }

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.30 WALTER JONES and PARTNER (The Quiet Songsters)

Sunshine ..... Berlin

Leannin' ..... Sterndale Bennett

Dear Old Southland ..... Layton

A Little Coon's Prayer ..... B. M. Hope

7.45 Elizabethan Memories

THE CHAPLIN TRIO (Harpsichord, Viola d'Amore and Viola da Gamba)

Pavanne ..... Tomkins

His Dream ..... }

His Concoit ..... } Farnaby

His Rest ..... }

His Humour ..... }

Tower Hill ..... }

READING: A Group of Shakespeare's Songs and Sonnets

KATE CHAPLIN (Viola d'Amore)

The Irish Ho-Hoane ..... } Unknown

Almain ..... }

ARTHUR WILKES (Tenor)

Come again ..... } Dowland

Deare, if you change ..... } Jones

What if I seek for love ..... } Rosseter

If she forsake me ..... }

# Monday's Programmes cont'd (Aug. 27)

**NELLIE CHAPLIN (Harpichord)**  
 The Bells ..... *Byrd*  
 The Earle of Salisbury's Pavane and Galliard  
 from Parthenia ..... *Bull*  
 King's Hunting Jig ..... *Bull*  
**READING: A Little Galaxy of Elizabethan Poems**  
**MABEL CHAPLIN (Viola da Gamba)**  
 Heartsease (from 'Romeo and Juliet')  
 Heartsease (from 'Playford,' with dance)  
**ARTHUR WILKES**  
 Diaphenia ..... *Pilkington*  
 Come, Phillis ..... *Ford*  
 Go to bed, sweet muse ..... } *Jones*  
 Sweet Kate ..... }  
 There is a garden in her face ..... *Campion*  
**CHAPLIN TRIO**  
 Tournion, 1588 ..... *Composer Unknown*  
 Sellenger's Round ..... } *Byrd*  
 Sir John Gray's Galliard ..... }  
 Earle of Oxford's March ..... }

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

## 9.50 Variety from the North

FROM MANCHESTER

THE MANCHESTER WIRELESS ORCHESTRA  
 Overture, 'Opera Bouffe' ..... *Finck*

## 9.54 FODEN WILLIAMS (Entertainer)

In an Original Character Sketch, 'The  
 Working Men's Club' (Robert Rutherford)

## 10.3 ORCHESTRA

Minuet ..... *Paderewski*

FROM LIVERPOOL

## 10.7 THE GAY PAIR (DORIS WATERS AND PARTNER)

Wherever you are ..... *Hanley*  
 Sorry ..... *Daly*  
 I told them all about you ..... *Friend*

FROM MANCHESTER

## 10.16 ORCHESTRA

Laughing Eyes ..... *Finck*

FROM LEEDS

## 10.20 WALLACE CUNNINGHAM (Ventriloquial Entertainer), in an original Sketch, 'The Deputy'

FROM MANCHESTER

## 10.29 ORCHESTRA

Mazurka, 'The Czarina' ..... *Ganne*

FROM HULL

## 10.33 MIRA B. JOHNSON (Character Actress)

FROM MANCHESTER

## 10.42 ORCHESTRA

March, 'Wee Maogreegor' ..... *Amers*

FROM SHEFFIELD

## 10.46 STAINLESS STEPHEN

Stainless Stephen administers a Sleeping  
 Draught

FROM MANCHESTER

## 10.55-11.0 ORCHESTRA

March, 'Folies Bergères' ..... *Lincke*

No wireless receiving apparatus, crystal or valve, may be installed or worked without a Post Office licence. Such licences may be obtained at any Post Office at which Money Order business is transacted, price 10s. Neglect to obtain a licence is likely to lead to prosecution.

## 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:—Constance Ray (Contralto),  
 Frederick Stevenson (Baritone). Constance Ray: Like to the  
 Damask Rose and The Shepherd's Song (Elgar). 6.7:—Frederick  
 Stevenson: Dear gift of my sister, Loving smile of sister kind,  
 Song of the Golden Calf ('Faust') (Gounod). 6.14:—Constance  
 Ray: A Summer Night (Thomas); Sunday and Lullaby  
 (Brahms). 6.21:—Frederick Stevenson: Gentle Zephyrs (Adolf  
 Jensen); Don Juan's Serenade (Tchaikovsky); The Little Ships  
 (Loughborough). 6.30:—S.B. from London. 7.30:—Variety.  
 Betty Humble (Soprano) and William Hendry (Baritone) in Duets.  
 Melsa (Violin). Tommy Handley and a Tyneside Sketch.  
 9.15-11.0:—S.B. from London.

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

11.0-12.0:—Gramophone Records. 4.0:—Concert for Flute  
 and Orchestra. The Station Orchestra: Overture, 'Britannia'  
 (Mackenzie). Samuel Campbell (Flute): Suite, 'Passacaglia'  
 (Rocham)—Saraband; Jig. Orchestra: Selection, 'Iolanthe'  
 (Sullivan). Samuel Campbell: Concerto (Molique); Gavotte  
 (Joachim-Anderson). Orchestra: Two Noctettes (Ancliffe)—  
 Serenade, Love Lilt; March of the Sea King (Jones). 5.0:—  
 Mrs. Hugh Stewart: 'Our Nursery School.' 5.15:—The  
 Children's Hour. 5.55:—Weather Forecast for Farmers.  
 6.0:—Musical Interlude. 6.30:—S.B. from London. 7.30:—  
 Ella Retford: Songs and Impressions. 7.45:—A Scottish Pro-  
 gramme. The Station Orchestra: Scenes from the Scottish  
 Highlands (Banck)—Braes o' Tullymet; Isle o' Mull; Inver-  
 ness Gathering; Gaelic Melody; Reel, George Green (Clarinet);  
 Comin' thro' the Rye and Keel Row (arr. MacDonald). Orches-  
 tra: A Highland Scene (Moore). The Station Choir and Orches-  
 tra: The Cottar's Saturday Night (Mackenzie). Harry  
 Carpenter (Violin) and Orchestra: Highland Ballad (Mackenzie).  
 'The Key o' Heaven.' A One-Act Play by Wendy Wood.  
 Orchestra: Scots Poem (Op. 31) (MacDowell). Frank Gordon  
 (Bass-Baritone): The Lum Hat wantin' a croon; The Wee  
 Toon Clerk; Duncan Grey. Orchestra: Suite, 'Old National  
 Dances' (MacEwen)—Strathspey, 'Tullochgorum'; Reel,  
 'Johnny Lad.' 9.15:—S.B. from London. 9.50:—Arthur B.  
 Hunt in a Short Recital of Negro Songs. 10.10-11.0:—A Night  
 Out with the Station Orchestra and John Henry (who will tell  
 us what it's all about). Orchestra: A Musical Jig Saw (Aston);  
 Descriptive Piece, 'A Southern Wedding' (Lotter). John  
 Henry in Reminiscences of his last 'Night Out.' Orchestra:  
 Descriptive Phantasy, 'The Three Bears' (Coates); Nigger  
 Sketch, 'Down South' (Myddleton). John Henry in further  
 'Fond' Memorials. A. T. Wood (Bassoon): Lucy Long (God-  
 frey). Orchestra: Humoresque, 'Three Blind Mice' (Douglas);  
 The Drummer's Birthday (Smith).

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

11.0-12.0:—Gramophone Records. 4.0:—Afternoon Concert.  
 The Station Octet: Irish Suite, 'Innisfail' (John Ansell).  
 4.15:—Phyllis M. Watson (Soprano): A Brown Bird Singing  
 (Haydn Wood); One morning very early (Sanderson); Moon-  
 light Fairies (Oliver); I heard you go by (Wood). 4.25:—Octet:  
 Masque Music from 'As You Like It' (German). 4.35:—  
 Phyllis M. Watson: Open thy blue eyes (Massenet); The Cuckoo  
 (Lehmann); Down in the Forest (Ronald); Love's Echo  
 (Newton). 4.45:—Octet: Ballet, 'Sicilian Vespers' (Verdi).  
 5.0:—Household Talk: 'What we can do with Lemons,' by  
 Mrs. Cottingham Taylor. 5.15:—The Children's Hour. 6.0:—  
 A Tea-Time Concert by The Station Octet. Musical Comedy  
 Selections: Will o' the Whispers (arr. Connelly); The Yellow  
 Mask (Duke); The Belle of New York (Kerker). 6.30:—S.B.  
 from London. 7.30:—A Recital of Vocal Duets by Ita Cope and  
 Jean Duncan: An den Abendstern and Schon Blumlein (Schu-  
 mann); Pastorale (Saint-Saens); It is the hour (Mary Car-  
 michael); In Summer Woods (John Ireland); Old English  
 Decant Song, 'Drink to me only' (arr. Nicholas Gatty).  
 7.45:—S.B. from Glasgow. 9.15-11.0:—S.B. from London.

### 2BE BELFAST. 506.1 M. 850 KC.

12.0:—Concert. The Radio Quartet: Overture, 'Raymond'  
 (Thomas); Valse Triste (Sibelius); Selection, 'The Arcadians'  
 (Monckton and Talbot). 12.24:—Violet Curran (Mezzo-  
 Soprano): As Bess one day and The Cuckoo (L. Lehmann);  
 From the land of the sky-blue water (Cadmans); Happy Song  
 (T. del Riego). 12.36-1.0:—Quartet: Suite, 'Woodland  
 Pictures' (P. Fletcher); Four Characteristic Waltzes (Coleridge-  
 Taylor). 3.45:—Concert. The Radio Quartet: Overture,  
 'Fra Diavolo' (Auber); Incidental Music to 'Monsieur Beau-  
 calre' (Rosse); Suite, 'Russet and Gold' (Sanderson); Sele-  
 ction, 'Stop Flinging' (Gershwin). 4.30:—Dance Music. Ernie  
 Mason's Dance Band. Relayed from Caproni's Palais de Danse,  
 Bangor. 5.0:—'What we can do with Lemons,' by Mrs. Cotting-  
 ham Taylor. 5.15:—The Children's Hour. 6.0:—Organ Recital  
 by Fitzroy Page, relayed from the Classic Cinema. 6.30:—S.B.  
 from London. 9.50:—Ballad Concert. A. J. O'Farrell (Bari-  
 tone); Alan Richards's (Pianoforte); Philip Whiteway (Violin).  
 Philip Whiteway and Alan Richards: Sonata in F Major,  
 Op. 8 (Grieg). 10.10:—A. J. O'Farrell: My Sweet sweetling  
 (F. Keel); Requiem (C. Osmond); La Belle Dame Sans Merci  
 (C. Stanford). 10.20:—Philip Whiteway: Romance (Svendsen);  
 Liebestrod (Kreider). 10.32:—A. J. O'Farrell: Thy  
 beaming eyes (E. MacDowell); A Spirit Flower (Campbell  
 Tipton); Bird Songs at Eventide (E. Coates); Helen of Kircoun-  
 nell (F. Keel). 10.45-11.0:—Alan Richardson: Sonatine (from  
 Suite in the form of a Sonata) (J. Jongen); Spanish Dance  
 (Peyers) (Granados); Impromptu in A Flat (G. Faure).

# KNOW A NEW RADIO THRILL!



Triotron is the most re-  
 markable valve ever made.  
 For quality and long life it  
 is unsurpassed, and the  
 price is considerably lower  
 than that of other leading  
 makes.

## TRY A TRIOTRON

Obtainable from all good  
 Wireless Dealers.



The Compli-Vena  
 Stocking is ventilated.  
 It is, therefore, not  
 only comforting, but  
 cool as well.

## The IDEAL SURGICAL STOCKING Rubberless INVISIBLE UNDER SILK HOSE

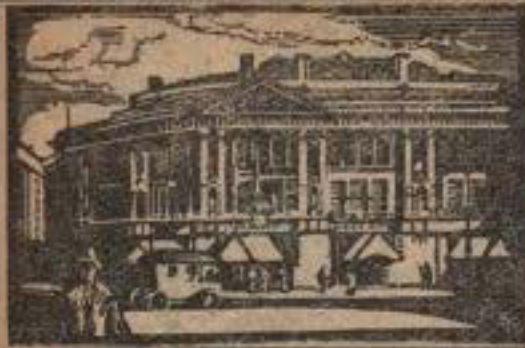
The Compli-Vena Surgical  
 Stockings have met with  
 great and unqualified success.  
 Sufferers are charmed with  
 them. The absolute and per-  
 fect support which they give  
 to the weak veins coupled  
 with the entire  
 absence of that  
 discomfort which  
 is always as-  
 sociated with  
 Elastic Stockings,  
 bandages, etc., is a remark-  
 able feature of the Com-  
 pli-Vena Stocking. But it is  
 the continuous upward mas-  
 saging effect upon the knotted  
 veins, thus encouraging the  
 proper circulation of the blood,  
 that means most to sufferers.

This upward massaging effect  
 —which all Doctors will tell  
 you is the scientifically-  
 correct way of treating Var-  
 icose Veins—only the Compli-  
 Vena Stocking does, or can  
 give. One other important  
 point. Compli-  
 Vena Stockings are  
 ventilated. They  
 are, therefore, per-  
 fectly cool and  
 have proved an  
 absolute boon in the hot  
 weather. Every sufferer from  
 Varicose Veins should call or  
 write for particulars of these  
 wonderful Surgical Stockings  
 which fit so perfectly that they  
 are actually undetectable even  
 under Silk Hose.

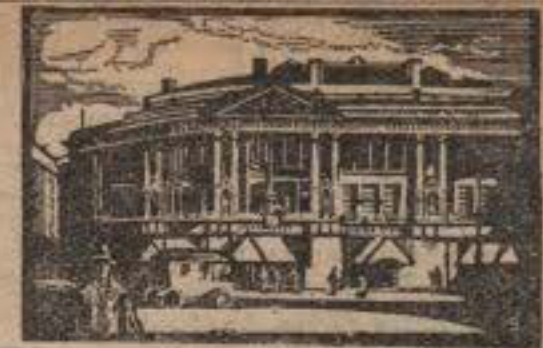
# Compli-Vena

Compli-Vena, Ltd. (Dept. R.T.7), Evelyn House, 92, Oxford St.,  
 London, W.1.

SEPARATE FITTING ROOMS FOR LADIES.  
 CALLERS & FULLEST INVESTIGATION INVITED.



## LONDON and DAVENTRY PROGRAMMES FOR Tuesday, August 28 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**
- 12.0 **A CONCERT**  
ARTHUR BROUGH (Baritone)  
W. L. TRYTEL'S TRIO
- 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 Miss A. VANDERPANT: 'A Career for Girls'
- 5.15 **THE CHILDREN'S HOUR**  
Castles in the Air  
'The Phantom Castle' and other Songs of  
Childhood (K. A. Wright)  
Sung by EVA NEALE  
'The Seller of Dreams,' a Whimsical Story by  
Stephen Southwold  
Told by PATRICIA HAYES  
'Martegild's Tower'—and How it was Hidden  
for a Hundred Years (E. K. Woolner)
- 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—IV, Undiscovered Essex'

**P**ARTLY because the approach to Essex from London lies not through the parks or garden suburbs of the North, West and South, but through the miles of brick and mortar of the East End, the Londoner in search of country has not yet really found it out. But, apart even from Epping Forest, Essex provides some of the most completely country scenery that can be found within twenty miles of London, and Mr. Valentine will describe some of its delightful corners in the last of his series of talks.

- 7.0 (*Daventry only*) Mr. DONALD MAXWELL: 'The Countryman in London—IV, The Hills of London'

**U**NIFORMLY covered as it is with buildings and streets, London seems to the unobservant almost flat. How many Londoners know that there is a hill in Piccadilly; or what a view of London you can get from Campden Hill? Snow Hill and Saffron Hill, Kingston Hill and Highgate Hill, Shooters Hill and Shootup Hill—all in and around London rise little hills breaking up the scenery and diversifying the views. Some at least of these London hills will figure in Mr. Donald Maxwell's last talk.

- 7.15 **THE FOUNDATIONS OF MUSIC**  
BRETHOVEN'S VIOLONCELLO SONATAS  
Played by  
LESLIE HEWARD (Pianoforte)  
and MAY MUKLÉ (Violoncello)

- 7.30 **The Roosters**  
ARTHUR MACKNESS (Tenor)  
SEPTIMUS HUNT (Baritone)  
PERCY MERRIMAN (Entertainer)  
WILLIAM MACK (Humorist)  
KENNETH and GEORGE WESTERN (Entertainers)  
'Round London in the "Venture"'

For this occasion the 'Roosters' are commandeering the famous old-time 'Venture' coach, and, accompanied by many old friends, will roll round London, evoking old memories and seeing much, we trust, to amuse and interest.

- 8.0 **PROMENADE CONCERT**  
Relayed from the Queen's Hall  
SIR HENRY WOOD  
and  
his SYMPHONY ORCHESTRA

SUZANNE BERTIN (Soprano); HAROLD WILLIAMS (Baritone); ARNOLD TROWELL (Violoncello)

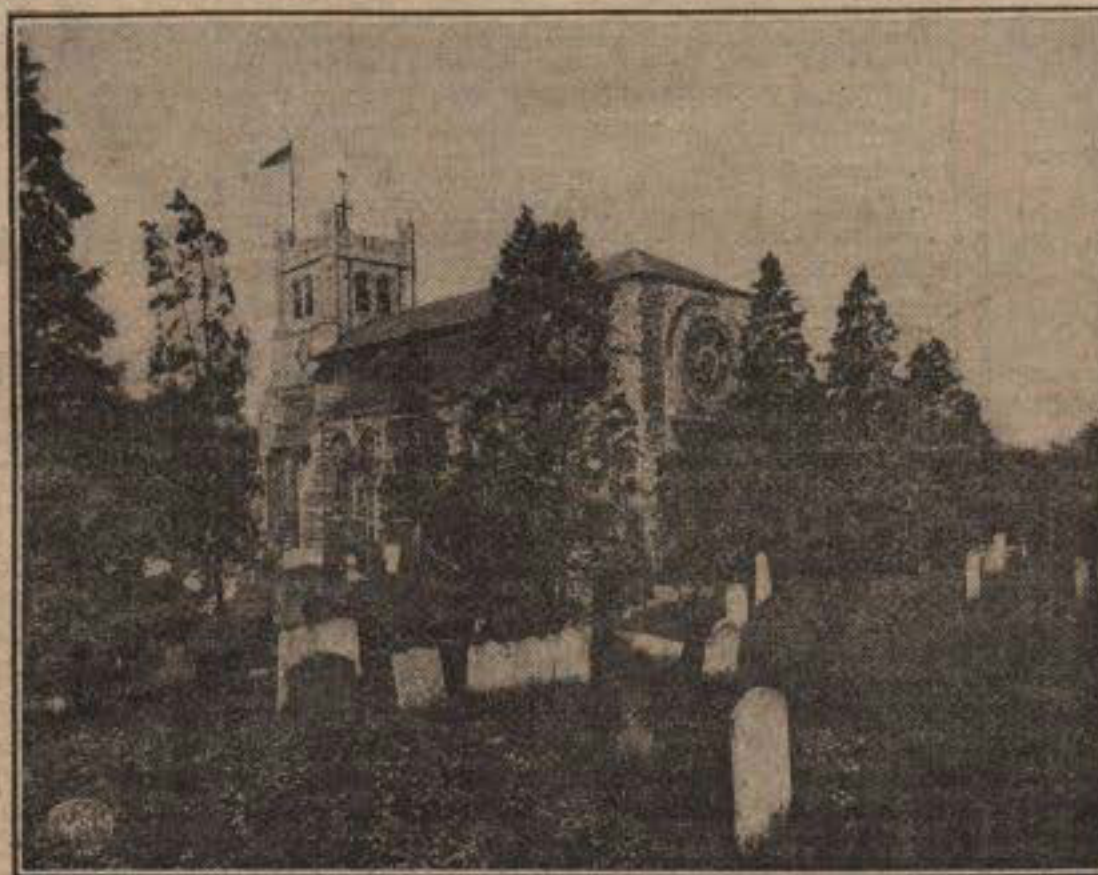
ORCHESTRA  
Overture to 'Oberon' ..... Weber

**L**ONDON heard *Oberon* under the Composer's direction a few weeks before his death at the age of thirty-nine. It is a fairy-story Opera in which Weber's gift for composing imaginative music, full of romantic and pictorial suggestion, rose to the heights of genius. In this fine Overture we hear all sorts of graphic ideas—the magic horn of Oberon, fairy music, and the more positive strains of human loves and triumphs.

HAROLD WILLIAMS  
Iago's 'Creed' (from 'Othello') ..... Verdi

ARNOLD TROWELL  
Violoncello Concerto... Dittersdorf, arr. Trowell

This Concerto is in the usual three Movements: (1) Quick; (2) Slow; (3) Rondo—Lively.



AN OLD ABBEY OF RURAL ESSEX.

Waltham Abbey parish church, which incorporates the Norman nave of the great Abbey that once stood on the site, is one of the most interesting buildings in Essex, about which Mr. Valentine will talk in the last of his 'Londoners' Country' series this evening at 7.0.

- SUZANNE BERTIN  
Bell Song ('Lakmé') ..... Delibes

ORCHESTRA  
Fifth Symphony ..... Tchaikovsky

**T**HIS fifth Symphony of Tchaikovsky, and its younger and still more emotional brother, the 'Pathetic,' appear to be still without rivals in popularity among the Symphonies written since Beethoven. This one is too well known to need close description. Those to whom it is not yet familiar should first know that there is a 'Motto' theme that binds the four movements together. It is the chief subject of the sombre Introduction that leads to the swinging **FIRST MOVEMENT**; it is noisily declaimed and abruptly sounded at the climax of the romantic **SECOND MOVEMENT**; near the end of the Waltz which forms the **THIRD MOVEMENT** it enters, low down, with a suggestion of mockery; and as the spirited **FOURTH MOVEMENT** works to a climax it is thundered out triumphantly in the Major key.

- 9.30 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

- 9.45 **PROMENADE CONCERT**  
(Continued)

ORCHESTRA  
First Dance Rhapsody ..... Delius

**T**HE *First Dance Rhapsody* was brought out at the Hereford Festival of 1909. It is written for a large Orchestra, including the rarely heard Heckelphone (an improved Bass Oboe).

At the outset a short Introduction brings forth some of the tunes to be worked upon. Two of these appear successively on Oboe and Flute. Another motif of which use is made is the little dance played by the Horns.

In the next section the time quickens considerably, and a new tune is given out, low down. Violins, in octaves, have another. The treatment of these is free, and charmingly coloured.

After a climax, a slow section ensues, in which a Solo Violin has a beautiful version of the first Tune, accompanied only by Strings.

The last clear division is that in which the very lively pace is resumed. The ending is loud and most energetic.

Trumpet Voluntary .... Purcell

SUZANNE BERTIN  
Messages ..... Schumann

Serenade ..... Richard Strauss

HAROLD WILLIAMS  
The Soldier ..... Ireland

A Lover's Garland Hubert Parry  
My father had some very fine sheep (Traditional Irish)

Herbert Hughes

- 10.30 **Local Announcements; (Daventry only) Shipping Forecast**

- 10.35 **Lieut.-Col. W. P. DRURY: 'James Cook—Captain Courageous.' S.B. from Plymouth**

**I**N 1728 was born Captain James Cook, the circumnavigator of the globe, and one of the foremost of the seamen who mapped the oceanic world. Lieut.-Col. Drury, who will describe his achievement in tonight's talk, is well known as the author of *The Flag Lieutenant* and many other books and plays.

- 10.50-12.0 **DANCE MUSIC: JAY WHIDDEN'S BAND from the Carlton Hotel**

# Tuesday's Programmes cont'd (Aug. 28)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 4.0 A MILITARY BAND PROGRAMME

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND  
Conducted by RICHARD WASSELL

Homage March . . . . . Wagner, arr. Winterbottom  
Overture, 'Die Felsenmühle' ('The Mill on the  
Rocks') . . . . . Reissiger

EMILIE WALDRON (Soprano)  
When the swallows homeward fly . . . . . White  
Over the mountains . . . . . arr. Quilter  
Pansies . . . . . Elgar  
Hark! hark! the lark . . . . . Schubert

### 4.30 BAND

Waltz, 'Toujours ou jamais' (Always or Never)  
Waldteufel  
Scherzo from the 'New World' Symphony  
Dvorak, arr. Kappey

T. C. STERNDALE BENNETT (Entertainer)

In his own compositions at the Piano

### BAND

Hindu Song from 'Sadko' . . . . . Rimsky-Korsakov  
Cornet Solo, 'Drink to me only with thine eyes'  
arr. Wassell

### 5.10 EMILIE WALDRON

Lullaby . . . . . Brahms  
Pleading . . . . . Elgar  
The lass with the delicate air  
Michael Arno, arr. A. L.

### BAND

Two Hungarian Dances . . . . . Brahms  
No. 1 in G Minor; No. 2 in B Flat

T. C. STERNDALE BENNETT

In further Entertainment

### 5.36 BAND

Prelude and Isolde's Death, from 'Tristan and  
Isolde' . . . . . Wagner, arr. Godfrey

### 5.45 THE CHILDREN'S HOUR:

(From Birmingham)

'Introducing Archie,' by Archie. Songs by  
JOHN THORNE (Baritone) and MARJORIE DIXON  
(Soprano)

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

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

Personally conducted by JACK PAYNE

MAY KENNETH (Comedienne)

G. A. WIDMANN (Recitations)

### 8.0 'Let's all go down the Strand'

From Birmingham

Melodies you have hummed to yourself  
when the curtain has rung down on the final  
chorus, and you have found yourself out in the  
glare and roar of the Strand.

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

Selection from 'The Gondoliers' . . . . . Sullivan

HAROLD KIMBERLEY (Baritone)

The Candy Girls ('Theodore & Co.') . . . . . Novello

Something seems tingle-ingleing (High Jinks)  
Freeman

### ORCHESTRA

March from 'The Spring Chicken'

Caryll and Monckton

MARJORIE DIXON (Soprano) and Orchestra

If you look in her eyes (Going up) . . . . . Hirsch

Mary (Our Miss Gibbs) . . . . . Monckton

### 8.35 ORCHESTRA

March, 'Soldiers in the Park' ('A Runaway  
Girl') . . . . . Monckton

MARJORIE DIXON, HAROLD KIMBERLEY and  
Orchestra

Please don't flirt with me ('Tonight's the Night')  
Rubens

Dancing Honeymoon ('Battling Butler') Braham

### ORCHESTRA

Selection from 'The Golden Moth' . . . . . Novello

### 9.0 A Short Story

read by

Mr. MICHAEL SADLEIR

(Ginsbury's Portrait of Michael Sadleir in the  
Masters of the Microphone series appears on page  
350 of this issue.)

### 9.30

### Chorus Songs

From Birmingham

JOHN THORNE (Baritone)

Assisted by

THE BIRMINGHAM STUDIO CHORUS

Conducted by JOSEPH LEWIS

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15-11.15 DANCE MUSIC: JAY

WHIDDEN'S BAND, from the Carlton Hotel

## Leading Features of the Week.

### DRAMA, ETC.

#### Monday, August 27.

(5XX) 9.50. 'Let's all go down the Strand'  
(from Birmingham)—A musical med-  
ley

#### Tuesday, August 28.

(5GB) 8.0. 'Let's all go down the Strand.'

#### Wednesday, August 29.

(5GB) 8.0. 'Pitch and Toss': A play by  
Bertha N. Graham.

(5XX) 9.50. 'Nurse Henrietta': A mono-  
drama, by Hermann Kesser.

### TALKS (5XX).

#### Tuesday, August 28.

5.0. Miss Vanderpant: A Career for Girls.

#### Wednesday, August 29.

9.15. A Conversation between Mr. Gerald  
Heard and Mr. Francis Birrell.

#### Friday, August 31.

9.15. M. André Maurois: Showing England  
to my Family.

### VAUDEVILLE AND VARIETY.

#### Monday, August 27.

(5XX) 7.30. Clapham and Dwyer, Malcolm  
Scott, Rose Hignell, Ruby Starita,  
Patricia Rossborough and partner.

#### Tuesday, August 28.

(5XX) 7.30. The Roosters.

#### Wednesday, August 29.

(5XX) 7.30. Gershom Parkington Quintet,  
Moyna McGill, Megan Telini, Ernest  
Hastings. Sketch, 'Deputising for the  
Wife,' by J. Jefferson Farjeon.

#### Saturday, September 1.

(5XX) 8.15. Ella Retford, Heather  
Thatcher, Julian Rose, Nick Adams,  
Tommy Handley, Henri Leoni, Claude  
Cavalotte.

**HEAR IT BETTER  
ON AN AMPLION**

**AMPLION**

**LOUD SPEAKERS**

**37'6 to £7'0'0**

Graham Amplion, Ltd., Slough.  
London Showrooms: 26, Saville Row, W.1.

**THE HEIR...  
APPARENT**

"I'd do anything in the world for that boy of mine," you say.

... yet have you thought to do the most obvious thing—ensure his freedom from poverty and give him a real start in life should you by chance die before your financial position is stabilised?

Why not settle the urgent question of adequate insurance now? Write at once to the 'W. & G.' for details of their many policies—and remember, the bonus this progressive Society declared last year on with-profit whole life policies was no less than £2.8.0 per cent.

**WESLEYAN & GENERAL ASSURANCE SOCIETY**  
CHIEF OFFICES - BIRMINGHAM

**W & G**

# Tuesday's Programmes continued (August 28)

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

### 4.0 A Light Symphony Concert

THE NATIONAL ORCHESTRA OF WALES  
 Overture to 'Tannhäuser' ..... Wagner  
 Algerian Suite ..... Saint-Saëns  
 Symphony in D ('London') ..... Haydn

WHEN the busy round of Concerts, Opera<sup>s</sup> and rehearsals became too much for Saint-Saëns, he went off to Africa or India, or the Canary Islands, sometimes causing a good deal of anxiety by disappearing completely for some time, leaving no address.

He was particularly fond of Algeria and Egypt, and this Suite contains reminiscences of his travels in North Africa.

There are four Movements: (1) *Prelude*; (2) *Moorish Rhapsody*; (3) *Evening Revery*; (4) *French Military March*.

HAYDN was fond of London and twice came over to conduct some of his works—and incidentally to be fêted and have a thoroughly good time.

This Symphony, the 104th in the latest list of Haydn's Symphonies, was first heard in 1795, when he (then aged sixty-three) had a benefit concert. In style and power the music looks forward to Beethoven.

The First Movement opens with a slow Introduction, which, very effectively, is in the Minor key, the quick main body of the Movement being in the Major. Its first main tune is a natty, lively one, which Haydn apparently liked so well that he used it as the second main tune also—quite an unusual thing to do. There is a brief new tune, but it can scarcely be called a main one.

The Second Movement, the slow one, is an Air with two variations.

The usual Minuet follows—a typical Haydn dance Movement.

The Finale is quick and spirited. In its opening drone bass, like the tune of a shepherd's pipe, it recalls Haydn's love of peasant music.

5.0 LYNDON HARRIES: 'Becky Sharp gives a Lesson in Manners'

5.15 THE CHILDREN'S HOUR

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

6.30 S.B. from London

7.0 A WELSH INTERLUDE  
 Professor W. J. GRUFFYDD, 'Eben Fordd'

7.15 S.B. from London (10.30 Local Announcements)

10.35 S.B. from Plymouth

10.50-12.0 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:  
 Songs and a Story by Lilian Morgan

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 A WELSH INTERLUDE  
 S.B. from Cardiff

7.15 S.B. from London (10.30 Local Announcements)

10.35 S.B. from Plymouth

10.50-12.0 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

Suite, 'Riviera Scenes' ..... Brooks  
 Valse, 'Gipsy Song' ..... Boldi  
 Selection from 'Will o' the Whispers' ..... Ellis  
 Fox-trot, 'A Little Dream Nest' ..... Nicholls  
 Songs:  
 'On with the Motley' ..... Leoncavallo  
 'All through the Night' ..... arr. Pollack  
 Serenade ..... Stacey  
 Selection from 'The Show Boat' ..... Kern  
 Valse, 'Together' ..... Henderson  
 Fox-trot, 'Slumber Town' ..... Low

5.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. RISDON BENNETT, 'Lighthouses of the South'



FROM PLYMOUTH TODAY.

Two talkers in Plymouth's programme today—the Rt. Rev. J. H. B. Masterman, Bishop of Plymouth, who will broadcast on the city as it was in the Middle Ages, and (right) Lieut-Col. W. P. Drury, whose talk on Captain Cook will be relayed to London and Daventry at 10.35.

7.15 S.B. from London (10.30 Local Announcements)

10.35 S.B. from Plymouth

10.50 DANCE MUSIC: BILL BROWN'S DANCE BAND, relayed from the Westover.

11.20-12.0 S.B. from London

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

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:  
 'Dreams and Nightmares'  
 Including the reading, 'The Seller of Dreams,'  
 by Stephen Southwold

5.50 'The Bishop's Candlesticks'  
 A PLAY by NORMAN MCKINNEL  
 Founded on an incident in Victor Hugo's novel,  
 'Les Misérables'

Presented by THE MICROGNOMES  
 The Bishop ..... CHARLES STAPYLTON  
 The Convict ..... ERIC MORDEN  
 Personne, the Bishop's sister, a widow  
 ..... PAULINE CARR  
 Marie ..... STELLA DERING  
 Sergeant of Gendarmes ..... JOHN EVERARD  
 A broadcast version of Norman McKinnel's  
 famous play of the early nineteenth century.  
 The scene is the kitchen of the bishop's cottage

in France, about thirty miles from Paris, and we must draw attention to the two handsome candlesticks on the mantelpiece which appear strangely out of place in their simple surroundings.

6.30 S.B. from London

7.0 The Rt. Rev. J. H. B. MASTERMAN, Bishop of Plymouth: 'Medieval Plymouth—I'

7.15 S.B. from London

10.30. Local Announcements

10.35 Lieut.-Colonel W. P. DRURY, C.B.E.:  
 'James Cook, Captain Courageous'  
 Relayed to London and Daventry

10.50-12.0 S.B. from London

## 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. STACEY BLAKE: 'Richard Parkes Bonington'

7.15 S.B. from London (10.30 Local Announcements)

10.35 S.B. from Plymouth

10.50 S.B. from London

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

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:  
 Play, 'Peach Blossom' (L. F. Ramsey)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. COLIN SHERLOCKE: 'Unexplored Staffordshire Byways'

7.15 S.B. from London (10.30 Local Announcements)

10.35 S.B. from Plymouth

10.50-12.0 S.B. from London

## 2ZY MANCHESTER. 394.8 M. 780 KC.

4.0 THE MANCHESTER WIRELESS ORCHESTRA  
 Overture to 'Don Juan' ..... Mozart  
 Selection from 'The Grand Duchess' ..... Offenbach

EDITH HOTHERSALL (Pianoforte)  
 Study, Op. 10, No. 3 in E ..... Chopin  
 Study, Op. 25, No. 6 in G Sharp Minor  
 Study, Op. 25, No. 11 in A Minor ..... Chopin

ORCHESTRA  
 Waltz, 'Metronome' ..... Gungl  
 Selection from 'Chu Chin Chow' ..... Norton

EDITH HOTHERSALL  
 Rhapsody in G Minor ..... Dohnanyi

ORCHESTRA  
 Galop, 'Qui Vive' ..... Ganz

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:  
 Selections from Sullivan's Operas  
 Played by THE SUNSHINE TRIO  
 Songs from 'Dreamtown' (Arthur F. Tate)  
 Invitation; Two Wistful Eyes; The Little Street  
 in Dreamtown; When the Sun Shines on the  
 Road

Sung by BETTY WHEATLEY  
 A Story, 'The Seller of Dreams' (Southwold)

6.0 ORCHESTRAL MUSIC, relayed from the Theatre Royal

6.30 S.B. from London



# Tuesday's Programmes continued (August 28)

**6.45** ORCHESTRAL MUSIC (Continued), directed by MICHEL DORÉ

**7.0** Writers of the North—IV, HALLIWELL SUTCLIFFE; Reading from 'Shameless Wayne.' S.B. from Leeds

**7.15** S.B. from London

**8.0** 'FOGBOUND'

A Sketch, in one Act, by GERALD H. GRACE presented by THE STATION REPERTORY PLAYERS

Cast (in order of appearance):

Miss Amy Carter.....BERENICE MELFORD  
Miss Mary Carter.....EDITH TOMS  
Inspector Handshaw.....A. G. MITCHESON  
The Intruder.....F. A. NICHOLS

Scene: The sitting-room of a small cottage on Dartmoor

Amy Carter and her sister decided that a holiday spent on Dartmoor would prove much more invigorating than the usual 'fortnight by the sea'! In making their arrangements, they had overlooked the possibility of having to spend many lonely evenings in their cottage surrounded by an impenetrable blanket of fog.

Produced by DAVID E. ORMEROD

**8.25** Music and Songs of Italy

THE MANCHESTER WIRELESS ORCHESTRA

Dance of the Hours ('La Gioconda') Ponchielli  
Tarantella.....Leoncavallo

SILVIO SIDELI (Baritone)

L'aressi tu compreso.....Denza

Occhi di fata.....Denza

Visione Veneziana.....Brogi

ORCHESTRA

Two Characteristic Pieces for Strings, Op. 35

Sinigaglia

Song of the Rain (Andante Mosso); Etude

Capriccio (Allegro Scherzando)

SILVIO SIDELI

Primavera.....Tirindelli

Malia.....Tosti

Tu can nua chiagno.....De Curtis

ORCHESTRA

Incidental Music to 'The Jewels of the Madonna'

Wolf-Ferrari

The Dance (Neapolitan Tarantella).....Rossini



Harold Williams and Suzanne Bertin are the two solo vocalists in the Promenade Concert that will be relayed from the Queen's Hall by London and Daventry tonight.

**9.30** WEATHER FORECAST, NEWS

**9.45** Johann Strauss Waltzes

THE MANCHESTER WIRELESS ORCHESTRA

Wine, Woman, and Song

Vienna Life

Thousand and One Nights

Blue Danube

**10.30** Local Announcements

**10.35** S.B. from Plymouth

**10.50-12.0** S.B. from London

## 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 Haydock Picture House, Sunderland. **5.0**—London Programme relayed from Daventry. **5.15**—The Children's Hour. **6.0**—George Tindle (Bass-Baritone); Fred Mayall (Violin); George Tindle; Annabel Lee (Martin Shaw); Where be goin', Mary? (Maurice Elwin); Leanin' (Sterndale Bennett). **6.7**—Fred Mayall; Nocturne in D, Op. 27 (Chopin-Wilhelm); Polchinello Serenade (Kreisler). **6.14**—George Tindle; Myself, when young (Lehmann); Muletter of Malaga (Trotère); The Exile (Armstrong Gibbs). **6.21**—Fred Mayall; La Chasse (Cartier-Kreisler); Zapattendo (Sarasate). **6.30**—S.B. from London. **7.0**—Mr. T. Russell Goddard, F.L.S., 'Some Birds of the North Country—VI. Some Visitors.' **7.15**—S.B. from London. **10.50**—Dance Music. Relayed from the Oxford Galleries. **11.30-12.0**—S.B. from London.

5SC

GLASGOW.

405.4 M.

740 KC.

**4.0**—Bert Symes and The Station Orchestra, in Popular Song Hits. **5.0**—Talk. **5.15**—The Children's Hour. **5.55**—Weather Forecast for Farmers. **6.0**—Organ Recital from the New Savoy Picture House. Organist, Mr. S. W. Leitch. **6.30**—S.B. from London. **6.45**—Mid-week Sport Bulletin. **6.50**—Musical Interlude. **7.0**—S.B. from Dundee. **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**—'A Career for our Girls,' by Miss A. Vanderpant. **5.15**—The Children's Hour. **6.0**—Gramophone Records. **6.25**—Fishing News Bulletin. **6.30**—S.B. from London. **6.45**—S.B. from Glasgow. **7.0**—S.B. from Dundee. **7.15-12.0**—S.B. from London.

2BE

BELFAST.

506.1 M.

980 KC.

**4.0**—Concert. The Radio Quartet: Overture, 'Plymouth Hoe' (Ansell); The Chiffon Frook (H. Carr). **4.12**—Marion Richardson (Mezzo-Soprano); Lament of Isis (G. Bantock); Sea Wrack (H. Harty); The Swan (Grieg); Only for Thee (Tchaikovsky). **4.22**—Quartet: Three Dale Dances (A. Wood); Bird Songs at Eventide (E. Coates). **4.36**—Marion Richardson; Morning (Landon Ronald); The Lover's Curse (H. Hughes); The Border Widow's Lament (arr. M. Richardson); April is a lady, and Love, the Jester (Montague Phillips). **4.46**—Quartet: Marche Pompeuse (Becker). **4.50**—Pianoforte Jazz, by Fred Rogers. **5.0**—Talk. **5.15**—The Children's Hour. **6.0**—London Programme relayed from Daventry. **6.30-12.0**—S.B. from London.

Wills'

# GOLD FLAKE

THE ALL VIRGINIA CIGARETTE

# PROGRAMMES for WEDNESDAY, August 29

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. The

Daily Service

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

11.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT

MARION BOWERS (Soprano)  
SILVIO SIDELI (Baritone)

12.30 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

1.0-2.0 FRASCATI'S ORCHESTRA, directed by GEORGES HAECK

From the Restaurant Frascati

4.0 A Light Classical Concert

THE STRATTON STRING QUARTET

5.15 THE CHILDREN'S HOUR:

Sing a song of innocence; the holidays are done.

We'll gather round the microphone—the Hour has just begun.

'The Toothbrush and the Sponge' you'll hear, and 'Drake is going to Sea';

A Farmyard Tale of Hepzibah—effects are thrown in free.

A Tale by Tony Galloway—whimsical, of course.

Told by Mr. JENKINSON. 'Wallpaper' is its source.

'The Tiddy-pom' and 'Poor Puss-cat,' H. ALSTON's going to sing.

Then News and Birthdays follow on—we think that's everything.

6.0 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

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

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

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

7.0 Mr. GEOFFREY SHAW: 'The Influence of Wireless on Church Music'

THOSE many listeners who have first developed a serious interest in church music since they began to enjoy the broadcasts of church organs and choirs will particularly appreciate this talk by a well-known musician and organist. It is particularly appropriate in view of the fact that the congress of the National Union of Organists' Associations is now being held.

7.15 THE FOUNDATIONS OF MUSIC

BEETHOVEN'S VIOLONCELLO SONATAS

Played by

LESLIE HEWARD (Pianoforte)  
and MAY MUKLÉ (Violoncello)

7.30 VARIETY

MOYNA MACGILL (Character Studies)

THE GERSHOM PARKINGTON QUINTET

MIRIAM TELINI (Soprano) in Welsh and Irish Folk Songs

HENRY KENDALL and NATALIE MOYA

In a sketch, entitled

'DEPUTIZING FOR THE WIFE'

by

J. JEFFERSON FARJEON

(Mr. Kendall appears by kind permission of Mr. Basil Foster and Mr. Tom Miller)

ERNEST HASTINGS (Entertainer at the Piano)

8.30 A Recital

by

ARTHUR CRANMER

(Baritone) and SOLOMON (Pianoforte)

ARTHUR CRANMER

Old English:

When lo! by breake of morning

Morley (1593), arr. Keel

I am confirmed . . . . . Henry Lawes (1652)

The Peaceful Westerne Winde

Campion (1610), arr. F. Keel

When dull care . . . . . Leveridge

MORLEY'S piece was originally a 'Canzonet to two voices.' It runs thus:—

When lo! by breake of morning

My love herself adorning,

Doth walk the woods so dainty,

Gath'ring sweet violets and cowslips plenty,

The birds, enamour'd, sing and praise my Flora;

Lo! here a new Aurora!

THERE was a gap in our musical productivity after the first quarter of the seventeenth century, when Morley, Dowland and the other great madrigalists and lutenists were gone. Actually the next really outstanding composer was Purcell. In between, a few good and able if not brilliant men, such as the brothers Lawes, kept the flag flying in a rather mild breeze. To Henry Lawes (1595-1662) Milton wrote a sonnet and Herrick an epigram. He composed music for poems by both, his best known work being the music to Milton's masque, *Comus*.

THE Elizabethans were commonly versatile, but in that few could beat Thomas Campion. He was a Doctor of Medicine, and practised as such. He wrote many of the best songs of the time, and, as everybody knows, he was a poet. By way of doing things thoroughly, he wrote a Treatise on 'Poesie,' and also one on music which went into several reprints.

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

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

SOLOMON

Variations . . . . . }  
Mazurka in C Sharp Minor . . . . . }  
Ballad in G Minor . . . . . } Chopin

ARTHUR CRANMER

Hame . . . . . Walford Davies

Cradle Song . . . . . Ernest Austin

Hope, the Hornblower . . . . . Ireland

SOLOMON

Villanescas . . . . . Granados

Malaguena . . . . . Albeniz

Ritual, Fire Dance from 'Love the Magician'

Do Falla

9.15 A CONVERSATION

between

Mr. GERALD HEARD and Mr. FRANCIS BIRRELL

IT has been found that conversation, when it is good conversation, forms a medium to which the microphone takes very well. Hence there will be tonight another informal discussion of events of the day—this time by Mr. Francis Birrell, the literary critic, and Mr. Gerald Heard, the author of 'Narcissus, or the Future of Clothes,' whose new book of philosophy, 'Focus,' is shortly to appear.

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

9.50 'Nurse Henrietta'

By HERMANN KESSER

(For full details see Centre Column)

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



Reprograph Studios

Lilian Harrison in the tragic part of 'Nurse Henrietta.'

9.50-11.0 p.m.

## 'NURSE HENRIETTA'

by

HERMANN KESSER

Nurse Henrietta . . . . . LILIAN HARRISON

The Listener and the Producer have, since the inception of broadcasting, been collaborators in a series of experiments.

Their object has been to discover—and there is no doubt that it will be discovered—a form (or forms) of drama which shall be truly 'radiogenic.'

The ideal radio drama (like a film) must be something which is not in any sense a substitute, a consolation for those who cannot go to the theatre; but a dramatic production for which the microphone is clearly either the only medium or at least not inferior to any other.

*Nurse Henrietta* is inconceivable on the stage. It is full of action which is visualized, yet only emerges like a pattern from a background of thoughts which are made objective in soliloquy.

Here, it seemed, was material which should be put to the proof. Kesser's monodrama, in which one voice speaks for several characters, was produced some months ago as an experiment from 5GB, and was later repeated from one of the provincial stations, and tonight, therefore, is to be performed for the third time.

# Wednesday's Programmes cont'd (Aug. 29)

## 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):  
'The Honey Stall,' by Winifred Josefin  
Songs by HAROLD CASEY (Baritone)  
'Some Shropshire Tales,' by T. Davy Roberts  
CONSTANCE MELBOURNE (Songs at the Piano)

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

6.45 **Light Music**  
ANNA FILIPOVA (Soprano)  
RICHARD FORD (Baritone)  
THE CHARLES TRIMBY SEXTET  
Waltz, 'Blue Danube' ..... Johann Strauss

6.58 ANNA FILIPOVA  
Voi che sapete .... Mozart  
Damon ..... Max Strange

7.5 SEXTET  
Intermezzo from 'Naila' ..... Delibes

7.12 RICHARD FORD  
Three English Lyrics  
Hubert Parry  
When comes my Gwen;  
And yet I love her till I die;  
A Lover's Garland

**SIR HUBERT PARRY**  
(1848-1918) left us no fewer than twelve books of English Lyrics, and many people rank some of these among the classics of song. These three come from the Sixth Set of the Lyrics. The first, a setting of a translation from the Welsh, tells how, when Gwen comes, 'more glorious the sun in heaven appeareth,' 'the tree-tops bow down to earth to greet her,' and 'her loving eyes . . . point the way to heaven.'

Next comes a delicate setting of a well-known poem from Thomas Ford's *Music of Sundry Kinds* (1607), each verse of which ends 'And yet I love her till I die.'

*A Lover's Garland* is a graceful song with verses from the Greek, by that famous lyric-writer, Alfred Perceval Graves. 'I'm weaving sweet violets . . . Frail narcissus . . . for Holo-dora's brow.'

7.20 SEXTET  
Melody in F ..... Rubinstein  
Pizzicato from 'Sylvia' ..... Delibes

7.28 ANNA FILIPOVA  
Se tu m'ami ..... Pergolesi  
Tu fai la Suferbetta ..... W. de Fesch

7.35 SEXTET  
Selection from 'The Show Boat' ..... Kern

7.45 RICHARD FORD  
Pilgrim's Song ..... Tchaikovsky  
Woo thou thy snowflake ('Ivanhoe') .. Sullivan

7.52 SEXTET  
Fox-trot, 'Mary' ..... Acres

8.0 'Pitch and Toss.'  
(From Birmingham)

A Play by BERTHA N. GRAHAM  
Andy Whithacomb ..... VINCENT CURRAN  
Mrs. Ellison (his cousin) ..... GLADYS WARD  
Tessie Wilson ..... EDITH JAMES  
We meet Andy Whithacomb, author, in his dingy rooms in York Street. He is hurriedly typing an instalment of a magazine story whilst the Editor's office boy waits on the landing outside.  
Incidental Music by the MIDLAND PIANOFORTE TRIO

8.30 **MILITARY BAND CONCERT**  
SPENCER THOMAS (Tenor)  
LOUIS GODOWSKY (Violin)  
THE WIRELESS MILITARY BAND  
Conducted by STANFORD ROBINSON  
Overture, to 'The Barber of Seville' .... Rossini

Invitation to the Dance  
Weber, arr. Weingartner  
SPENCER THOMAS  
Thou gentle dove Old Welsh  
When lo, by break of morning ..... Morley, arr. Keel  
Who is Sylvia? ... Schubert

8.58 BAND  
Second 'Maid of Arles' Suite  
(L'Arlésienne) .... Bizet

THE incidental music that Bizet wrote to Daudet's play of Provençal life is by now very familiar to listeners. It will be recalled that the four pieces in the Second Suite are respectively entitled *Pastoral*, *Intermezzo*, *Minuet*, and *Farandole*—the last, in the play, being a chorus sung in praise of St. Eloi. It introduces, after the march-like introduction, an old Provençal song and dance tune.

LOUIS GODOWSKY  
Siciliana and Rigaudon  
Francaur, arr. Kreisler  
Malaguena, Op. 21

Turkish March (from 'The Ruins of Athens')  
Beethoven, arr. Auer  
Ronde des Lutins (Goblins' Round Dance)  
Bazzini

9.32 BAND  
Two Light Pieces ..... Stanford Robinson  
Minuet—Rondo

SPENCER THOMAS  
Pleading ..... Elgar  
Love's Worship ..... K. A. Wright  
To Mary ..... M. V. White

BAND  
Gavotte from 'Mignon' ..... Ambroise Thomas  
March from 'The Tournament of Song' Scene  
(Tannhäuser) ..... Wagner

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: THE CAFÉ DE PARIS DANCE BAND

11.0-11.15 FRANK ASHWORTH and his BAND, from the Hotel Metropole

(Wednesday's Programmes continued on page 344.)



SPENCER THOMAS  
Sings in the Military Band Concert that will be broadcast at 8.30 tonight

# NERVES

Look after your nerves nowadays. Modern rush and noise is resulting in thousands of 'nervy' people. Take Cassell's Tablets—the all-round nourishing tonic—for all nerve troubles.

## HEAD PAINS

Take Cassell's for nervous and sick headaches, and all nerve pains. The Hypophosphites, Digestive Enzymes, Stomachics and Blood Nutrients—they contain—comprise the best and most complete form of nerve and dyspeptic treatment.

## DEPRESSION

Don't allow yourself to get depressed. Depression is a common form of nerve weakness. The valuable nerve-foods in Cassell's will soon build up strong nerves, and restore your high spirits. Remember, Cassell's are a food—not a harmful stimulant.

"Sleepless Nights."

"For the last few months I suffered from severe headaches and had become quite used to sleepless nights. I was never free from head pains; but after taking Dr. Cassell's I am feeling quite well and always enjoy a good night's rest."

Miss E. Smith, 49 Radford Boulevard, Nottingham.

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

# DR. CASSELL'S TABLETS

1/3 & 3/4  
A VENO PRODUCT

# Wednesday's Programmes continued (August 29)

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

12.0-1.0 London Programme relayed from Daventry

4.0 THE STATION TRIO:

FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT FENNELLY (Pianoforte)  
Suite, 'Cupid's Conspiracy' ..... Cowen

ARTHUR WILLIAMS (Baritone)  
Rebecca (who slammed doors for fun and perished miserably) ..  
Matilda (who told lies and was burned to death) .....  
Henry King (who chewed little bits of string and was early cut off in dreadful agonies).....

(From 'Four Cautionary Tales and a Moral')  
Lehmann

TRIO

Scherzo ..... Reissiger

FRANK THOMAS (Violin)

Ballet Air ..... Sammons

Slavonic Dance ..... Zimbalist

ARTHUR WILLIAMS

Candlelight (A Cycle of Nursery Jingles) ..... Peter Warlock

The Pipes of Pan ..... Elgar

TRIO

Minuet ..... Haydn

Ave, Maris Stella ..... Grieg

Autumn Song ..... Tchaikovsky

Scherzo ..... Schubert

Military March ..... Schubert

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

9.50-11.0 Musical Comedy of the East

THE STATION ORCHESTRA

Selection from 'Cairo' ..... Fletcher

JOAN MAXWELL (Soprano)

The Jewel of Asia ..... (The Geisha)

A Geisha's Life ..... Sidney Jones

A Paper Fan (Chinese Honeymoon) ..... Howard Talbot

AUBREY MILLWARD (Baritone)

Love has come from Lotus Land ('San Toy') ..... Sidney Jones

Cobbler's Song ('Chu Chin Chow') ..... Norton

Star of My Soul ('The Geisha') .. Sidney Jones

ORCHESTRA

Selection from 'The Mikado' ..... Sullivan

JOAN MAXWELL, AUBREY MILLWARD, and Orchestra

The Little China Maid ('San Toy') Sidney Jones

ORCHESTRA

Waltz, 'Mimosa' ..... Carl Kiefert

Fox-trot, 'Chu Chin Chow' ..... Norton

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

12.0-1.0 London Programme relayed from Daventry

4.0 A Concert

ALBERT C. LAVIS (Baritone)

THE STATION PIANOFORTE QUARTET:

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

5.15 THE CHILDREN'S HOUR:

Music by the Station Quartet

6.0 London Programme relayed from Daventry

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

9.50-11.0 S.B. from Cardiff

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

12.0-1.0 Gramophone Records

4.0 BILL BROWNE'S DANCE BAND, relayed from the Westover

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 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



ERNEST HASTINGS

will take part in the Variety programme from London and Daventry this evening at 7.30.

5.15 THE CHILDREN'S HOUR

'The Daily Rounds'

When the Milkman, Baker, Newsboy, Sweep, and Postman make their calls

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements; Mid-week Sports Bulletin)

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

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 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:  
Two Stories about Japan  
A Cherry Blossom Picnic ..... Wevill  
A Little Girl of Japan .....

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 New Gramophone Records

4.0 Famous Northern Resorts  
Southport

A MUNICIPAL BAND CONCERT  
Relayed from the Bandstand  
THE BLACK DYKE MILLS BAND  
Conducted by ARTHUR O. PEARCE  
(By kind permission of Col. E. H. FOSTER, T.D., J.P.)

MARY NIGHTINGALE (Soprano)

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

8.30 Organ Recital  
By WALTER DOBSON  
Relayed from St. Ann's Church

9.0 ELLA RETFORD

Songs and Impressions

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

### Other Stations.

## 5NO NEWCASTLE. 312.5 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:—Pianoforte Recital by Gladys Willis. 6.20:—Royal Horticultural Society's Bulletin. 6.30-11.0:—S.B. from London.

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

11.0-12.0:—Gramophone Records. 4.0:—Station Orchestra. Jack Jeffrey (Tenor). 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Song Recital. Marjorie Greenfield (Soprano); Shakespeare's Songs. 6.20:—Mr. Dudley V. Howells: 'Horticulture.' 6.30:—S.B. from London. 6.45:—Mid-week Sports Bulletin. 6.50:—S.B. from London. 9.50-11.0:—Vaudeville. The Station Orchestra: March, 'Imperial Edward' (Souza). Miriam Wood (Soprano); Silhouettes (Lady of the Rose) (Gilbert); My Blue Heaven (Donaldson). Mischa Motte, in a new Comedy Entertainment, including Impersonations, Whistling Solos, Burlesque, etc. Orchestra: Portsmouth Town (Marsden). Alec Chentrens (Anglo-French Entertainer); The Parisienne, Mon Ami, Grumbling (Chentrens); A Case in Point (W. Bentley); Now I know (J. Arthurs). Orchestra: Suite, 'Yankiana' (Thurban); March, 'Mighty America'; Serenade, 'Song of the Bells'; Sketch, 'Arrival of the Countess Cadets.' Miriam Wood; Legend of the Bells (Pianoforte); A Room with a View (Coward). Mischa Motte, in further Impersonations. Orchestra: March, 'Light Cavalry' (Suppé).

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

11.0-12.0:—Gramophone Records. 4.0:—Fishing News Bulletin. 4.5:—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. 5.0:—Grace M. Hush (Contralto). 5.15:—Children's Hour. 6.0:—An Interlude by Angus Ross (Violin); Meditation ('Thais') (Massenet); Guitarre (Moszkowski); Valse Bluettes (Drigo-Auer). 6.15:—Mr. George E. Greenhow: 'Horticulture.' 6.25:—Fishing News Bulletin. 6.30:—S.B. from London. 6.45:—S.B. from Glasgow. 6.50:—Juvenile Organizations' Bulletin. 7.0-11.0:—S.B. from London.

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

12.0-1.0:—Gramophone Records. 3.45:—Radio Quartet. 4.5:—J. W. Sowerby (Violoncello). 4.15:—Quartet. 4.30:—Dance Music; Ernie Mason's Dance Band, relayed from Caproni's Palais de Danse, Bangor. 5.0:—Two Irish Poets of the Last Century—Aubrey de Vere and James Clarence Manson, by Miss H. D. Crofton. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.20:—London Programme relayed from Daventry. 6.30:—S.B. from London (9.45 Regional News). 9.50:—'The Shadowy Waters' (W. B. Yeats), presented by Richard Hayward. 10.30-11.0:—Dance Music; Ernie Mason's Dance Band, relayed from Caproni's Palais de Danse, Bangor.



**AN UNHAPPY HUMOURIST— BUT HE MAKES YOU LAUGH!**

John Henry will be calling you again soon—watch your programme. This unhappy humorist gets many of his jokes over by the mere inflexion of his abject voice. You need the pure D.C. current of a Lissen Battery if you want these priceless inflexions delivered to you full of their abject abandon.

There are bigger cells in the Lissen Battery than in any other battery sold—and there is more energy packed into each cell—because of the new process and new chemical combination which is used only by Lissen and which you can only get in the Lissen Battery.

There's a treat in store for you if you put a Lissen New Process Battery into your set in time to hear John Henry and Blossom before their next broadcast.

Obtainable at 10,000 radio dealers—ask for it by name and show firmly that you want Lissen New Process and no other. You'll be glad you insisted.

60 volts (reads 66)	..	..	..	..	7/11
100 volts (reads 108)	..	..	..	..	12/11
60 volts Super Power	..	..	..	..	13/6
9 volts Grid Bias	..	..	..	..	1/6
4½ volts Pocket Battery	..	..	..	..	5d. each (4/6 per doz.)

**LISSEN LTD., 300-320, Friars Lane, Richmond, Surrey.**

Managing Director: Thos. N. Cole.



# PROGRAMMES for THURSDAY, August 30

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. The Daily Service

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

11.0 (Daventry only) Gramophone Records

12.0 A CONCERT  
EVA HAVARD (Contralto)  
E. W. TURNER (Tenor)  
ETHEL BAUER (Pianoforte)

1.0-2.0 The Week's Recital of Gramophone Records

3.0 Evensong  
From Westminster Abbey

3.45 Prose Reading

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:

'Erbert and his Family visit Polberry Ruins' by the usual author of the 'Erbert' Plays

6.0 Ministry of Agriculture Fortnightly Bulletin

6.15 Market Prices for Farmers

6.20 Musical Interlude

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

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

7.0 THE NATIONAL CHORUS; the new organization and its first season's work

READERS of *The Radio Times* will remember announcements of the new National Chorus, which is destined to provide a permanent, amateur chorus, the members of which will be at the same time members of the existing amateur choral societies, to perform in important works on a big scale. For some time it had been the custom to get together a chorus formed of parties drawn from some of the big London choral societies, who sang with the professional Wireless Chorus; but it was felt that the time had come to establish a permanent amateur chorus that could be called upon for the performance of the most important choral works. Ever since the announcement was made the work of giving auditions has been going on, although the actual selection will not begin until the last audition is over. In this evening's talk the full significance of this development, momentous in the history both of broadcasting and of choral singing—for permanent choirs of two hundred and fifty are not formed every day—will be explained, and the first season's work of the new organization will be outlined.

7.15 THE FOUNDATIONS OF MUSIC  
BEETHOVEN'S VIOLONCELLO SONATAS  
Played by LESLIE HEWARD (Pianoforte)  
and MAY MUKLÉ (Violoncello)

7.30 A MILITARY BAND CONCERT

BETSY DE LA PORTE (Contralto)  
MAURICE D'OISLY (Tenor)  
THE WIRELESS MILITARY BAND  
Conducted by PERCY PITT

Homage March ..... Wagner

THE royal support of which Wagner had always dreamt, but which he hardly expected, came to him when he was over fifty, and when his prospects were blackest. One of the first acts of Ludwig of Bavaria, as an eighteen-years-old King, was to summon Wagner to Munich. Three years before he had become enthusiastic about *Lohengrin*.

In the summer of 1864, King and Composer settled for a time by Lake Starnberg, and Wagner, in his first flush of gratitude to his patron, wrote this *Homage March*.

Overture to 'Don Juan' ..... Mozart

THE story of the escapades of the libertine Don Juan, who was finally delivered over to the Evil One, was treated operatically by



THE DANCE BAND EVERYBODY WANTS TO HEAR.

The Savoy Orpheans, famous broadcast dance band, will be on the air again tonight. This is a recent photograph of the band, with Reg Batten at their head.

Mozart in a half-comic, half-tragic spirit. Don Juan was described as a 'Comic Opera,' but the dramatic elements were never absent for long.

BETSY DE LA PORTE  
In the Silence ..... Loughborough  
I think ..... d'Hardelot  
Open Door ..... Dore

7.58 BAND  
Rigaudon from 'Dardanus' ..... Rameau  
Four Dances from 'Prince Igor' ..... Borodin

PRINCE IGOR, that Opera of ancient pageantry and Oriental colour, is Borodin's most famous work. The Dances, of which the music is now to be heard, occur in the Second Act, when Igor, a prisoner in the camp of a nomad tribe, the Polovtsy, is, as a tribute to his courage, invited to be present at a festival.

MAURICE D'OISLY  
Entendez-vous le carillon du verre  
Old French, arr. Frederic Austin  
Adieu du Matin ..... Pessard  
Petronille ..... Weckerlin  
When Night descends ..... Rachmaninoff  
Drink to me only ..... arr. Quilter  
The Ballad of Little Billee ..... Peel

8.30 BAND  
Suite (No. 2) from 'The Wand of Youth' ..... Elgar

AS a boy of twelve, Elgar wrote some music for a children's play. In 1907 he revived this, and arranged it for a Full Orchestra, in the form of two Suites. We are to hear the Second of these.

MARCH.—This, the opening movement of the Second Suite, begins in the time-honoured way, with the Drums. Then the tune begins. There is a light and dainty Trio, followed by the return of the March, and these two are used in alternation.

THE LITTLE BELLS.—This calls for little description. Now one instrument, now another, suggest to us fairy bells, while one bigger bell booms through.

MOTES AND BUTTERFLIES (Dance).—Here light, fluttering fingers picture for us these dancing creatures.

FOUNTAIN DANCE.—Very rapid figures suggest the playing waters.

THE TAME BEAR and the WILD BEARS.—The tame creature calls for just as big an orchestra as his more uncouth companions, and all seem to have a liking for Big Drum, Cymbals, and, particularly, Tambourine

BETSY DE LA PORTE  
A Last Year's Rose  
Quilter  
The Ships of Arcady  
Michael  
Silver ..... Gibbs  
BAND  
Ballet Music from  
'Faust' ..... Gounod

9.15 'The Way of the World'

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,  
ANDRE CHARLOT

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

## Home, Health and Garden

contains

The Best Household Talks of 1927.

Garden Talks by MARION CRAN.

Health — Dressmaking — Decoration.

Read Hints on

JAM MAKING and FRUIT BOTTLING

before doing your own.

Price 1/-

from all Booksellers, Newsagents, or from the B.B.C., Savoy Hill, W.C.2 (Postage 3d.)

Home, Health and Garden

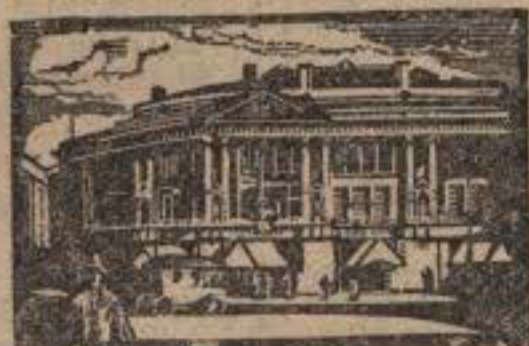
# Thursday's Programmes cont'd (August 30)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**3.0 Summer Symphony Concert**  
Relayed from  
The Winter Gardens,  
Bournemouth  
THE BOURNEMOUTH  
MUNICIPAL  
AUGMENTED  
ORCHESTRA  
Conducted by  
SIR DAN GODFREY  
DAVID EVANS  
(Baritone)  
ISIDOR GOODMAN  
(Pianoforte)



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

ORCHESTRA  
Overture 'The Magic Flute' ..... Mozart  
Piano-Concerto in C Minor ..... Saint-Saëns  
Fairly quick, then slow; Quick and lively, then  
slow, then quick  
Soloist, ISIDOR GOODMAN

DAVID EVANS  
Air, 'Eri tu, 'It was thou' (from 'A Masked  
Ball') ..... Verdi

ORCHESTRA  
Symphony No. 1 in C Minor ..... Brahms  
(1) Rather slow, then quick; (2) Slow and  
sustained; (3) Rather quick, graceful; (4)  
Slow, then quick and bold

**4.30 LOZELL'S PICTURE HOUSE  
ORCHESTRA**

From Birmingham

Conducted by PAUL RIMMER

Overture to 'The Marriage of Figaro' .. Mozart  
Excerpts from Suite, 'Children's Games' .. Bizet  
March; Duo; Galop

WINIFRED CHIN (Soprano)  
Wait ..... d'Harlelot  
Danny Boy ..... Irish Air, arr. Sanderson

FRANK NEWMAN (Organ)  
Selection from 'Ruddigore' ..... Sullivan  
Russia ('From Foreign Parts') ..... Moszkowski  
Souvenir ..... Geehl  
Suite of Ballet Music from 'Coppélia' .. Delibes

WINIFRED CHIN  
The Rose and the Musk ..... Jallowicz  
I heard you singing ..... Eric Coates

ORCHESTRA  
Two Hungarian Dances (Nos. 5 and 6) .. Brahms  
Dance of the Will- (from 'The  
o'-the-Wiaps ..... Damnation of } Berlioz  
Hungarian March ..... Faust }

**5.45 THE CHILDREN'S HOUR (From Birmingham):**  
'What happened to Martha Ann,' by Greta  
Costain. GWEN LONES (Violin). 'The House  
in the Woods,' by Janet Muir. ARTHUR LINDSAY  
will entertain

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

**6.45 THE B.B.C. DANCE ORCHESTRA**  
Personally conducted by JACK PAYNE  
MAY KENNETH (Comedienne)  
STANLEY VILVEN (Tenor)

**8.0 B.B.C. PROMENADE CONCERT**

Relayed from the Queen's Hall  
Sir HENRY WOOD  
and his SYMPHONY ORCHESTRA  
RISPAH GOODACRE (Contralto)  
ANDREW CLAYTON (Tenor)  
RAYA GARBOUSOVA (Violoncello)

ORCHESTRA  
Three Hungarian Dances (G Minor, D Minor  
and F) ..... Brahms

RISPAH GOODACRE and  
Orchestra

Agnus Dei ..... Bizet

RAYA GARBOUSOVA  
Violoncello Concerto in  
D ..... Haydn

THIS, one of the six  
Concertos for Cello  
that Haydn left, was  
written when he held  
the happy post of Master  
of the Music to Prince  
Esterhazy, who kept up  
a magnificent establish-  
ment, that was de-  
scribed as second only  
to Versailles in brilliance  
and luxury.

The Concerto is crys-  
tal clear, and full of lovely melodies. It is in  
three quite short Movements, the first genial  
and bustling, the next slow and sweetly expres-  
sive, and the last dancing along in effervescent  
happiness.

ORCHESTRA  
Suite from the Opera 'Háry Janos' ... Kóaly

**HÁRY JANOS** is a Comic Opera, produced in  
Budapest in 1926. The composer told  
Lawrence Gilman (from whose notes, written  
for the Philharmonic Society of New York, the  
following information is drawn) that Háry Janos  
is a national hero of folk-lore, an ex-soldier, who  
tells long-bow tales of his great adventures. He  
is a dreamer who lives in rhapsodies of the  
imagination, rather than a mere sturdy liar.  
There is, too, in Háry a symbol of Hungarian  
aspirations.

There are six sections in the Suite. Háry's  
tale is launched, in the first Movement, with a  
sneeze by one of the hearers (this, in Hungary,  
is regarded as a confirmation of what has just  
been said).

In the Second Movement Háry tells of finding  
himself in the Imperial Palace in Vienna, and  
describes a wonderful mechanical musical clock  
he saw there.

The Third Movement suggests the old home of  
Háry and his sweetheart, and the songs that are  
sung there.

In the Fourth Movement Háry performs  
prodigies of valour against the French army,  
massacring his thousands, and finally so terrifying  
Napoleon himself that he pleads, on his knees, for  
mercy.

Next comes an Intermezzo, that has no story.

The last Movement is a triumphal march,  
during which Háry tells of seeing the entry of the  
Austrian Emperor, and his court; again, we have  
the countryman's quaint ideas of the glories of  
the city.

ANDREW CLAYTON  
Aria, 'Una furtiva lagrima' (A furtive tear, from  
'The Elixir of Love') ..... Donizetti

ORCHESTRA  
Norwegian Rhapsody ..... Lalo

**9.30 WEATHER FORECAST. SECOND GENERAL  
NEWS BULLETIN**

**9.45 PROMENADE CONCERT  
(Continued)**

ORCHESTRA  
Overture to 'Le Roi d'Ys' (The King of Ys) Lalo

RISPAH GOODACRE  
The Tryst ..... Sibelius

The Cuckoo ..... Shaw

When Love is kind ..... A. L.

ANDREW CLAYTON  
Ah, Moon of my delight ('Persian Garden')  
Lisa Lehmann

ORCHESTRA  
Rhapsodic Dance, 'The Bamboula'  
Coleridge-Taylor

**10.30-11.15 DANCE MUSIC: THE SAVOY  
ORPHEANS and THE SAVOY BAND from the  
Savoy Hotel**

# "If only I had a Private Income Like So-and-So!"

We will help to make the wish "come true." Fill in and post coupon for full details of a plan which, in addition to other great benefits, will bring you

## £250 A YEAR FOR LIFE FROM AGE 55

Think of the happiness of knowing that at 55 years of age you will be entitled to a private income of £250 a year for the rest of your life or—if you prefer it—£3,000 in cash. Think of the relief of knowing that if anything happens to you in the meantime your family will be provided for!

Such contentment of mind is easily within your reach. To-day you can take the first step towards it. By filling in and posting the inquiry form below, you will receive in a day or two a detailed plan showing how, at your present age and out of your present income, you can make this sure provision for your family and for your own later years. You make yearly or half-yearly deposits to the Sun of Canada of a sum you can easily afford out of your income. On each of these deposits you claim and receive substantial rebate of Income Tax. This is an additional clear saving.

At 55 years of age you receive £250 a year for life. This private income is guaranteed to you, however long you live.

If you do not live to that age your family will receive a cash payment of £2,000, plus accumulated profits. If death be the result of an accident, they will receive £4,000, plus the accumulated profits.

If through illness or accident you are permanently incapacitated for earning a living, deposits cease, and instead of making them you will receive £20 per month until reaching the age of 55, from which date you will receive £250 a year for the remainder of your life.

The assets of the Sun Life of Canada—the great Annuity Company—now exceed £82,000,000, and are under strict Government supervision. Why not share in the Company's phenomenal prosperity? You can do so by taking advantage of the Plan outlined.

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

To J. F. JUNKIN (Manager),  
SUN LIFE ASSURANCE Co. of CANADA,  
12 Sun of Canada House,  
Victoria Embankment, London, W.C.2  
(Nr. Temple Station)

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

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

Address .....

Occupation .....

(Exact date of birth) .....

R.T.—24-8-28.

# Thursday's Programmes continued (August 30)

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

3.0 London Programme relayed from Daventry  
 4.0 A Light Orchestral Concert  
 THE NATIONAL ORCHESTRA OF WALES  
 Overture to 'Raymond'.....*Ambroise Thomas*  
 BLODWEN CAERLEON (Contralto) and Orchestra  
 O Love, from thy Power ('Samson and Delilah')  
*Saint-Saëns*  
 ORCHESTRA  
 Second 'Peer Gynt' Suite.....*Grieg*  
 BLODWEN CAERLEON  
 Under the Greenwood Tree.....  
 Who is Sylvia?.....  
 It was a lover.....  
 At Nightfall.....*Woodforde-Finden*  
 ORCHESTRA  
 Symphony in C Minor.....*Glazounov*  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London

7.30 A Welsh Concert  
 THE STATION TRIO  
 FRANK THOMAS (Violin); RONALD HARDING  
 (Violoncello); HUBERT PENGELLY (Pianoforte)  
 All through the Night.....  
 The Bells of Aberdovey.....  
 GLANVILLE DAVIES (Baritone)  
 Ffarwel Mari.....  
 Doh.....  
 Bugail yr Hafod.....  
 THE KYMRIC ORIANA CHOIR. Conductor, JOHN  
 DEVONALD  
 Y Nant ar Blodyn.....  
 O Ffieu Teg.....  
 Y Trysor.....  
 ETHEL GOMER LEWIS (Mezzo-Soprano)  
 Gwraig Y Morwr.....  
 Cân Y Cryd.....  
 Dafydd Y Garreg Wen.....  
 ALWYN JONES  
 Pennillion Singing on Traditional Welsh Airs  
 CHOIR  
 Y Wawr sy'n Agor.....  
 Gydar Bore Bach.....  
 TRIO  
 David of the White Rock.....  
 The Dove.....  
 The Departure of the King.....  
 GLANVILLE DAVIES  
 Y Mynach Du.....  
 Pe cawn i hon.....  
 Gogerddan.....  
 ALWYN JONES (Harp)  
 Llwyn Onn.....  
 Gwenuith Gwyn.....  
 Fantasy.....  
 ETHEL GOMER LEWIS  
 Cath I'r Eos.....  
 Hiraeth Y Cymro.....  
 CHOIR  
 Llygad Y Dydd.....  
 Y Nant.....  
 9.15-12.0 S.B. from London (9.45 Local An-  
 nouncements)

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

3.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 Songs will be sung by MERCEDES MARSH (Soprano)  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.30 S.B. from Cardiff  
 9.15-12.0 S.B. from London (9.45 Local An-  
 nouncements)

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

3.0 London Programme relayed from Daventry  
 6.30-12.0 S.B. from London (9.45 Local An-  
 nouncements)  
 5PY PLYMOUTH. 400 M. 750 KC.  
 3.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR:  
 A Surprise Day for you and us!  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London

7.30 Light Operatic Programme  
 OCTET  
 HARRY M. COUCH (1st Violin), IRENE BUCKING-  
 HAM (1st Violin), QUEENIE EDGECLUMBE (2nd



GEORGE PARKER  
 Claude Harris  
 sings in the Light Operatic Programme from Plymouth  
 this evening at 7.30.

Violin), EILEEN PIKE (2nd Violin), ARTHUR  
 DALLING (Viola), MARGARET KETTLEWELL  
 (Violoncello), CHARLES EAST (Bass), WINIFRED  
 GRANT (Pianoforte)  
 Selection from 'Iolanthe'.....*Sullivan*  
 CONSTANCE WILLIS (Contralto)  
 Habanera ('Carmen').....*Bizet*  
 Voi che sapete (Ye who know), 'Figaro'  
 Non so piu (I know no more).....*Mozart*  
 LIVIO MANNUCCI (Violoncello)  
 Adagio.....*Tartini*  
 Minuetto.....*Beckert*  
 OCTET  
 Selection from 'The Lily of Killarney'.....*Benedict*  
 LIVIO MANNUCCI  
 Astoriano.....*de Falla*  
 Orientale.....*Cui*  
 Allegro.....*Senaille*  
 CONSTANCE WILLIS  
 Dream-o'-day Jill.....*German*  
 Song of the Twentieth (Daughter of the Regiment)  
*Donizetti*  
 Beauty's Room ('Mignon').....*Ambroise Thomas*  
 OCTET  
 Barcarolle ('Tales of Hoffmann').....*Offenbach*  
 A Recital of Traditional Songs by GEORGE  
 PARKER (Baritone)  
 OCTET  
 Serenade.....*Glazounov*

GEORGE PARKER  
 My love's an arbutus.....*arr. Stanford*  
 Bushes and Briars.....  
 My Boy Billy.....  
 I will give my love an apple.....  
 Roving in the dew.....  
 Come, my own one.....  
 The Gentle Maiden.....  
 The Cheerful Arn.....  
 OCTET  
 Cavatina.....  
 9.15-12.0 S.B. from London (9.45 Local An-  
 nouncements)

## 5NG NOTTINGHAM. 275.2 M. 1,030 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 An-  
 nouncements)

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

3.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR:  
 Stories: 'Owls' (Davidson) and 'The Prince and  
 the Eagle' (Smedley)  
 Song, 'The Owl and the Pussy Cat' (Watson)  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.30 ROUND THE STATIONS  
 9.15-12.0 S.B. from London (9.45 Local An-  
 nouncements)

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

12.0-1.0 Gramophone Records  
 4.0 Famous Northern Resorts  
 Buxton  
 A CONCERT by the BUXTON PAVILION GARDENS  
 AUGMENTED ORCHESTRA  
 Musical Director, HORACE FELLOWES  
 Relayed from the Pavilion Gardens  
 Overture to 'Russian and Ludmilla'.....*Glinka*  
 Italian Caprice.....*Tchaikovsky*  
 Nola.....*Arndt*  
 Suite, 'Joyous Youth'.....*Eric Coates*  
 5.0 Mr. BROWNING BUTTON: 'Autumn Holidays  
 at Bath—The Roman Spa'  
 5.15 THE CHILDREN'S HOUR:  
 The Fairies have Another Turn!  
 Dance of the Sugar Plum Fairy.....*Tchaikovsky*  
 Fairy Fancies.....*Julian Clifford*  
 Played by THE SUNSHINE TRIO  
 A Story—The Golden Crab (An Old Greek Story)  
 Goblins.....*Tate*  
 Hanging out the Clothes.....  
 Moonlight Fairies.....  
 Sung by BETTY WHEATLEY

6.0 London Programme relayed from Daventry  
 6.20 Market Prices for Local Farmers  
 6.30 S.B. from London  
 7.30 A Light Orchestral Programme  
 THE MANCHESTER WIRELESS ORCHESTRA  
 March from 'The Cid'.....*Massenet*  
 Overture, 'Patrie' (Homeland).....*Bizet*  
 GEORGE STEAD (Baritone)  
 When the King went forth to war.....*Koenemann*  
 In the Dawn.....*Elgar*  
 Sombre Woods.....*Lully, arr. A. L.*



### Programmes for Thursday.

**ARCHIE CAMDEN (Bassoon)**

Slow Movement from Bassoon Concerto. *Mozart*  
Allegro Spiritoso ..... *Senault*

**ORCHESTRA**

Slavonic Dances, Nos. 1 and 2.....*Dvorak*

**TOMMY HANDLEY**

(The Well-known Wireless Comedian)

**ORCHESTRA**

Ballet Music, 'Faust'.....*Gounod*

**GEORGE STEAD**

A voice by the cedar tree.....  
O let the solid ground.....  
Birds in the High Hall Garden.....  
Go not, happy day.....  
I have led her home.....  
} *Somervell*

**ARCHIE CAMDEN**

Gavotte in D.....*Bach*

Rustic.....*Squire*

**ORCHESTRA**

Musical Box.....*Liadov*

**TOMMY HANDLEY**

**ORCHESTRA**

'Carmen' Suite.....*Bizet*

9.15 S.B. from London

9.45 S.B. from Daventry Experimental

10.30 Local Announcements

10.35 A SHORT CHOPIN RECITAL  
by MOLLIE HAIGH (Pianoforte)

Prelude in C Minor  
Fantaisie Impromptu, Op. 66

10.50-12.0 S.B. from London

### Other Stations.

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

3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—For Farmers: Prof. C. Heigham, 'Quality in Cereals.' 6.15:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.30:—The Apollo Male Voice Quartet. 8.0:—Concert by The Municipal Orchestra. Directed by Frank Gomez. Relayed from the Spa, Whitley. 9.0:—Ella Retford: Songs and Impressions. 9.15-12.0:—S.B. from London (9.45 Local Announcements).

**5SC GLASGOW.** 405.4 M. 743 kc.

4.0:—Recital—William Cook (Baritone). 4.30:—Musical Interlude. 5.0:—Edna Lewis Porter: 'A glimpse at the Southern United States.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital, relayed from the New Savoy Picture House. Organist, Mr. S. W. Leitch. 6.30-12.0:—S.B. from London.

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

4.0:—Fishing News Bulletin. 4.5:—Light Classical Concert on the Works of Beethoven and Liszt. The Station Odet: Overture, 'Coriolanus' (Beethoven). 4.15:—Lillian Lawton (Pianoforte): Bagatellen, No. 1, Op. 119, and Andante in F (Beethoven). 4.28:—Odet: Adagio Cantabile from Pathetic Sonata and Minuet in G (Beethoven). 4.36:—Lillian Lawton: Arènes de Pelerinage and Sonetto No. 123 del Petrarca (Liszt). 4.45:—Odet: Hungarian Rhapsody, No. 2 (Liszt). 5.0:—'A Glimpse at the Southern United States,' by Edna Lewis Porter. 5.15:—Children's Hour. 6.0:—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. 6.25:—Fishing News Bulletin. 6.30-12.0:—S.B. from London.

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

3.30-3.45:—A Religious Service. 4.0:—Concert. The Radio Quartet: Overture, 'Zampa' (Hérold); Graceful Dance, 'Winona Winnie' (E. McEgan). 4.14:—Phyllis Tate (Violin): Rondino (on a theme of Beethoven) (Kreisler); Ballet Music from 'Rosamund' (Schubert-Kreisler); Andante Cantabile (Tchaikovsky-Kreisler); Waltz in A (Brahms-Wessely). 4.26:—Quartet: Selection, 'Faust' (Gounod-Riviere). 4.36:—Evelyn Gibb (Soprano): Gathering Berries, from 'The Snow Maiden' (Rimsky-Korsakov); The Bird with a Broken Wing (F. Gosson); Birds swift to change the air (Mozart); Starry Woods (Montague Phillips). 4.48:—Quartet: Suite, 'A Lover in Damascus' (A. Woodford-Finden). 4.58:—Phyllis Tate: Cherry Ripe (arr. C. Scott); Two little Irish Airs (arr. W. Alwyn); La Gitana (Kreisler). 5.10:—Quartet: March, 'El Abanico' (Javaloyes). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.30:—Band Concert. Band of the Royal Ulster Constabulary: Overture, 'Si j'étais Roi' (A. Adam); Dance Suite, 'The Shes' (J. Ansell)—The Sabot, the Sandal, the Brogue. Excerpts from 'The Greek Slave' (Sidney Jones, arr. Kiefert). 8.0:—T. C. Sterndale Bennett (Entertainer) in his own Songs and Nonsense at the Piano. 8.12:—Band: Idyl, 'Softly Unawares' (P. Lipcke, arr. Winterbottom); Selection, 'H.M.S. Pianofore' (Sullivan, arr. Godfrey); An Evening in Toledo (Schmeling); Serenade; Danse Espagnole. 8.46:—T. C. Sterndale Bennett in his own Songs and Nonsense at the Piano. 8.58:—Band: International Transcription of 'The Old Folks at Home,' in the musical idiom of eight nations (Chas. Roberts, arr. V. F. Safranck); Military March, 'Aldensho' (W. Clark). 9.15-12.0:—S.B. from London.

### Forthcoming Events From 5GB.

The evening service on Sunday, September 2, will be relayed from the Cathedral, Birmingham, the preacher being Canon R. B. Littlewood, of Holy Trinity Church, Coventry.

Constance Willis (contralto) and Beatrice Eveline (violoncello) are the solo artists in a concert to be given by the Birmingham Studio Symphony Orchestra at 9 p.m. on Sunday, September 2. The programme will include Cowan's *He Giveth His Beloved Sleep*, in which Miss Willis will have the assistance of the Studio Chorus.

Works by Tchaikovsky, Borodin, and Mousorgsky will be included in a programme of light music which the Birmingham Studio Orchestra is giving at 6.45 p.m. on Monday, September 3. Frederick Bye (violoncello) is the solo artist.

Another concert will be relayed from the Pump Room Gardens, Leamington Spa, on Tuesday afternoon, September 4, when the Band of H.M. 14/21 Hussars will be responsible for the programme. Interludes will be provided from the Studio by Bernard Roes (baritone) and Nelson Jackson (entertainer). At 8 o'clock on the same day a variety programme will be broadcast, in which the artists are Marie Howes, in folk songs; Christine Silver, who will present a little character sketch entitled *Which* by Byers Fletcher; and Phil Ray, junior. Later a light orchestral programme will be heard, in which the solo artist is Herbert de Leon (baritone).

The early part of the evening programme on Wednesday, September 5, entitled 'From Grave to Gay,' will consist of items by the Birmingham

Studio Symphony Orchestra. The programme opens with a *Solemn Overture* (Op. 73) by Glazounov, and will gradually work up the scale to Delibes's *Sylvia* Ballet Music and Edward German's *Henry VIII Dances*. The artists are Howard Fry (baritone) and Eileen Andjelkovich (violin).

Mabel Constanduros and the Buggins Family, the Hyde Sisters (in Syncopated Harmony), Stainless Stephen, and Philip Brown's Dominoes Dance Band will be responsible for a Vaudeville on Thursday evening, September 6. This will be followed by a little comedy, entitled *Managing Margaret* by Edwin Lewis, in which the characters will be played by F. A. Chamberlain, Winifred Hargreaves, Wortley Allen, and Harry Saxton.

The afternoon programme on Saturday, September 8, will consist of a concert by the Birmingham Military Band, and items by James Howell (baritone) and Ernest Elliott (entertainer at the piano). It will be followed by a programme of instrumental solos by S. C. Cotterell (clarinet), Leonard Dennis (violoncello), Walter Heard (piccolo), and Frank Cantell (violin).

The evening programme of the same day will include a short feature, entitled 'The Sea Hath its Pearls,' which is described as 'A garland of flowers from the ocean bed—a chaplet of melody and verse in homage to the blue depths whose restless and unceasing surge will make music till the end of time.' It will consist of poems and pianoforte music presented by Margaret Madeley and Nigel Dallaway.

**The pick of the market!**

This week it is Bird's Custard with stewed greengages or plums, etc. Just now you can have these wholesome fruits on your table within a few hours of picking. Serve them with Bird's Custard and you have a dish overflowing with enjoyment, health and nourishment. Nothing better! And Bird's costs so little!

**BIRD'S 1 1/2 packet**

**CUSTARD POWDER**

C.2822

# PROGRAMMES for FRIDAY, August 31

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

10.15 a.m. The Daily Service

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

11.0 (Daventry only) GRAMOPHONE RECORDS

12.0 A SONATA RECITAL  
by  
MARIE WILSON (Violin)  
HENRY BRONKHURST (Pianoforte)

Sonata in D Minor (No. 3)  
*Brahms*  
Allegro; Adagio; Un poco presto e con sentimento; Presto agitato  
Sonata in E (No. 6) .. *Handel*  
Adagio; Allegro; Largo; Allegro

12.30 AN ORGAN RECITAL  
by

LEONARD H. WARNER  
From St. Botolph's, Bishopsgate  
Concert Rondo in B Flat  
*Hollins*  
Prelude, Fugue, and Variation ..... *Franck*  
Prelude on 'Rhosymedre'  
*Vaughan Williams*  
Prelude and Fugue in D Major ..... *Bach*

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

4.0 MOSCHETTO and his ORCHESTRA  
From the May Fair Hotel

5.0 Mr. H. B. TUCKER, 'Model Yachts and Model Yacht Racing'

MODEL yacht racing is a sport that is steadily increasing in favour, and some of the yachts are marvels of boat-building on a small scale. There are even regattas held which reproduce in miniature all the features of Cowes. Mr. Tucker is secretary of the International Model Yacht Racing Association, which now covers six countries.

5.15 THE CHILDREN'S HOUR:

Songs and Imitations by RONALD GOURLEY  
'Chip the Idler,' another Mortimer Batten story  
'Huck Finn becomes civilized,' an episode from 'Huckleberry Finn' (*Mark Twain*)

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

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

6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

7.0 Mr. PERCY SCHOLES, the B.B.C. Music Critic

7.15 THE FOUNDATIONS OF MUSIC  
BEETHOVEN'S VIOLONCELLO SONATAS  
Played by LESLIE HEWARD (Pianoforte)  
and MAY MUKLÉ (Violoncello)

7.30 Plantation Songs  
ETHEL FENTON (Contralto)  
STUART ROBERTSON (Baritone)  
THE WIRELESS CHORUS and SMALL STRING ORCHESTRA  
Conducted by STANFORD ROBINSON  
CHORUS  
Dance and Song ..... *Scott Gatty*

THE CARDIFF TRIO  
Trio in C Major for Violin, Violoncello, and Pianoforte, Op. 87 ..... *Brahms*  
(1) Allegro; (2) Andante con moto; (3) Scherzo—Presto

8.30 DAGMARA RENINA  
Chanson Française (French Song) .... *Vuillermoz*  
L'Invitation au Voyage ..... *Duparc*  
Kaddish ..... *Ravel*  
Cashille from 'Suite Ibénca' ..... *J. M. Franco*  
Nana ..... *de Falla*  
Ay ..... *Maria Rodnjinez*

8.45 THE CARDIFF TRIO  
Trio in G Major for Violin, Violoncello, and Pianoforte  
*Mozart*

9.0 DAGMARA RENINA  
Rosa ..... *Mascagni*  
Nebbie ..... *Respighi*  
Nina-nana .... *Renato-Bellini*  
The Sun streams into the room  
*Prokofieff*  
Je ne veux pas t'aimer (I do not wish to love thee) *Glière*  
Song from 'The Tsar's Bride'  
*Rimsky-Korsakov*

9.15 M. ANDRÉ MAUROIS, 'Showing England to my Family'

ONE cannot imagine a more delightful guide to England than M. André Maurois, who has won the position of the official interpreter of England and the English to the French. As readers of *The Radio Times* will remember, his talk in the series on 'Ourselves as Others See Us' gave a most delightful impression of this country and its customs as seen by a particularly intelligent foreigner fully conversant with English history and the English tongue. Many English listeners will envy M. Maurois' family when they have heard his talk tonight.

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

9.50 A Concert  
by

THE FOLKESTONE MUNICIPAL ORCHESTRA

Conducted by ELDRIDGE NEWMAN

and THE FOLKESTONE SUMMER SCHOOL CHOIR  
Conducted by R. R. KIMBELL

Relayed from The Leas Cliff Hall, Folkestone

THE CHOIR  
Part Songs and Madrigals

THE ORCHESTRA  
Valse des Fleurs (Flower Waltz) .... *Tchaikovsky*  
Liebestraume ..... *Lisz, arr. Newman*  
Overture to 'Orpheus in the Underworld'  
*Offenbach*

10.45 SURPRISE ITEM

11.0-12.0 (Daventry only) DANCE MUSIC



MASTERS OF THE MICROPHONE: MICHAEL SADLEIR.

Long known as an author and a publisher, and more recently distinguished as the man who, by his *Life of Trollope*, brought back into fashion one of the great neglected Victorians, Michael Sadleir has also gained fame as one of the few really successful readers of poetry and prose over the microphone. His latest broadcast was last Tuesday, from 5GB.

STUART ROBERTSON and CHORUS  
Old Zip Coon ..... *arr. Stanford Robinson*  
Goodnight ..... *Scott Gatty*  
Ma Dusky Maid ..... *Smith*  
ETHEL FENTON and STUART ROBINSON  
De Lady Moon ..... *Scott Gatty*  
ETHEL FENTON  
Sleepy Hollow Tune ..... *Kountz*  
Honey—(dat's all) ..... *Van Alstyne*  
Little Snoozy Coon ..... *Eric Coates*  
CHORUS  
O Miss Hannah ..... *Dippen*

8.0 Chamber Music  
DAGMARA RENINA (Soprano)  
THE CARDIFF TRIO:  
FRANK THOMAS (Violin)  
HARDING (Violoncello)  
PENCELLY (Pianoforte)

# Friday's Programmes cont'd (August 31)

## 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  
HARRY SHALSON (Syncopated Singer)  
MABEL FITZGERALD (Entertainer)

**5.45 THE CHILDREN'S HOUR (From Birmingham):**  
'A Swiss Lilliput,' by Helen M. Enoch. TONY will entertain. Songs by DOROTHY MORRIS (Soprano)

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

### 6.45 Light Music

THE WESTMINSTER SINGERS  
EILEEN ANDJELKOVITCH (Violin)  
MAUD DIXON and CARL WEBER  
(Duets for Two Pianofortes)

EILEEN ANDJELKOVITCH  
Romances without Words ..... van Goens  
Waltz ..... Field, arr. Burmeister  
Gipsy Serenade ..... Vallery

WESTMINSTER SINGERS  
Madrigal, 'Down in a Flow'ry Vale' Festa, 1541  
Folk Song, 'Bushes and Briars' Vaughan Williams  
Part Song, 'Down in Alabama' arr. Paul Edmonds

ONE of the most popular of all madrigals is Festa's 'Down in a Flow'ry Vale'. It is also one of the oldest that most people are likely, nowadays, to hear. Its composer belonged to the Papal Choir, and was one of the leading men who gave the start to the great unaccompanied choral music of the sixteenth century.

A YOUTH, taking his way through bushes and briars, 'all for to hear the small birds sing,' hears his true love singing of her uneasiness because her lad does not come. She wonders if she shall tell him her mind; but she fears that if she does so he will rebuff her, and if she is bold he may cease to love her.

**7.5 MAUD DIXON and CARL WEBER**  
Prelude in C Minor ..... Rachmaninov  
Andante ..... Chaminade  
Scherzettino .....  
Cortège Dansant (Processional Dance) d'Erlanger

WESTMINSTER SINGERS  
Folk Songs:  
Early one morning ..... arr. Dunhill  
John Peel ..... arr. Wadely  
Three Modern Folk Songs ..... Clarence Wholisit

EILEEN ANDJELKOVITCH  
La Gitana (The Gipsy Maid) ..... Kreisler  
Larghetto ..... Grétry, arr. Steff Geyer  
Canzonetta ..... d'Ambrosio  
Mazurka ..... Glinka

**7.38 WESTMINSTER SINGERS**  
Glee, 'By Celia's Arbour' ..... Horsley  
Part Songs:  
O Peaceful Night ..... German  
Grandpa's Adventure ..... Odell

THE first piece, a typical example of the glee (an English invention) is by William Horsley, one of the founders of our Philharmonic Society, and a friend of Mendelssohn. He gained much benefit from his association with the noted glee writer Dr. Callcott. Most of his life was spent as a church musician and teacher.

MAUD DIXON and CARL WEBER  
The Naiad ..... Thomé  
Waltz, 'Blue Danube' Johann Strauss, arr. Chasins

**9.0 Vaudeville**  
From Birmingham  
MABEL CONSTANDUROS (Comedienne)  
FIRTH and SCOTT (Old Time Favourites)  
THE MIRIMBA TRIO in Musical Selections  
PHILIP BROWN'S SHAKESPEARE DANCE BAND  
WILL GARDNER (Entertainer)  
CLAPHAM and DWYER in 'Another Spot of Bother'



**8.0 Lace and Lavender**  
From Birmingham  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by JOSEPH LEWIS  
Selection from 'The Rebel Maid' Montague Phillips

**8.14 GEORGE PIZZEY (Baritone) and Orchestra**  
Two Old English Songs ..... Samuel  
Wrong not; Oh, my sweetyng

ORCHESTRA  
Suite, 'At the Bal Masqué' ..... Smith  
Mélodie Erotique (Melody of Love);  
Promenade; Danse Exotique (Exotic Dance)

**8.32 DOROTHY MORRIS (Soprano) and Orchestra**  
Three Old World Dance Songs  
Montague Phillips  
With Courty Grace (Gavotte); Powder and Patches (Minuet); In the Gay Old Times (Gigue)

ORCHESTRA  
Waltz, 'Rendezvous' ..... Zulueta

DOROTHY MORRIS, GEORGE PIZZEY, and Orchestra  
Say no more ..... (from 'Monsieur Lightly, Lightly... Beaucaire') Messenger

ORCHESTRA  
Selection from 'Madame Pompadour' Fall  
Pictures from 'The Prince of Adventurers,' by courtesy of European.

**10.0 Weather Forecast, Second General News Bulletin. Road Report**

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

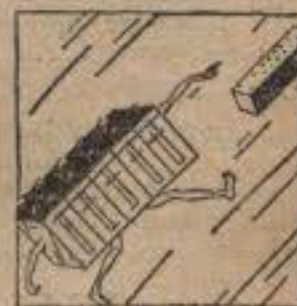
**11.0-11.15 AMBROSE'S BAND from the May Fair Hotel**



Fee, fie, joe, fum.  
My set's wrong and almost dumb;  
I've put it right with an Oldham H.T.—  
A far better job than a Dry Battery.



Jack Spratt talked through his hat.  
When boosting his Dry battery  
But he felt quite a mutt  
when his set went phut  
And now he fits an Oldham H.T.



Oldham 10-Volt Blocks,  
How well they run.  
They've heaps of power which gives sets life,  
They don't make noises or stir up strife.  
There's no distortion—so very rife  
With dry H.T.

## A Present with a Future

YOU are rightly proud of your set. It gives you pleasure and instruction, too. It does its best. But it can do better. It can give you more stations, better tone, greater volume. As a matter of fact, your set can be improved to an amazing extent. And it's easily done! Fit an Oldham H.T. Accumulator and give it an adequate supply of H.T. current. Build up your H.T. with Oldham 10-volt blocks to the required voltage and a steady flow of current will be supplied all the time. The days are getting shorter. Give your set the present it deserves—an Oldham H.T. Accumulator—and you will enjoy your winter evenings all the more because of improved reception.



**10 Volt H.T. BLOCK**  
capacity 2,750 milliamps,  
complete with connecting 5/6  
flex and two wander plugs  
Extra large size, capacity 5,500 milliamps . . . . . 8/-

Wooden trays extra if required. Ask your wireless dealer to show them to you.

OLDHAM & SON LTD., Denton Manchester  
Tel.: Denton 121.  
London Office: 40, Wicklow Street, Kings Cross, W.C.1.  
Telephone: Terminus 4446.  
Glasgow: 75, Robertson Street, C. Telephone: Central 4075.

## Friday's Programmes continued (August 31)

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

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

4.45 C. M. HAINES: 'Theatrical Mysteries—II, What Happened to Hamlet'

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

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

**8.0 The Bristol Orchestra**

Musical Director, RICHARD AUSTIN

Relayed from the Glen Pavilion, Clifton, Bristol  
ORCHESTRA

Overture, 'The Merry-makers'..... Eric Coates  
Symphonic Poem, 'Omphale's Spinning Wheel'  
Saint-Saëns, arr. Mouton

MAYIS BENNETT (Soprano) and Orchestra  
Voices of Spring..... Johann Strauss

ORCHESTRA

Selection from 'La Boutique Fantasque'  
Rossini, arr. Respighi and Carr

Symphony in G Minor..... Mozart  
Selection from 'Tales of Hoffmann'

Offenbach, arr. Chas. Godfrey

9.0 ELLA RETFORD

Songs and Impressions

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

9.50 THE NATIONAL TRIO

Pensants' Dance..... Hartmann  
Bourrée..... Bach

9.57 HELEN ALSTON

Songs at the Piano

**10.10 'The Prize Pigeon'**

A Play, in One Act, by LAURENCE HOUSMAN  
Tom (a railway signalman)..... J. D. JONES  
Polly (his wife)..... GWEN JAMES  
Maggie (his young sister)..... BETTY PRYER  
Scene: A living room in a workmen's tenement.

Everything costs money nowadays, and prize pigeons are no exception, though at the best of times they could never have been bought for a mere song. The hero of the play, nevertheless, did try to make his wife believe that he had acquired a valuable prize-winner for a couple of shillings, when he proudly returned one day with a new pedigree bird.

The suspecting Polly, however, had other ideas regarding the value of anything on which its owner could dote so fondly, and she surmised the real price when trying to account for a considerable drop in the housekeeping allowance that had been coming to her of late.

10.36 Trio

Rondo in Turkish Style..... Hummel  
Scherzo..... Gade  
Gavotte..... Burmeister, arr. Sinding

10.45-11.0 S.B. from London

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

12.0-1.0 Gramophone Records

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 A PIANOFORTE RECITAL  
by T. D. JONES

6.30 S.B. from London

**8.0 Old Favourites**

THE STATION OCTET

Selection from 'Carmen' Bizet, arr. Woodhouse

RHYS WILLIAMS (Baritone)

Song of Hybris the Crotan..... Elliott  
Ho! jolly Jenkin ('Ivanhos')..... Sullivan

MAIR JONES (Soprano)

Rose, softly blooming..... Spohr  
A Brown Bird Singing..... Haydn Wood  
I love the moon..... Rubens

OCTET

Barcarolle from 'Tales of Hoffmann' Offenbach  
Songs without words..... Tchaikovsky

RHYS WILLIAMS

Y Marchog..... Joseph Parry  
Because I were shy..... Lyell Johnston

Father O'Flynn..... arr. Stanford



ELLA RETFORD

the music-hall favourite, whose 'songs and impressions' will be a welcome feature of Cardiff's programme tonight. She will also broadcast from London and Daventry tomorrow at 8.15.

MAIR JONES

O Na Byddai'n Haf o Hyd.... William Davies  
I've been roaming..... Horn

The Flutes of Arcady..... James

OCTET

Schubertana—A Selection of Melodies by Schubert  
arr. Saar

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

9.50 S.B. from Cardiff

10.45-11.0 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 Room,  
Bournemouth

5.0 Miss MARJORIE SIMMONS: 'Towers and Spires  
beside the Avon'

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)

**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:

Boys v. Girls

Another Debate in which all join in the discussion

6.0 London Programme relayed from Daventry

6.30-11.0 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 An Operatic Night**

GABY VALLE (Soprano)

SILVIO SIDELI (Baritone)

THE NOTTINGHAM OCTET

Directed by ADA RICHARDSON

OCTET

Selection from 'Samson and Delilah'  
Saint-Saëns, arr. Tavan

GABY VALLE

Vissi d'arte (I have lived for art, from 'Tosca')  
Puccini

GABY VALLE and SILVIO SIDELI

Duet, 'I Traci Amentì' (The Thracian Lovers)  
Cimarosa

OCTET

Selection from 'Tosca'... Puccini, arr. Tavan

SILVIO SIDELI

Air from 'Simon Boccanegra'..... } Verdi  
Monologue and Ballad from 'Rigoletto' }

GABY VALLE

Romance and Scene ('Cavalleria Rusticana')  
Mascagni

GABY VALLE and SILVIO SIDELI

Mira d'acerbe lagrime (Behold with bitter tears)  
( 'Il Trovatore' )..... Verdi

OCTET

Selection from 'Faust'.... Gounod, arr. Rivière

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:

Story, 'The Foster Cub' (Mortimer Batten)  
A little Nonsense in Verse by Lois Pocock

The Station Trio: Selection, 'The Merry  
Widow' (Lehar)

6.0 London Programme relayed from Daventry

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

# Friday's Programmes continued (August 31)

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

**4.0 THE MANCHESTER WIRELESS ORCHESTRA**  
Selection from 'Russian Ballet' ..... *Luigini*  
**PHYLLIS McISACK** (Entertainer)  
The Old Stage Queen (*Ella Wheeler Wilcox*)  
What are you grumbling for? (*Anon.*)  
**ORCHESTRA**  
Doll Waltz ..... *Pardini*  
Intermezzo, 'Little Gadabout' ..... *Colin*  
Gopak ..... *Moussorgsky*  
**PHYLLIS McISACK**  
The Revenge (*Tennyson*)  
Negro's Sermon on Adam and Eve (*Knickerbocker*)  
**ORCHESTRA**  
Selection from 'The Prodigal Child' .. *Wormser*

**5.0 Mr. W. REDPATH SCOTT:** 'Border Shrines in Scotland'

**5.15 THE CHILDREN'S HOUR:**  
The Journey across Europe continues, under the guidance of **UNCLE PHILLIP**  
Suite, 'Children's Corner' ..... *Debussy*  
Played by **THE STATION ORCHESTRA**  
Songs sung by **BETTY WHEATLEY** and **HARRY HOPEWELL**

**6.0 ORCHESTRAL MUSIC**  
Relayed from the Theatre Royal

**6.30 S.B. from London**

**6.45 ORCHESTRAL MUSIC** (Continued), directed by **MICHEL DORÉ**

**7.0 S.B. from London**

**8.0 Famous Northern Resorts**  
**Llandudno**  
AN ORCHESTRAL CONCERT, relayed from the Pier Pavilion, Llandudno  
*S.B. from Liverpool*

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

**9.50 A Gilbert and Sullivan Programme**  
**THE MANCHESTER WIRELESS ORCHESTRA**  
Selection from 'The Pirates of Penzance'  
Selection from 'The Yeomen of the Guard'

**10.15 'Trying a Dramatist'**  
A Comedy, in One Act, by **Sir W. S. GILBERT**  
presented by  
**THE STATION REPERTORY PLAYERS**  
This intrepid author was so upset by the treatment his play received at the Producer's hands, that he decided to take legal action in the matter.

**10.45-11.0 ORCHESTRA**  
Selection from 'The Gondoliers'

### Other Stations.

**5NO NEWCASTLE. 512.5 M. 980 KC.**  
**12.0-1.0**—Gramophone Records. **4.0**—London Programme relayed from Daventry. **5.15**—The Children's Hour. **6.0**—Organ Recital by Herbert Maxwell, relayed from the Havelock Picture House, Sunderland. **6.30-11.0**—S.B. from London.

**5SC GLASGOW. 405.4 M. 740 KC.**  
**4.0**—Light Orchestral Concert. The Station Orchestra: Overture, 'The Merry Wives of Windsor' (Nicolai). Gertrude Bayes (Contralto): Come, O my fairest treasure (Gluck). Thanks be to God (Dickson); Over the Mountains (arr. Quilter). Orchestra: Suite, 'Casse-Noisette' (Tchaikovsky). Gertrude Bayes: Summer Rain (Willeby); Ye Fauns and Dryads (Old English); Skye Boat Song (Traditional). Orchestra: Serenade 'Love in Arcady' (Haydn Wood); Gavotte, 'Fantastic' (Spenight); March, 'God of Thunder' (Howgill). **5.0**—Maude May: 'Notable Letter Writers—IV, Charles Lamb.' **5.15**—The Children's Hour. **5.55**—Weather Forecast for Farmers. **6.0**—Orchestral Interlude. The Seasons. The Station Orchestra. Spring: Spring Song (Mendelssohn); Summer: Scherzo from 'A Midsummer Night's Dream' (Mendelssohn); Autumn: An Autumn Song (Tchaikovsky); Winter: Fourth Movement from 'The Seasons' (German). **6.30**—S.B. from London. **6.45**—S.B. from Edinburgh. **6.50**—S.B. from London. **8.0**—Promenade Concert. Relayed from the Queen's Hall,

London. Sir Henry Wood and his Symphony Orchestra. Dorothy Helmrich. George Parker. Winifred McBride. **9.30**—Weather Forecast, News: Road Report. **9.45**—Promenade Concert (continued). **10.30**—Local Announcements. **10.35**—Billy Munn in Piano Syncopation. **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**—Mr. Alex. Keith, M.A., 'Scottish Nights Entertainment'—IV. **5.15**—The 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**—S.B. from London. **6.45**—S.B. from Edinburgh. **6.50**—S.B. from London. **9.50**—Ella Retford. Songs and Impressions. **10.5**—Musical Comedy. Frederic Lake (Tenor). Constance Westworth (Soprano) and The Station Octet in Selections from 'Catherine' (Tchaikovsky); 'The Country Girl' (Monckton); 'The Merry Widow' (Lehar). **10.45-11.0**—S.B. from London.

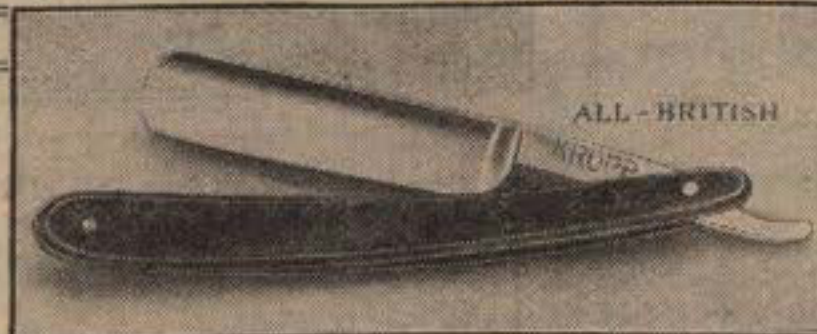
**2BE BELFAST. 506.1 M. 980 KC.**  
**12.0-1.0**—Concert. The Radio Quartet: Overture, 'The Arcadians' (Monckton and Talbot); taut d'Amour (Elgar); Selection, 'Bric-a-Brac' (Monckton and Finck). Beatrice McComb (Contralto): Gipsies (Graham Peol); A Retreat (Loughborough); I know where I'm goin' (arr. Hughes); Jean (Burleigh). Quartet: Suite, 'Nautical Scenes' (Fletcher). Three African Dances (M. Ring); March, 'On the Quarter Deck' (K. J. Alford). **3.45**—Concert. The Radio Quartet: Overture, 'Stradella' (Flotow); Love in Arcady (M. Wood); Four Dances from 'The Rebel Maid' (M. Phillips); Selection, 'The Rainbow' (Gershwin); Suite, 'Rustic Revels' (Fletcher). **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—IV, The Kingdom of Kerry.' **5.15**—The Children's Hour. **6.0**—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. **6.30**—S.B. from London. **7.30**—Popular Opera. Orchestra: Overture, 'Shamus O'Brien' (Stanford); Selection from 'Carmen' (Bizet, arr. de Groot, orchestrated by C. Woodhouse). **7.50**—Eda Bennie (Soprano). **8.2**—Orchestra: Ballet, 'Sylvia' (Dellibes). Prelude, Les chaperons; Intermezzo et Valse lente; Pizzicati; Cortège de Bacchus. **8.25**—Eda Bennie. **8.38**—Orchestra: Selection, 'Manon Lescaut' (Puccini); Minuet from 'Don Giovanni' (Mozart); Traume (Wagner); Prelude to Act III of 'Tannhauser' (Wagner, arr. Hutschenruyter); Finale to Act I of 'Lohengrin' (Wagner). **9.15**—S.B. from London. **9.50**—Memories. Orchestral March, Colonel Bogey (Alford). Selection of Bishop's Songs (arr. Hartmann). **10.5**—Eda Bennie. **10.18**—Orchestra: Entr'actes—Spring Song and Bees' Wedding (Mendelssohn, arr. Guiraud). Selection of Molloy's Songs (arr. S. Baynes); Medley, Veterans of Variety (Re-orchestrated by W. S. Bates); March, 'Washington Post' (Souza). **10.45-11.0**—S.B. from London.

Ask the Hairdresser or Cutler About—

**THE KROPP**

—he knows that it is still pre-eminent in every respect—act on this knowledge if you would have the very best.  
*It Never Requires Grinding.*

In case, Black Handle, **10/6**  
Ivory Handle, **18/-**  
From all Hairdressers, Cutlers, Stoves, etc.



Send postcard for a copy of "Shaver's Kit" Booklet No. 159.  
Wholesale only: OSBORNE, GARRETT & CO., Ltd., London, W.1.

**POPULAR PIANISTS CAN SYNCOPATE CAN YOU—OR IS YOUR STYLE OUT OF DATE?**

Increase your reputation by learning the modern "rhythmic playing," like they play on the radio and the records.

**BILLY MAYERL** will teach you **BY POST**, in your spare time. Thousands successful. Why not you? **NOW** is the time! Send a 2d. stamp (for postage) **NOW** for free booklet and details.

**BILLY MAYERL SCHOOL** (Dept. R), 29, Oxford Street, London, W.1.

He does them best and only charges for successful exposures.

**THEY** will be returned in a few hours, perfectly developed and printed, together with helpful advice. You need not pay in advance. This guarantees your satisfaction and his efficiency. Your Kodak friends know **WILL B. ROSE**.

Quality First—Speed Always. Write for illustrated list "A.P." and postal wrapper.  
Chester: 23, Bridge St. Row. Oxford: 134, High St. Cheltenham: 3, Promenade.

and over 60,000 receiving stations. Your nearest pillar-box is one of them.



## First on Merit—on Demonstration

The above bold assertion is no idle boast. The wireless press, independent radio experts, musical authorities and the public have literally showered letters of praise upon us.

A prominent wireless trade paper awarded the highest place to "Celestion."

"A long way ahead of its class" and "The embodiment of all that is good," wrote "Popular Wireless" and "The Wireless World" respectively. "Celestion" can justly claim to be the pioneer British reinforced large diaphragm loud speaker. "Celestion" is British made throughout.

"Celestion" instruments are made under licence. Demonstrations daily without obligation at our Showrooms, one minute from Charing Cross.

Models range in oak or mahogany from £5 10s. to £25. Write for full details of all models and of the Celestion "Wood-rolfe" Type Gramophone Pick-Up, price £4 4s. When ordering Pick-Up please state whether adaptor is H.M.V. or 1-inch size.



MODEL C.12.

Write to Dept. A, **THE CELESTION RADIO CO.**  
High Street, Hampton Wick, Kingston-on-Thames.  
Telephone: Kingston 2636.  
Showrooms:  
21/23, VILLIERS ST., LONDON, W.1.  
Associated Company:  
**CONSTABLE-CELESTION & CO.**  
PARIS.

**CELESTION**  
The Very Soul of Music

# PROGRAMMES for SATURDAY, September 1

2LO LONDON and 5XX DAVENTRY

(351.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. The  
Daily Service

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

1.0-2.0 A CONCERT  
CORELLI WINDEATT'S BAND

3.30 A Band Concert  
GERTRUDE W. WOLFE (Soprano)  
NORMAN VENNER (Baritone)

CALLENDER'S BAND, conducted by TOM MORGAN  
March of the Crusaders, from 'Decameron Nights'  
*Finck*  
Excerpts from 'The Gondoliers' ..... *Sullivan*

GERTRUDE W. WOLFE  
When Daisies pied ..... *Arne*  
Good morning, Brother Sunshine ..... *Lehmann*

ARTHUR WOOD, born at Heckmondwike, in 1875, has spent many years in conducting orchestras—at first, as deputy, that of the Harrogate Corporation, and then, as chief, at various London theatres, particularly the Shaftesbury, the Gaiety, and Daly's. He became Musical Director at His Majesty's in 1927. He has written the music for several musical comedies and revues, and also a number of orchestral pieces, of which these *Three Dale Dances* are amongst the best known.

5.15 THE CHILDREN'S HOUR:  
'In the Days of Charles I,' a little play of the Civil War period, written by C. E. Hodges

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'

## FOOTBALL IS HERE AGAIN.

And for the amateurs as well as for the 'pros'! Mr. Sloley will discuss prospects for the amateur season in his talk from London this evening at 7.30.

*Pictures by Sport and General.*

## 7.15 THE FOUNDATIONS OF MUSIC:

BETHOVEN'S VIOLONCELLO  
SONATAS

Played by LESLIE HOWARD (Piano-  
forte)

and MAY MUKLÉ (Violoncello)



At Dawning ..... *Cadman*  
Love, the jester ..... *Montague Phillips*

3.56 BAND  
Cornet Solo, 'Hailstorm' ..... *Rimmer*  
Soloist, Mr. E. FARRINGTON  
Selection from 'The Huguenots' ..... *Meyerbeer*

NORMAN VENNER  
Eleanor ..... *Coleridge-Taylor*  
Song of the Bow ..... *Aylward*  
GERTRUDE W. WOLFE  
Cherry Ripe ..... *Horn*  
The Dawn was a song ..... *Montague Phillips*  
A Fairy went a-marketing ..... *Goodhart*

4.30 BAND  
Overture, 'Oliver Cromwell' ..... *Geehr*  
Minuet, 'Dorothy Vernon' ..... *Rimmel*

NORMAN VENNER  
The Blind Ploughman .... *R. Coningsby-Clark*  
Lovelight ..... *A. Goatley*  
The Song of the Waggoner ..... *Breville-Smith*

BAND  
Intermezzo, 'The Priory Bell' ..... *Hume*  
Three Dale Dances ..... *Arthur Wood*

7.30 Mr. R. SLOLEY: 'Amateur Association  
Football Prospects'

THE Association football season has already been welcomed in by Mr. George F. Allison, for the benefit of those who follow the professional game. Tonight Mr. Sloley, the former Cambridge Blue, will talk of the prospects of the amateur clubs.

## 7.45 A Programme of Music by

Walter Donaldson

THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

with

ELSIE CARLISLE

THE ordinary jazz-lover who 'falls for' a dance tune most often does not think of remembering the composer's name. But it is enough to recall such haunting tunes as *I Wonder Where My Baby is Tonight* (who can ever forget Layton and Johnstone's singing of it?) and *That Certain Party*, to feel grateful to Mr. Donaldson. Not that Mr. Donaldson has not been rewarded with a very tangible gratitude from a world that dances to his music, for it is estimated that his royalties average between £10,000 and £12,000 a year. Listeners who have heard his songs played and sung by every variety of band and singer, good, bad and worse, will

welcome this opportunity of hearing them expounded by Jack Payne's brilliant band and such a talented singer as Elsie Carlisle.

## 8.15 Vaudeville

TOMMY HANDLEY (Comedian)

JULIAN ROSE and NICK ADAMS  
(Hebrew Comedians)

ELLA RETFORD (Songs and Impressions)

HEATHER THATCHER

HENRI LEONI in Light Ballads

CLAUDE CAVALOTTE (Saxophone Solos)

JACK PADBURY'S COSMO CLUB DANCE BAND

9.15 Mr. S. K. RATCLIFFE: 'Summer in America'

SUMMER in America, with its summer-camps, its fishing-parties in the backwoods, its 'hikes' and family treks half across the Continent in a ramshackle arc, is a time full of interest for the foreign observer. Mr. S. K. Ratcliffe,

who is an English journalist of distinction, has been for some years one of the most popular of lecturers in the United States, and he is well qualified to describe the American manners and modes.

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

## 9.50 Ballad Concert

BARRINGTON HOOPER (Tenor)

GERSHOM PARKINGTON (Violoncello)

SIDNEY HARRISON (Pianoforte)

GERSHOM PARKINGTON

Melody ..... *Massenet*

Serenade ..... *W. H. Squire*

10.3 SIDNEY HARRISON

Minuet from 'The Maid of Arles Suite'

('L'Arlesienne').... *Bizet, arr. Rachmaninoff*

Will-o'-the-Wisp..... *Liszt*

10.10 GERSHOM PARKINGTON

Cherry Ripe ..... *Horn*

Hornpipe ..... *Julian Herbage*

10.16 BARRINGTON HOOPER

10.23 SIDNEY HARRISON

Cubana ..... *de Falla*

Tarantella ..... *Nicodé*

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS and THE SAVOY BAND from the Savoy Hotel

# Saturday's Programmes continued (September 1)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.30 Light Music

(From Birmingham)

THE NORRIS STANLEY SEXTET  
 Overture to 'Masaniello' ..... *Auber*  
 Descriptive Piece, 'The Bells of St. Malo' ..... *Rimmer*  
 REBE HILLIER (Contralto)  
 Ships that pass in the night ..... *Stephenson*  
 Autumn ..... *Crompton*  
 Flower Song ..... *Gounod*  
 NORRIS STANLEY (Violin) and Sextet  
 Final Movement from Concerto in G Minor ..... *Bruch*

### 4.0 REBE HILLIER

Ombra mai fu (Shade ever dear—the 'Largo') ..... *Handel*  
 O peaceful England ..... *German*  
 HARRY MILLAR (Violoncello)  
 Spanish Serenade ..... *Glazounov*  
 SEXTET  
 Dance of the Hours (from 'La Gioconda') ..... *Ponchielli*

### 4.30 THE DANCANT

(From Birmingham)

BILLIE FRANCIS and his BAND  
 Relayed from the West End Dance Hall  
 RAYMOND GREEN (Entertainer)

5.45 THE CHILDREN'S HOUR (From Birmingham):  
 'A Snooky Adventure,' by PHYLLIS RICHARDSON;  
 MARJORIE HOVERD (Soprano); JACKO and a  
 Piano; 'The Fairy Gardener,' and other Verses  
 by IRENE OLDERSHAW

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST;  
 FIRST GENERAL NEWS BULLETIN. ANNOUNCEMENTS  
 AND SPORTS BULLETIN

### 6.55 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
 Conducted by FRANK CANTELL

Overture to 'Son and Stranger' ..... *Mendelssohn*  
 Two Preludes ..... *Chopin, arr. Hinricks*  
 Venetian Boat Song ..... *Mendelssohn*  
 CHARLES HARRISON (Baritone)  
 Far across the Desert Sands } (from 'A Lover in  
 How many a lonely caravan } Damascus')  
 If in the great Bazaars ..... } *Woodforde-Pinder*  
 Allah be with us ..... }  
 ORCHESTRA  
 Selection from Suite of Ballet Music to 'The Cid' ..... *Massenet*

### 7.35 CHARLES HARRISON

Thou art like a tender flow'ret ..... *Liszt*  
 Now sleeps the crimson petal ..... *Quilter*  
 Song of the Flea ..... *Moussorgsky*  
 ORCHESTRA  
 Selection from 'Lilac Time' ..... *Schubert, arr. Clutsam*

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

Relayed from the Queen's Hall

STR HENRY WOOD

and his SYMPHONY ORCHESTRA

NINON VALLIN (Soprano)

FRANK PHILLIPS (Baritone)

ARTHUR BENJAMIN (Pianoforte)

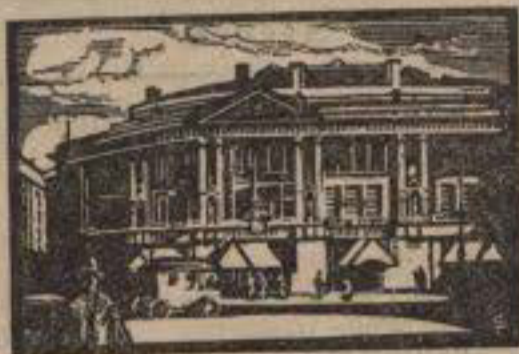
Forest Murmurs ('Siegfried') ..... *Wagner*  
 Comedy Overture, 'The Pierrot of the Minute' ..... *Bantock*

NINON VALLIN

Lia's Air ('The Prodigal Son') ..... *Debussy*

THIS is a song from Debussy's early cantata, 'The Prodigal Son,' with which as a young man of twenty-two, he won the Prix de Rome. It has been made familiar in this country by Beecham and the B.N.O.C., who have performed it as an opera.

In the song Lia, mother of the Prodigal (Azael), passionately laments his absence.



### A PROMENADE CONCERT

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

ORCHESTRA  
 Symphonic Poem, 'Tapiola' (Op. 112) ..... *Sibelius*  
 (First Performance in England)  
 Overture to 'Zampa' ..... *Hérold*  
 ARTHUR BENJAMIN and Orchestra  
 Concertino ..... *Arthur Benjamin*  
 (First Performance)

THIS Concertino has a flavour of jazz; the composer has tried to catch the musical essence of that style and to avoid its extravagant vulgarities. In scoring it he has used a small orchestra, with the addition of one Saxophone. The four parts of the work run on continuously. The first ('Fairly quick, and rhythmical') makes use of several themes—one on the Trumpet, another on Clarinet and Piccolo, and a third on Strings. The next section is marked 'Rather slow, in the style of "Blues,"' Soon a reference

to the opening of the work is followed by a fugue on the Trumpet tune from that section. The pianist now leads in the Scherzo and Trio (its middle part), running at full speed, very lightly. Another declamatory pianoforte passage brings us to the final section, in which are heard tunes from the Trio of the Scherzo, and from the opening section (the Trumpet theme being prominent). With a lively tailpiece the work ends.

FRANK PHILLIPS  
 Air, 'Revenge! Timotheus cries' ('Alexander's Feast') ..... *Handel*

ORCHESTRA  
 Carnival in Paris ..... *Svendson*

9.30 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

9.45 PROMENADE CONCERT (Continued)

ORCHESTRA  
 Overture, 'Mignon' ..... *Ambroise Thomas*

NINON VALLIN  
 Paysage ..... *Reynaldo Hahn*  
 L'Heure Exquise ..... *de Falla*  
 Jota ..... *de Falla*

FRANK PHILLIPS  
 The Pibroch ..... *C. V. Stanford*  
 The Water Mill ..... *Vaughan Williams*  
 La Belle Dame sans Merci ..... *C. V. Stanford*

ORCHESTRA  
 Overture, 'A Midsummer Night's Dream' ..... *Mendelssohn*

10.30 Sports Bulletin (From Birmingham)

10.35-11.15 DANCE MUSIC: THE SAVOY ORPHEANS and THE SAVOY BAND from the Savoy Hotel.

(Saturday's Programmes continued on page 356.)

Clearance of few remaining stocks left over from our great

# HALF-PRICE Sale

NEARLY ONE MILLION SOLD

on "Pay after 7 days' trial" terms—what could be a fairer offer? Send width of Mattress to-day, NOW. You need only fill in coupon below and post in an envelope (3d. stamp).



Price was	For 3 ft. Mattress	Price was	For 3ft. 6in. Mattress	Price was	For 4 ft. Mattress	Price was	For 4ft. 6in. Mattress	Price was	For 5 ft. Mattress
13/6	15/6	17/6	19/6	21/6	23/6	25/6	27/6	29/6	31/6
6/9	7/9	8/9	9/9	10/9	11/9	12/9	13/9	14/9	15/9

6/9

for 2ft 6in. Mattress.

Complete and Carriage Paid.  
 Size is width of your present mattress.

Illustration is of 4ft. 6in. size.

TENS OF THOUSANDS OF UNSOLICITED TESTIMONIALS RECEIVED.  
 "The best investment I ever made."  
 "Would have been a bargain at the full price."

## At Last

You can enjoy ALL the luxury and comfort of the most expensive Box Mattress. Put this patented "Ner-Sag" (never-sag) MATTRESS SUPPORT under your present wire spring mattress—no matter what kind it may be, or how much it sags at present and it will be even better than a Box Mattress. You will sleep much more comfortably, and wake really refreshed every morning. Fits EVERY mattress. Very easy to attach. Guaranteed a lifetime. Sent carriage PAID on

## 7 DAYS' FREE TRIAL Send No Money at All!

Simply send the coupon stating width of your mattress. The "Ner-Sag" Nest of comfort will be sent carriage PAID immediately. No waiting. Sleep on it for seven days. You will then do like others, order a "NER-SAG" for every mattress in your house.

This Free Trial Offer applies only in England, Scotland and Wales.

NER-SAG, LTD., Phone: Romford 898.  
 North Street, ROMFORD, ESSEX.

## SALE COUPON—SEND NOW

To NER-SAG, LTD., North Street, ROMFORD, ESSEX.

Please send me a "Ner-Sag" Spring Mattress Support. Width of Mattress ..... If I like it I will pay the Special Sale Price within seven days. If not, I will return "Ner-Sag" in good condition within the same period. Please write in Block Letters.

Name .....

Address .....

Radio Times Aug. 24, 1928. Nearest Railway Station ..... R

# Saturday's Programmes continued (September 1)

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. P. E. BARNES: 'Walks in the West—I. Across the Mendips to Priddy and the Great Haunted Cavern of Wookey'	
7.15	S.B. from London	
7.30	Mr. L. E. WILLIAMS: 'Football once more'	
7.45	S.B. from London	
9.45	S.B. from Daventry Experimental	
10.30	Local Announcements, Sports Bulletin	
10.35-12.0	S.B. from London	

5SX	SWANSEA.	294.1 M. 1,020 KC.
3.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.30	S.B. from London	
7.0	Mr. J. W. THORPE: 'Association Football in West Wales'	
7.15	S.B. from London	
9.45	S.B. from Daventry Experimental	
10.30	Local Announcements; Sports Bulletin	
10.35-12.0	S.B. from London	

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	THE CHILDREN'S HOUR: 'Historical Tabloids,' taken in small doses	
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 Strange Story told by Auntie Ruby, with songs by BIDDY and the FAIRY ORCHESTRA. Music by ADA RICHARDSON and WINIFRED 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: A COLOURED PROGRAMME	
Songs:		
Roses are Red .....	Glover	
John Cook's Little Grey Mare .....	Douling	
The Little White House .....	Collins	
The Two little Boys and the Green Apples .....	Low	
Pianoforte:		
The Blue Danube .....	Johann Strauss	
Stories:		
A Black Affair .....	Southwood	
Bunny Black Comes Home .....	Olwen Bowen	

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

2ZY	MANCHESTER.	384.6 M. 780 KC.
3.30	A Coleridge-Taylor Programme (Coleridge-Taylor died September 1, 1912) THE MANCHESTER WIRELESS ORCHESTRA Suite, 'Minnehaha'	
J. E. IBALL (Tenor)		
Eleanore		
She rested by the broken brook		
Canoe Song		
ORCHESTRA		
Four Characteristic Waltzes		
BETTY ROWLANDS (Soprano)		
This is the island of gardens (from 'Sun and Shade')		
Big Lady Moon		
Thou art risen, my beloved		
ORCHESTRA		
Little Concert Suite		
J. E. IBALL		
Onaway, awake, beloved		
A Prayer		
Over the Hills		

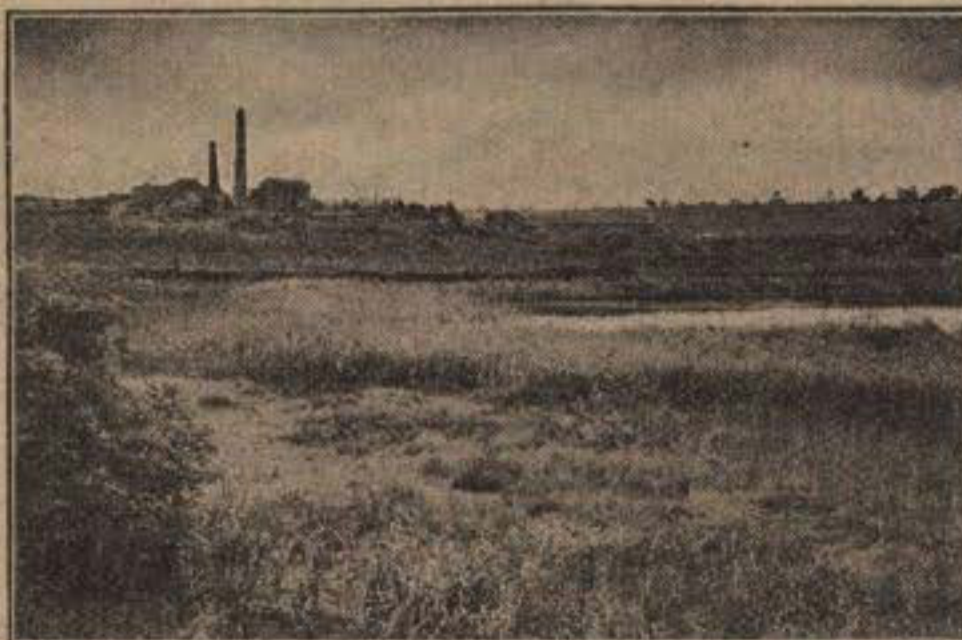
ORCHESTRA		
Three Dream Dances		
BETTY ROWLANDS		
You lay so still in the sunshine		
The Rainbow Child		
Life and Death		
ORCHESTRA		
Suite from 'Othello'		
5.15	THE CHILDREN'S HOUR: Children's Variety Entertainment	
6.0	London Programme relayed from Daventry	
6.30	S.B. from London	
7.0	Mr. W. P. CROZIER: 'What are the Wittiest Sayings?'	
7.15	S.B. from London	
7.30	Mr. A. E. LAWTON: 'A Review of the 1928 Cricket Season'	
7.45	VIOLETTE CAMPBELL (The American Golden Handbell Expert)	
Little Grey Home .....		
Just a Song at Twilight .....		
Old Folks at Home		
Imitation Church Bells and Chimes		
O Star of Eve .....		
The Red Saraphan		
8.0	S.B. from Daventry Experimental	
9.30	Weather Forecast, News	
9.45	S.B. from Daventry Experimental	
10.30	Local Announcements; Sports Bulletin	
10.35-12.0	S.B. from London	

## Other Stations.

5NO	NEWCASTLE.	312.5 M. 980 KC.
3.30	London Programme relayed from Daventry.	4.15
4.15	Music relayed from Tilley's Blackett Street Restaurant.	5.15
5.15	THE CHILDREN'S HOUR.	6.0
6.0	London Programme relayed from Daventry.	6.30
6.30	S.B. from London.	6.45
6.45	The Morrison Collieries Silver Prize Band. Conducted by W. L. Turnbull.	7.0
7.0	Selection, 'William Tell' (arr. Rimmer).	7.27
7.27	Mabel Constanduros.	8.27
8.27	Band: March, 'Wellington' (Zelle); Fantasia, 'The Bohemians' (Le Duc).	8.49
8.49	Mabel Constanduros.	9.0
9.0	Band: Humorous Variations on 'The Keel Row' and 'Sandy's Frolics' (Rimmer); Scottish Medley (Sutton).	9.15
9.15	S.B. from London.	12.0

5SC	GLASGOW.	405.4 M. 740 KC.
11.0-12.0	Gramophone Records.	4.0
4.0	Light Comedy.	
4.15	The Station Orchestra: Humorous Sketch, 'Potted Overtures' (Engelman); Fantasia on Old Drinking Songs, 'Bacchanalia' (Finck). Peg Gordon (Songs at the Piano): Sixpence to Spend (Goatley); Kisses (Longstaffe); The Wedding in the Bath (The Looftah and the Sponge) (Gideon). Orchestra: Selection, 'A Lightning Switch' (Alford); National Melodies, 'America' (arr. Winter). Peg Gordon: The Rivals, and The Quarrel (Arundale); Half a Moon (Hanley); Keep your Toys, Liddle Boy (Ketelbey). Orchestra: Suite, 'A Coon's Day Out' (Baynes); March Medley, 'Martial Moments' (Winter).	5.15
5.15	THE CHILDREN'S HOUR.	5.58
5.58	Weather Forecast for Farmers.	6.30
6.30	S.B. from London.	6.55
6.55	Scottish Sports Bulletin.	7.0
7.0	The Marquis of Douglas and Clydesdale: 'Flying'.	7.15
7.15	S.B. from London.	7.30
7.30	Mr. Alexander Adamson: Association Football—The Season's Prospects as affected by the last four weeks.	7.45
7.45	S.B. from Aberdeen.	8.15
8.15	S.B. from London.	9.50
9.50	Country Dances.	
9.55	The Station Orchestra. English: The Merry Mouth of May; The Jolly Waggoner; Sailor's Hornpipe; Sir Roger de Coverley (Ballour). Irish: Molly on the Shore (Granger); Two Irish Dances (Finucane). Scots: Country Dances (arr. Kerr).	10.30-12.0
10.30-12.0	S.B. from London.	

2BD	ABERDEEN.	500 M. 670 KC.
3.30	Dance Music by Al Leslie and his Orchestra, relayed from the New Palais de Danse.	4.10
4.10	Studio Interlude. Clara Bruce (Soprano): 'The Vales of Aroady' (Geehl); Golden Dancing Days (Clarke); At Dawning (Cadman).	4.18
4.18	James Robertson (Tenor): Echo (Somerset); Wayfarer's Night Song (Easthope Martin); My Lovely Celia (arr. Lane Wilson).	4.25
4.25	Clara Bruce: A Summer Night (Thomas); For ever and for ever	



ON THE TOP OF THE MENDIPS.

Priddy Pool, surrounded with the heaps of slag that testify to the existence of mineral works here long ago, is one of the places in the Mendip country that Mr. Barnes will describe in his talk from Cardiff this evening at 7.0.

Underwood



Saturday's Programmes.

(To 11.45) 4.32.—James Robertson: The Pretty Creature, and The Slighted Swain (arr. Lane Wilson). 4.40.—Dance Music by Al Leslie and his Orchestra (Continued). 5.15.—The Children's Hour. 6.0.—The Playhouse Orchestra, directed by R. E. Cahill, relayed from the Picture Playhouse. 6.30.—S.B. from London. 6.55.—S.B. from Glasgow. 7.0.—'Behaldian': 'From my Watch Tower.' 7.15.—S.B. from London. 7.30.—S.B. from Glasgow. 7.45.—Song and Story of the Gael. Morag McDonald (Soprano); Neil Ross (Reciter). 8.15.—Popular Ballad Concert. The Station Octet: By the Swannee River (Myddleton). 8.25.—Tom Pickering (Tenor): O that summer smiled for aye (Davies); Dorothy's a buxom lass (arr. Carr); Boony at Morn (arr. Farrar). 8.34.—Amy Samuel (Soprano): A Spirit Flower (Tipton); Lament of Isis (Grayville Bantock); Silent Noon (Vaughan Williams). 8.43.—Octet: Drink to me only with thine eyes (Quilter). 8.48.—Tom Pickering: Sigh no more, ladies (Aiken); A Welcome (Owen Mase); Pack clouds away (Randel, arr. Diack); Ninetta (Brewer). 8.56.—Amy Samuel: Do not go, my love (Richard Hagemann); A Summer Night (Goring Thomas); Down in the Forest (Landon Ronald). 9.4.—Octet: A Ballad Salad (Ashton). 9.15-12.0.—S.B. from London.

2BE BELFAST. 306.1 M. 990 KC.

11.45 app.-12.15 app.—The Ulster Grand Prix Motor-Cycle Race. A Running Commentary on the Race to be run on the Ulster Grand Prix Course, County Antrim, under the auspices of the Ulster Motor-Cycle Club. Commentator: Mr. David A. Boyd, President of the Motor Cycle Union of Ireland (Ulster Centre). Description of the Course and the Start. 2.0.—Comments on the position of the riders during the race, with Musical Interludes from the Studio. 4.0.—British Composers. Orchestra: Aristophanic Suite, 'The Wasps' (V. Williams); A Somerset Rhapsody (Holst); New Irish Suite, 'Innisfall' (Ansell). 4.33.—Violin Interlude. Ernest A. A. Stoneley; Valse in B Flat Minor (Anon.); Enchanted April, and Biboulée (Muriel Herbert). 4.45.—Light Music. S. H. Darvill and Maurion McDonough, with Orchestra. Duel for Piccolo and Trombone, 'The Elephant and Midge,' Op. 520 (Kling). 4.53.—Orchestra: Suite de Ballet (Wm. Moore); Malaguena from Ballet 'Boabdil' (Ed. Woodhouse); Selection, 'Will o'-the-Whispers' (Pinesli). 5.15.—The Children's Hour. 6.0.—Organ Recital by Herbert Westerby. Relayed from the Grosvenor Hall. Organ Concerto in D Minor (Stanley); Fantasia, 'The Old Folks at Home' (Dudley Buck); Liebesleid (Wolstenholme); Mennet Antique (Watling); Marche Russe (Schmitke). 6.30.—S.B. from London. 6.55.—S.B. from Glasgow. 7.0.—S.B. from London. 9.50.—Scenes on the Beach. Orchestra: March, 'Light of Heart' (Barnard); Chansonette, 'Mona' (McClean). 10.0.—Sam Corry (Ventriloquist): Punch and Judy. 10.12.—Orchestra: Suite, 'At the Seaside' (Miss); March of the Bathers; A Flirtation on the Beach; Boneshakers' Race. 10.20.—Sam Corry in a Ventriloquist Act. 10.32.—Mark Hemingway (Carnet) and Orchestra: Love's Old Sweet Song (Molloy). 10.40.—Orchestra: March, 'Go to Sea' (Trotère). 10.45-12.0.—S.B. from London.

Notes from Cardiff Station.

Think of a Number.

'SOME NUMBERS' is the title of a programme to be given from Cardiff on Wednesday, September 5. There will be musical items by the Station Trio and songs by Doreen Thornton (soprano), but the central feature is a play in one act by Essex Dane, entitled *Wrong Numbers*. The characters are called Number One and Number Two respectively; they are found in the restaurant of a large store in sale-time, and the author bears in mind the maxim, Set a thief to catch a thief. As the programme deals with the shady paths of crime and the undoing of a criminal, contrast is provided later in the same evening by an entertainment entitled 'A Light Finale,' in which John Rorke (baritone), Frank Thomas (solo violin) and the Station Trio will take part.

Hush—Here Comes a Policeman.

THE Police Force of Great Britain is justly renowned the world over, and musicians, novelists and playwrights have derived inspiration from it. A Policeman's programme entitled 'On the Beat' has been arranged for Saturday, September 8, when Alfred Reynolds' grand little opera, *The Policeman's Serenade*, will be given, with Olive Groves as Susan and Harold Kimberley as the burglar. This will be followed by *The Cat Burglar*, a play in one act by Houghton Tounley, in which a cat-burglar is known to be operating in a certain district, but the house-owner who expects him and lays an ambush is unaware that the front door is open, so the cat-burglar does no balancing tricks that night. The Orchestra will appropriately conclude the programme with the march *Law and Order*.

Films of All Sorts.

ON Monday, September 3, Mr. F. O. Miles will give the first of a series of six talks on the films. Twenty million people pay to see films in England every week, and Mr. Miles will endeavour to explain the reason why. He will discuss the commercial film and the art film, including those experiments which are completely non-commercial. The examples he discusses range from *Ben-Hur* to the odyssey of *Felix the Cat*.

The Museum Concerts.

WHEN the National Orchestra of Wales resumes the free concerts in the National Museum on Monday, September 3, it will be found that the time of the concerts has been changed from 1.0 to 1.15 p.m. This has been done in response to many requests from those who do not leave work until 1.0 p.m. The autumn series of concerts in the City Hall will begin on Thursday, October 4.

Writers and Bath.

MR. P. E. BARNES continues his series of talks for pedestrians on Saturday, September 8, taking 'Around Bath' as the title. Perhaps Bath has been used as a locale by writers more often than any other British city (London excepted). Meredith uses it in 'The Tale of Chloe,' Dickens chuckles over Bath society in 'Pickwick,' Jane Austen describes Bath in several of her books, notably in 'Persuasion,' and Hardy deals with the city under its own name, which is unusual in the Wessex tales. A full list would make interesting reading, but special mention must be given to 'Pendennis,' 'The Rivals,' 'The School for Scandal' and 'Tom Jones.' Perhaps this fact may account for the practice of literary men to retire to Bath in the evening of their days, for friendly ghosts welcome them round every corner.

Publications Subscriptions Scheme.

The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The scheme only applies to the pamphlets mentioned below, and listeners may subscribe for any of the series, or inclusively for all of them. The names of forthcoming pamphlets and other relevant details will be published in 'The Radio Times' and elsewhere from time to time.

AIDS TO STUDY PAMPHLETS. Autumn, 1928.

FIRST HALF OF SESSION. Ready shortly.

- 'Mechanics in Daily Life' (Illustrated), by Dr. Alex Wood.
- 'Life in Roman Britain' (Illustrated), by Major Gordon Home.
- 'Some Ideas and Ideals of World Religions,' by Dr. E. S. Waterhouse.
- 'America To-day' (Illustrated), by Mr. S. K. Ratchiffe.

SECOND HALF OF SESSION.

- 'Science in the Modern World' (Illustrated), by Professor E. N. da C. Andrade.
- 'Modern Britain in the Making' (Illustrated), by G. D. H. Cole.
- '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.
- 'Wayfaring in Old England' (Illustrated), by Miss Grace Hadow.
- 'How to Begin Biology' (Illustrated), by Mr. Norman Walker.

Twopence post free.

BROADCAST OPERA SEASON, 1928-1929.

The New Season opens on September 26. Listeners who wish to subscribe for the libretti of the new season are advised to do so early. For a subscription of 2/- the British Broadcasting Corporation will forward, in the first week of each month, a copy of each Libretto, or any number pro rata.

OPERAS TO BE BROADCAST.

'Maritana' (W. Vincent Wallace)	Wed., September 25, 1928
'Pelléas and Mélisande' (Debussy)	October 31
'Samson and Delilah' (Saint-Saëns)	November 28
'Blue Forest' (Aubert)	December 19
'Lakmé' (Delibes)	January 30, 1929
'Coeur d'Or' (Rimsky-Korsakov)	February 27
'Ivanhoe' (Sullivan)	March 27
'Flying Dutchman' (Wagner)	April 24
'Jongleur de Notre Dame' (Massenet)	May 29
'The Swallows' (Puccini)	June 26
'Werther' (Massenet)	July 31
'Le Roi l'a dit' (Delibes)	August 23

THE SERIES OF TWELVE GREAT PLAYS.

King Lear, to be broadcast on September 12, is the first of a series of twelve great plays which are to be given monthly. A booklet will be published in connection with each play. Each one will contain a long article by a well-known critic or actor, illustrations, a list of characters, and a full synopsis. Application can now be made for 'King Lear' (2d. a copy, post free); or for the whole series of booklets as published (2s. the series, post free).

The full series is:—

1. King Lear.
2. The Betrothal.
3. The Pretender.
4. Life's a Dream.
5. The Fantasticks.
6. Sakuntala.
7. (Not yet settled.)
8. The Cherry Orchard.
9. There are Crimes and Crimes.
10. Minna von Barnhelm.
11. Electra.
12. A play by G. B. Shaw.

SUBSCRIPTION FORM FOR PERIODICAL PUBLICATIONS.

(Please strike out Form not required.)

LIBRETTI

(a) Please send me \_\_\_\_\_ copy (copies) of each of the next Twelve Opera Libretti as published. I enclose P.O. No. \_\_\_\_\_ or cheque value \_\_\_\_\_ in payment at the rate of 2/- for a series of twelve.

TWELVE GREAT PLAYS

(b) Please send me \_\_\_\_\_ copy (copies) of each of the next Twelve Great Plays' booklets as published. I enclose P.O. No. \_\_\_\_\_ or cheque value \_\_\_\_\_ in payment at the rate of 2/- for a series of twelve.

AIDS TO STUDY PAMPHLETS

(c) Please send me \_\_\_\_\_ copy (copies) of the Talks Syllabus and of all Aids to Study Pamphlets as published for the three sessions. I enclose P.O. No. \_\_\_\_\_ or cheque value \_\_\_\_\_ in payment at the rate of 4/- for the whole series.

SCHOOL PUBLICATIONS (Details of which will be announced early in September)

(d) Please send me \_\_\_\_\_ copy (copies) of the Schools Syllabus and of each of the School Pamphlets as published for the three sessions. I enclose P.O. No. \_\_\_\_\_ or cheque value \_\_\_\_\_ in payment at the rate of 4/- for the whole series.

ALL PERIODICAL PUBLICATIONS

(e) Please send me \_\_\_\_\_ copy (copies) of each of the above periodical publications. I enclose P.O. No. \_\_\_\_\_ or cheque value \_\_\_\_\_ in payment at the rate of 12/- for one copy of all such publications.

PLEASE WRITE IN BLOCK LETTERS.

Name.....

Address.....

..... (County) .....

Date .....

All applications in connection with the scheme and for separate copies of publications must be marked Publications, and sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.2. Additional names and addresses may be written on a separate sheet of paper, but payment of the additional subscriptions must be sent with order.

# A STRONG FILAMENT



A Mullard P.M. Filament can be tied in a knot after more than 1,000 hours' use. Remember a filament is a piece of metal, thinner than a hair, and you will realise the enormous strength necessary to withstand such a strain.

A large, powerful lasting filament with ample length to ensure the finest operating characteristics. A Master Filament that consumes only 0.075 amps. filament current and gives rich, full, clear volume filled with life.

A British filament found only in Mullard P.M. Radio Valves.

**Mullard**  
**THE MASTER VALVE**

ADVT. THE MULLARD WIRELESS SERVICE CO., MULLARD HOUSE, DENMARK STREET, LONDON, W.C.2.



**EVERY DAY**

**THE PUBLIC  
GIVE US  
EVIDENCE  
THAT**



**EVER READY**

**BRITAIN'S BEST BATTERIES**

**GIVE THE PUREST  
SWEETEST TONE &  
LONGEST SERVICE  
AT LEAST COST**



*Do you use  
Ever Ready Batteries?*



From all Wireless Stores, Electricians, etc. Complete Battery Catalogue post free from THE EVER READY CO. (Gt. Britain), Ltd., Hercules Place, Holloway, London, N.7.

# buy LOUDEN VALVES and fight high prices



FOR FIVE YEARS LOUDEN VALVES HAVE BEEN FIGHTING HIGH PRICES. WE HAVE STRIVEN STEADILY TO GIVE A BETTER VALVE TO THE PUBLIC AND TO GIVE IT AT A LOW PRICE. HUNDREDS OF THOUSANDS WHO USE LOUDEN VALVES KNOW THAT WE HAVE SUCCEEDED, IN SPITE OF ALL OPPOSITION.

This year Loudens are better than ever. During the summer months completely new equipment has been installed, including the latest type of hot mercury vapour pumps.

**HIGH VACUUM.** These ensure a high vacuum in every valve and make it impossible to get a "soft" Louden.

**GREAT EMISSION.** The electrodes are now so close together that a tremendous emission is obtained—far greater than ever before.

**TESTING.** Every valve is put through searching tests for (1) characteristics, (2) leakage (a very common failing in valves), (3) emission.

**BRITISH MANUFACTURE.** We guarantee that every part of the Louden Valve is produced in our own factory at Southall, Middlesex. Do not confuse Loudens with cheap imported valves.

Bright Emitters, 5.5v. - - - 3/6  
Dull Emitters, 2, 4, 6v. - - - 6/6  
Dull Emitter Power, 4 and 6v. - - 8/-

Bright and dull emitters made specially for H.F. amplification, grid leak or anode bend detection, L.F. transformer or resistance capacity amplification. Power valves for transformer or resistance capacity amplification. Postage and packing: 1 valve 4d., 2 or 3 valves 6d., 4, 5, or 6 valves 9d.

## FELLOWS WIRELESS

FELLOWS MANUFACTURING CO., LTD., DEPT. R.T., PARK ROYAL, N.W. 10.

See opposite for full list of branches

LOUDENS ARE FIRST-CLASS BRITISH VALVES, POWERFUL, ROBUST & LONG IN LIFE. THERE IS A LOUDEN FOR EVERY PURPOSE. SEND FOR FULL PARTICULARS, PRICES AND DESCRIPTIONS.

M.C. 210



**NOW COMES THE NEW REGENERATOR—BETTER THAN EVER BEFORE. STILL WITH THE LOWEST INTERNAL RESISTANCE OF ANY H.T. BATTERY. STILL WITH ITS WONDERFUL POWER OF RENEWING ITSELF AGAIN AND AGAIN. BUT WITH BIG IMPROVEMENTS IN CONSTRUCTION THAT NO OTHER BATTERY CAN OFFER.**

**SPRUNG ON CONNECTOR.**—The old plug and socket connector has been superseded by a better method. The plug is now sprung over a metal plate connector. Perfect connection is thus made certain. No more loose plugs. No broken terminals.

**NO SHORT CIRCUITING.**—A raised top now covers the whole battery. Connections are made by pushing the plug through holes in the top over the plate terminals which are sunk. Thus no short circuiting is possible.

**GRID BIAS.**—No separate grid bias battery is needed, as this is provided in the existing battery.

**PRICE.**—The Regenerator is improved but the price remains the same—the lowest in the country for the finest battery.

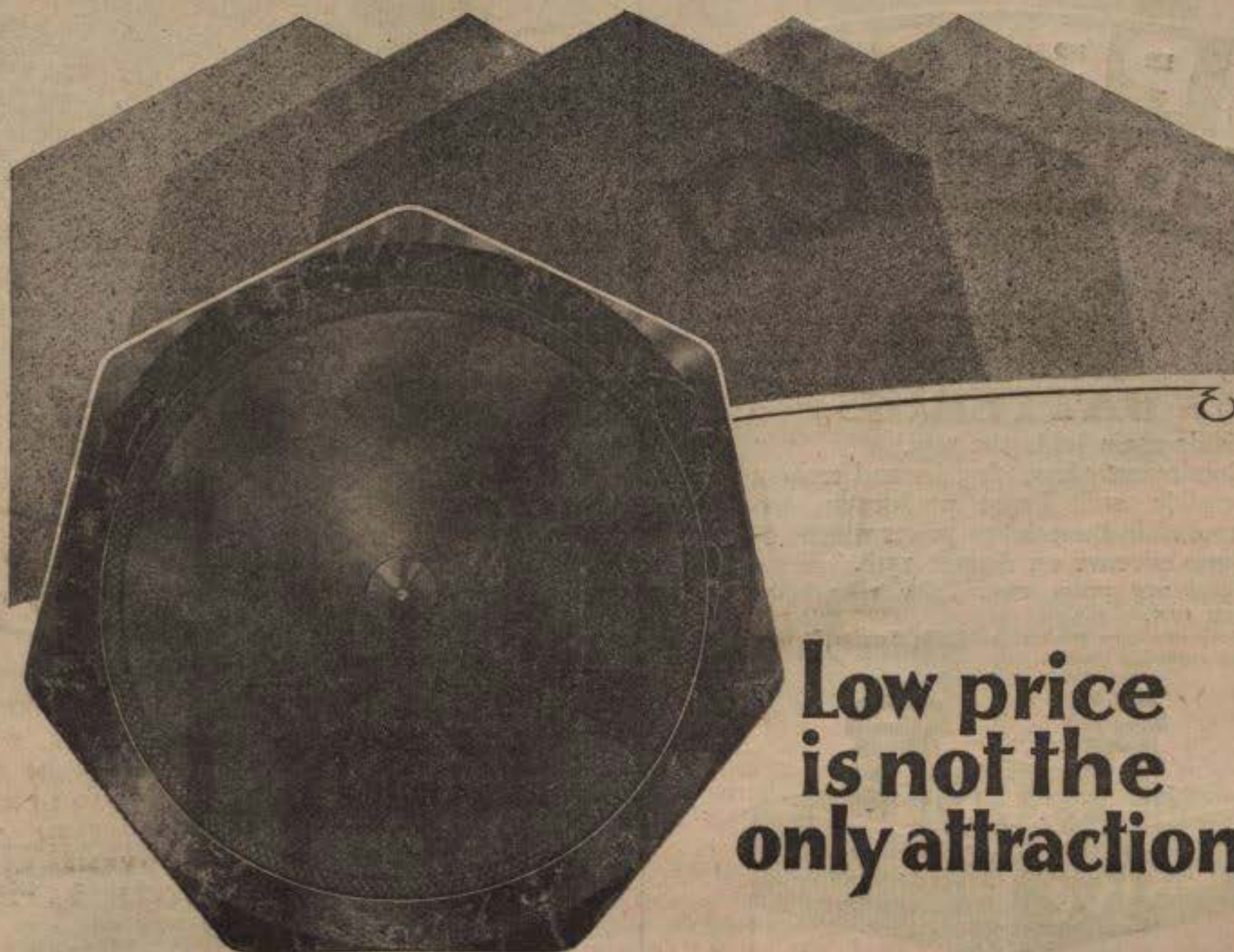
54 volts with lead for grid bias (Post 6d.) 6/-  
60 volts tapped every 3 volts (Post 9d.) 6/3  
108 volts tapped every 6 volts (Post 1/-) 11/-  
9 volt grid bias ... (Post 3d.) 1/3

## FELLOWS WIRELESS

FELLOWS MANUFACTURING CO., LTD., DEPT. R.T., PARK ROYAL, LONDON, N.W. 10.

WEST END SHOWROOMS:  
LONDON: 2, Princes Street, Cavendish Square (one door from Oxford Circus).  
PROVINCIAL BRANCHES:  
BIRMINGHAM: 248, Corporation Street.  
BRIGHTON: 31, Queen's Rd.  
BRISTOL: 36, Narrow Wine Street.  
CARDIFF: Dominions Arcade, Queen Street.  
GLASGOW: 4, Wellington Street.  
LEEDS: 65, Park Lane.  
LIVERPOOL: 37, Moorfields.  
MANCHESTER: 33, John Dalton Street.  
NEWCASTLE: 36, Grey St.  
NORWICH: 4a, Exchange St.  
NOTTINGHAM: 30, Bridge-smith Gate.  
PORTSMOUTH: Pearl Buildings, Commercial Road.  
SHEFFIELD: 11, Waingate.  
TONBRIDGE: 34, Quarry Hill.

M.C. 221



**Low price  
is not the  
only attraction**

**A** NEW standard is set by Philips Seven-Cornered Loudspeaker. Its construction is that of expensive models—a special electro-magnetic movement of the balanced armature type and a cone of ample surface area which maintains its rigidity under all conditions. Consequently Philips Seven-Cornered Loudspeaker responds to an unusually wide range of frequencies and preserves a very natural tone.

You can regulate the reproduction to suit your own requirements by means of a unique two-position switch.

Philips Seven-Cornered Loudspeaker is the first to bring quality to a low price level, to set the advantages of a high-grade instrument within the reach of everyone.

Hear it before you buy a Loudspeaker, or if you have one at the moment, hear it to find out how much better your results might be.

**50/-**  
Price

**PHILIPS**  
*for Radio*



ADVT. PHILIPS LAMPS LTD., RADIO DEPARTMENT, PHILIPS HOUSE, 145, CHARING CROSS ROAD, LONDON, W.C.2 R.7.

# IMPORTANT PRICE REDUCTION OF Exide BATTERIES

Exide again leads the way. Continuously increasing demand, making possible still larger production, has resulted in these lower prices which became effective on August 15th. These new prices make Exide value better than ever. Obtainable from stock at all Exide Service Stations and reputable Dealers.

Ask for Leaflet M15.



## NEW PRICES from AUG. 15th.

2-Volt Cells in Celluloid Boxes.

Type	Capacity	Old Price	New Price
1-CZ2	20 a.h.	£0 11 3	80 9 8
" 3	30 "	0 13 6	0 11 6
" 4	40 "	0 16 0	0 13 6
" 5	50 "	0 18 6	0 15 6
" 6	60 "	1 1 0	0 17 6
1-CX5	75 "	1 4 6	1 1 6
" 6	90 "	1 8 0	1 4 6
" 7	105 "	1 11 6	1 7 6
" 8	120 "	1 15 0	1 10 6
1-HZ2	40 "	0 17 6	0 13 0
" 3	60 "	1 1 0	0 17 6
" 4	80 "	1 4 6	1 2 0

2-Volt Cells in Glass Boxes.

Type	Capacity	Old Price	New Price
1-CZG2	20 a.h.	0 11 6	0 9 6
" 3	30 "	0 13 6	0 11 6
" 4	40 "	0 16 0	0 13 6
" 5	50 "	New size	0 15 6
" 6	60 "	1 1 0	0 17 6
1-WZG2	40 "	0 17 6	0 13 0
" 3	60 "	1 1 0	0 17 6
" 4	80 "	1 4 6	1 2 0

These Batteries can be obtained in 4 and 6-Volt Assemblies, at correspondingly reduced prices.

Exide Unspillable Cells for portable sets are also reduced from this date.

Advt. of The Chloride Electrical Storage Co. Ltd., Clifton Junction, Manchester.



18/-  
DOWN

Britain's Greatest!

MORE LITTLE GIANT SETS HAVE BEEN SOLD THAN ANY OTHER SET IN THE KINGDOM. LITTLE GIANTS ARE NOT JUST CHEAP SETS—THEY ARE BRITAIN'S FINEST SETS.

**RANGE**—Standard 200-500 metres, covering all B.B.C. stations, including 5GB.

**PURITY**—The most modern circuit is employed, using anode bend rectification, coupled with resistance capacity low-frequency stages. This is agreed by all expert opinion to achieve the purest reproduction.

**CONTROLS**—There are only three. One knob tunes in the station, a second controls the volume, and the third switches the set on or off.

**FINISH**—Little Giant Cabinet Models, as illustrated, are beautiful pieces of furniture. Everything is enclosed in the cabinet, and there are no batteries, etc., lying about untidily outside.

**FIXED FREE**—Prices include every accessory, and also free installation in your home by our own expert.

**LITTLE GIANT CABINET MODEL**

**LITTLE GIANT TABLE MODEL**

	or 12 monthly payments of		or 12 monthly payments of
2 Valve £9 10 0	18/-	2 Valve £8 0 0	15/-
3 Valve £11 10 0	22/-	3 Valve £10 0 0	19/-
4 Valve £13 10 0	26/-	4 Valve £12 0 0	23/-

**PORTABLE 5 MODEL** £22 0 0, or 41/- down and 11 monthly payments of 41/-

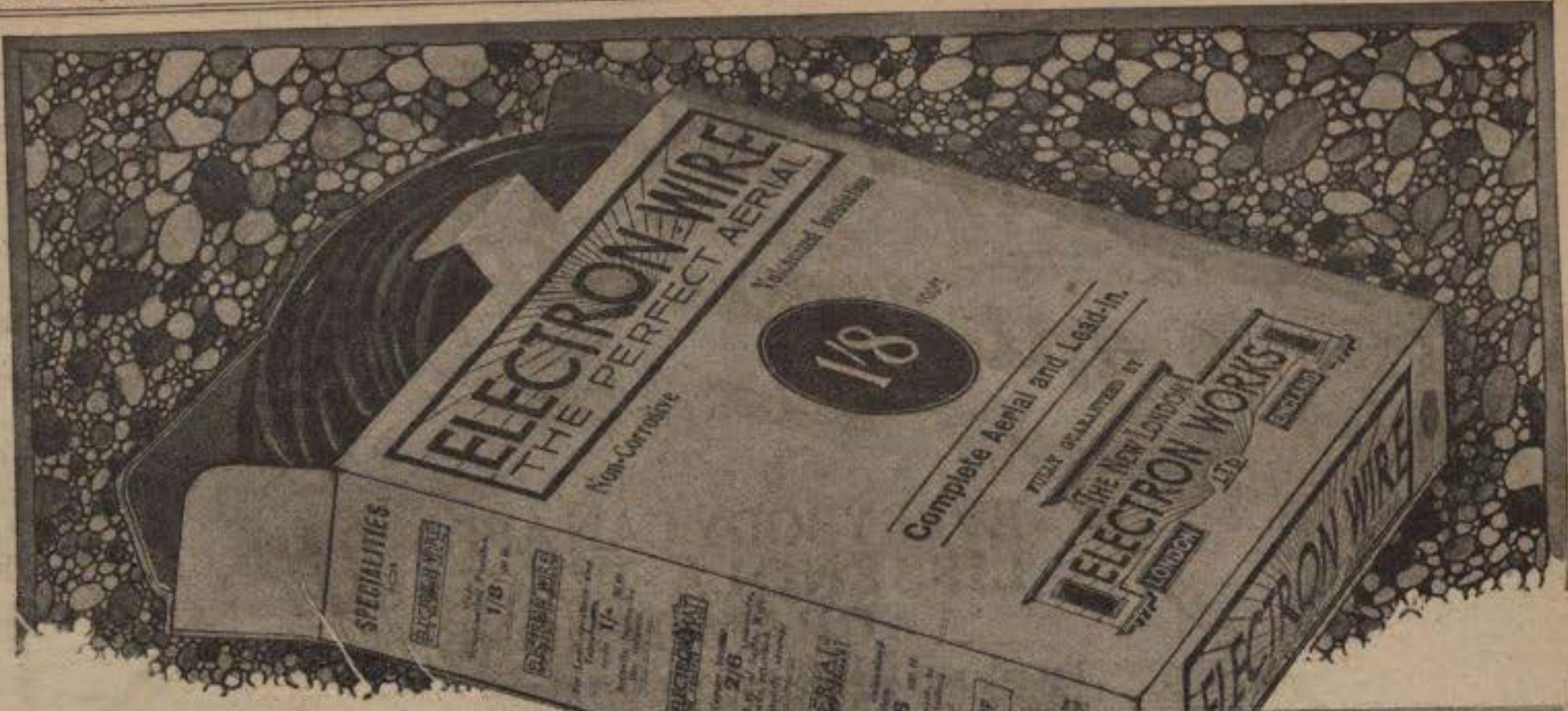
# FELLOWS WIRELESS

Send for full particulars.

Full List of our branches on Page 360

M.C. 201

FELLOWS MANUFACTURING CO., LTD., DEPT. R.T., PARK ROYAL, N.W.10



# YOUR AERIAL must be ELECTRON

Here is some thoroughly good advice to all wireless enthusiasts and those about to instal a wireless set: USE ELECTRON WIRE FOR YOUR AERIAL.

Wherever you may live—however expensive your set—reception will be greatly improved by using Electron Wire. The volume will be greater, the purity of tone will be superb, and those more distant stations will come in clearly.

Electron is the easiest aerial to fix—thoroughly well insulated with vulcanised rubber which prevents all leakage of incoming signals.

Superial is Electron's Super Aerial—especially adapted for long distance reception.

## ELECTRON *The Perfect Aerial Wire*

ELECTRON Aerial Wire, 100 feet long, including lead-in ..... **1/8**      SUPERIAL, Electron's Super Aerial, 100 feet on a wooden spool to facilitate unwinding ..... **2/6**

SOLD BY WIRELESS DEALERS EVERYWHERE.

If your Dealer is out of stock, write direct to:—

**THE NEW LONDON ELECTRON WORKS, LIMITED, EAST HAM, LONDON, E.6.**

Telephones: Grangetwood 1408-1409-1363.

Telegrams: "Stannum, London."

*Read this*

Beach Cottage, Botley Rd.,  
Hedge End, Hants.

13th July, 1928.

Dear Sirs,

I have now had an opportunity of testing your Electron Aerial Wire. As an experienced experimenter, I thoroughly understand the necessity of a good Aerial and here we have a very bad position, being screened by hills on all sides and many metal buildings. Yet with the Aerial only 15ft. rising to 30ft. I can tune in Hilversum (Holland) in broad daylight at Loud-speaker strength on 2 valves—a thing impossible with ordinary wire.

With best wishes,  
Yours faithfully,  
(Signed) W. H. Hebdige.

**SUPERIAL**  
*Electron's Super Aerial*



*Easy to fix - from a chimney - to a tree - and forget it.*

# How to multiply your musical happiness

## EVERYBODY CAN AFFORD A LISSENOLA PORTABLE GRAMOPHONE

Not only your own happiness but that of your children and other people is provided for if you buy a new Lissenola Portable Gramophone. It gives you always just the kind of entertainment that fits your mood—the right kind of programme of your own choice at any moment

It plays better than many expensive pedestal gramophones at the same time providing all the conveniences attached to it as a portable gramophone. Because it has a longer horn, more sensitive sound box, more accurate speed regulator. Because its sound box is in perfect track alignment. Because its motor has a large reserve of power which does not slow up on heavy passages. Because it plays every note on a record, bass notes deep down in the musical scale as well as high notes right at the very top.

It has a far wider range of tone reproduction than you can get in any other portable. It is rapidly taking the place of table grand gramophones. It is being bought in preference to pedestal machines because it is a portable that yet plays like a pedestal. The Lissenola large Portable gramophone is an entertainer which indoors and out of doors will countless times over repay you for the modest price you are asked to pay for it. You can acquire it now on *seven days' approval*.

And if you are not entirely satisfied you can return it to factory within seven days of purchase and your money will be refunded in full—willingly.

*Gradual payments if desired—apply for particulars.*

# LISSENOLA

REG. TRADE MARK

## GRAMOPHONE

LISSEN LIMITED,  
FRIARS LANE, RICHMOND, SURREY.

(Managing Director: Thos. N. Cole.)

LISSENOLA Model No. 4

£3 - 7 - 6

And a Popular Model, No. 1,  
available at £2-2-0.

The No. 4 model PLAYS LIKE  
A PEDESTAL.

